

National Association of Schools of Art and Design

SELF-STUDY

in

Format A

Presented for consideration by the NASAD  
Commission on Accreditation

by

INDIANA STATE UNIVERSITY

200 North Seventh Street, Terre Haute, Indiana, USA 47809-1902

812 237 4369

<http://indstate.edu/art-design/>

Degrees and/or programs for which renewal of Final Approval for Listing is sought.

Bachelor of Arts – 4 years: Art History

Bachelor of Fine Arts – 4 years: 2D Arts; 3D Arts; Graphic Design

Bachelor of Science – 4 years: 2D Arts; 3D Arts; Graphic Design, Art Education, Interior Design

Master of Fine Arts – 2-3 years

Master of Arts – 2 years: Studio

Degrees and/or programs for which Plan Approval is sought.

Bachelor of Fine Arts – 4 years: Intermedia

Bachelor of Science – 4 years: Intermedia

**The data submitted herewith are certified correct to the best of my knowledge and belief.**

March 7, 2014



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William V. Ganis, Chairperson, Department of Art and Design

## Acknowledgements

This NASAD Self-Study document owes much to the grace of many people without whom this project would have been insurmountable. Faculty members of the Department of Art and Design and the Interior Architecture Design program contributed in ways large and small, whether authoring sections, providing content, or helping me to better understand their programmatic areas. I am grateful for their cooperation, humor, and for working within a sometimes-tight schedule. I am lucky to work with such consummate professionals including: Soulaf Abbas, Sister Alma Mary Anderson, Azizi Arrington-Bey, Benjamin Lloyd III, Chester Burton, Alden Cavanaugh, Sharon Cordray, Kira Enriquez, Jason Krueger, Fran Lattanzio, Nancy Nichols-Pethick, Petra Nyendick, Andrew Payne, Barbara Racker, Mary Sterling, Brad Venable, Wanda Wilkey and Sala Wong. The support of administrative professionals Elaine Abel, Jean Boone, Joy Cook and Crystal Myers was invaluable, especially in the collection of data and files and organizing and printing of reams of information. Thanks also go to the College of Arts and Sciences Dean, John Murray, and Associate Dean, Liz Brown, as well as ISU's Vice President for Academic Affairs, Susan Powers, for their help, insights, and encouragement. Lastly, I thank our students who inspire us every day to give our best.

*William Ganis*  
*Project Manager*  
*Chairperson, Department of Art and Design*

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## SECTION I. PURPOSES AND OPERATIONS

### A. MISSION, GOALS, VALUES, AND OBJECTIVES:

#### The Mission of Indiana State University

Indiana State University combines a tradition of strong undergraduate graduate education with a focus on community and public service. We integrate teaching, research, and creative activity in an engaging, challenging, and supportive learning environment to prepare productive citizens for Indiana and the world.

(<http://www.indstate.edu/academicaffairs/mission.htm>)

#### The University is also governed by a Vision Statement.

Inspired by a shared commitment to improving our communities, Indiana State University will be known nationally for academic, cultural, and research opportunities designed to ensure the success of its people and their work.

(<http://www.indstate.edu/academicaffairs/mission.htm>)

#### Values

We value **high standards** for learning, teaching, and inquiry.

We provide a **well-rounded education** that integrates professional preparation and study in the arts and sciences with co-curricular involvement.

We demonstrate **integrity** through honesty, civility, and fairness.

We embrace the **diversity** of individuals, ideas, and expressions.

We foster **personal growth** within an environment in which every individual matters.

We uphold the **responsibility** of University citizenship.

We exercise **stewardship** of our global community.

(<http://www.indstate.edu/academicaffairs/mission.htm>)

#### The strategic goals of Indiana State University are:

Goal One. Increase Enrollment and Student Success

Goal Two. Advance Experiential Learning

Goal Three. Enhance Community Engagement—

Goal Four. Strengthen and Leverage Programs of Distinction and Promise

Goal Five. Diversify Revenue: Philanthropy, Contracts, and Grants

Goal Six. Recruit and Retain Great Faculty and Staff

(<http://irt2.indstate.edu/ir/index.cfm/sp/mission/index> )

#### Department of Art and Design Mission and Goals

The mission of the Department of Art and Design is to promote excellence in the creation, understanding, appreciation of, and education in the visual arts. Through a comprehensive curriculum in studio, graphic design, art education, art history, and art appreciation, students are provided with the essential elements of a visual arts education in an environment that is responsive, critical, and challenging. Along with its primary mission to its students, the Department contributes to the aesthetic and cultural atmosphere of the campus, community, region, and state. (<http://www.indstate.edu/art-design/mission.htm>)

The undergraduate programs offered by the Department of Art and Design encourage students to think and work creatively, and to become engaged members of a variety of artistic and scholarly communities. The programs are designed to develop broad and versatile creative abilities while providing a highly professional education that prepares students for careers as studio artists, designers, educators, multimedia practitioners, and a host of other creative endeavors, as well as for future graduate study

In support of the liberal arts and sciences mission of the College of Arts and Sciences and Indiana State University, the Department of Art and Design participates in the Foundational Studies Program and the Honors Program. The goals of the Department are:

1. To deliver a professional, quality education in the various concentrations offered by the Department in the B.A., B.S., and BFA degree programs.
2. To provide future school teachers with disciplined-based and pedagogical skills required to be successful teachers in the B.S. program.
3. To engage our students in opportunities for experiential learning.
4. Through outreach and service, to provide assistance and leadership beyond the campus to the communities ISU serves. (please see Appendix V.H., Department of Art and Design Bylaws and Handbook, p. 2)

### Interior Architecture Design Mission and Philosophy

#### MISSION

To empower program graduates to become innovative, environmentally and socially conscious designers.

To be involved in the community and public engagement.

To focus on the world of design and all its complexity in relation to its effect on people as well as their social interactions and behavior.

#### PHILOSOPHY

To combine rigorous professional preparation with creative problem-solving.

To improve the quality of life through the built environment for individuals and communities.

(<http://www.indstate.edu/interior/about/mission.htm>).

### **1. Concepts and Statements Guide and Influence Decision-Making**

The mission, goals and objectives of Indiana State University the Department of Art and Design, and the Interior Architecture Design program meet NASAD standards. It is clear from the University, Department, and IAD Program's published statements that the fundamental purposes of all are educational. As a unit within a multipurpose institution, the Department and Program's specific missions and objectives are compatible with the overall parameters of the institution. This relationship is clearly addressed in the analysis below. The mission and goals of the University and Department are described in the published literature of each, particularly the Undergraduate Catalog of the University (<http://catalog.indstate.edu/>) and the site for the Office of the Provost and Academic Affairs (<http://www.indstate.edu/academicaffairs/mission.htm>).

The mission, goals, and objectives serve as guideposts for the University and its departments and programs clarifying the context within which decisions are made about long-range plans, hiring of new faculty, enhancing student and faculty diversity, purchases of equipment, the review of

curricular programs and community engagement. Both the instructional and the gallery programs contribute to the realization of the Department of Art and Design's mission and objectives.

The Department of Art and Design services approximately 210 undergraduate majors each academic year, along with a substantial number of non-art majors. The Department has sufficient majors in each of its degree areas to offer a viable program. One exception is the Art History concentration (with fewer than ten graduates in the past eight years). However, because it has the largest number of minors in the Department and the course offerings necessary for a concentration in Art History coincide with the scope and quality of courses needed as the art historical component of the art education and studio degrees (B.S., B.F.A., and M.F.A.), Art History continues as a viable program. Another program of concern is the Art Education concentration that in recent years has low enrollments and small student cohorts.

The Department of Art and Design endeavors to educate and train its students to thrive in a rapidly changing world by keeping abreast of those changes as they occur. History has taught us that the most significant artists have been those who not only were in tune with their time but who were also critical thinkers with an ability to deal with a variety of professional needs, and who also could communicate effectively and clearly. In this light, the Department of Art and Design stresses the importance of a good general education component for its undergraduate students as well as the continuation and broadening of this concept with its graduate students.

Through curricular review, updating of equipment, professional workshops, attendance by faculty at professionally related conferences, and the faculty's creative activity and research, the Department of Art and Design meets its objectives in a manner that is consistent with the quality that the Department demands and has outlined for itself within the University.

Like many universities around the nation, Indiana State University has mandated that all academic departments establish procedures to evaluate student outcomes. Over the last six years, the Department has researched, planned, and implemented an assessment process. Assessment at both the undergraduate and graduate levels has proven to be an important vehicle by which the Department objectively measures meeting our goals for the education of students at all levels. (A full copy of the Department's Assessment procedures and the goals for student outcomes is given in Appendix V. J.)

## **2. Synthesis of Policies and Practices**

The Department of Art and Design is confident that it is collectively meeting the parameters of its mission, and, thereby, achieving its goals. The Department is doing so within the overall mission and strategic objectives of Indiana State University (please see University Handbook, section 210, Appendix V.F.). The Department of Art and Design, with its knowledgeable and energetic faculty, continuously reevaluates its own mission, objectives and goals in order to work in concert with the changing framework of the University.

## **B. SIZE AND SCOPE:**

### **1. Sufficient Enrollment**

The size and scope of the Department of Art and Design at Indiana State University is sufficiently large and broad to enable it to realize the expressed goals and objectives of its programs. The Department is located within the College of Arts and Sciences, which is the largest academic unit of the University. The relatively stable enrollment of the parent institution, currently approximately 12,500 students, provides an adequate number of students both to support the general education offerings within the department and to maintain the major programs in studio, art education and art history. Computed on the basis of the total number of full-time faculty, the Department of Art and Design is the ninth largest department within the College and it carries 5.2 % of its total student enrollment and generates 3.9% of the total credit hours of the College.

The undergraduate degrees offered by the Department of Art and Design are a B.F.A. in studio art, a B.S. with studio emphasis and a concentration in Art History, as well as a program for teacher certification which leads to a B.S. degree. Calculated on the basis of the 2013 Fall semester, the total number of combined art majors who are working on either a B.S. or B.F.A. degree or are Art Education majors, makes the Department of Art and Design the fifth largest in the College. The number of majors has remained relatively constant throughout the past five years, averaging about 200.

Under the auspices of the College of Graduate and Professional Studies, the Department offers the M.F.A. and the M.A. degrees in studio disciplines, and students professionalize their studies with an Indiana Teaching Certificate or a M.Ed. degree program through the School of Education with courses in Education and various studio areas (18 hours). The total number of graduate students who have been working on various degrees in the Department has also remained relatively constant during the past five years, averaging about 35.

The Interior Architecture Design program is currently under-enrolled and would be unsustainable at this level. However, there is a goal of reaching 80 students by 2017. New facilities and administrative stability at the departmental and college level should help with recruiting and retention.

### **2. Appropriate Number of Faculty**

There are an appropriate number of faculty members (refer to I E, and IV MDP I E 2) to provide the complete range of instruction needed to fulfill the goals and objectives of both undergraduate and graduate programs. The number of Department of Art and Design faculty (ten full-time faculty during 2013-2014 academic year), and its diversity in terms of academic background and professional experience, are sufficient to support the size and scope of programs offered. Indiana State University recommends that each faculty member instructs a combined minimum of 15 undergraduate and graduate students (with graduate students counting double) for each assigned course time in the teaching schedule. Because of this registration requirement, most graduate level courses in the Department of Art and Design are offered simultaneously with parallel upper-level undergraduate courses. This strategy – to assure the financial efficiency of the institution in terms of students served by the faculty – has not diluted our Department's pedagogical effectiveness. Faculty members are adept at planning their syllabi so that instruction and the assignment of projects are calibrated for the diversity of students enrolled in layered courses.

The Department has recently added an art historian with contemporary art specialization to offer courses in this key area. A search for an Assistant Professor of Graphic Design is currently underway and a hire should be made in the Spring 2014 semester for a Fall 2014 start.

The Interior Architecture Design program at this time has sufficient faculty to sustain the program, with 2.5 full-time faculty, the one-half coming from the Chairperson's teaching contribution. However, the program is to double in enrollments by 2017 and the addition of faculty does not seem feasible until this enrollment goal is met. A full-time instructor left the program at the end of 2013 and has not been replaced, rather her courses have been absorbed by present faculty.

### **3. Sufficient Advanced Courses**

The Department of Art and Design has been able to offer a full range of course offerings and to meet the needs and demands of both undergraduate and graduate students. Additionally, the Department offers a sufficient number of advanced courses in art and design appropriate to the major areas of study at the degree levels being offered. A concerted effort to maintain relatively low course enrollments in studio classes affords students the opportunity for direct contact with and guidance from their studio professor(s). Similarly, the Department is capable of offering a complete range of graduate coursework, either to groups of students or on an individual basis.

The allocation of resources in terms of space, facilities, and equipment is suitable to support the size of the department. (Please see Section I F., below, for more details).

Interior Architecture Design has sufficient advanced courses covering approximately the last two years of instruction. New facilities and equipment aid student learning, especially the specifics of upper-level courses. At this moment, the few students in advanced courses enjoy working with professors one-on-one and in mentor-protégé relationships, especially as upper-level courses prepare these students for professional work after graduation.

## **C. FINANCES:**

### **1. Sources and Reliability of Income**

As a state-assisted institution, Indiana State University is on solid economic ground, despite the economic recession that impacted the entire country. Indeed, Indiana is one of the few states to have had a budget surplus despite increasing budget pressures. Despite the better than average budget picture, there are growing needs that must be met (Medicare, prisons, K-12, for example). For several years, the budget for higher education has not kept pace with growth and inflation and ISU has had to undergo budget reallocations and reduction of staffing. The Indiana Commission for Higher Education has responded by instituting a new formula funding process. As a result, funding for ISU has also been adversely impacted, yet enrollment increases have served to lessen the impact. The scenario is not unique to Indiana. One of the consequences of state's budgetary policy has been to limit the number of new faculty members who can be hired into tenure-track positions. Securing new faculty lines remains among the Department's priorities, especially given recent and anticipated retirements.

The operating budget for the Department of Art and Design has remained relatively stable for the past three years. Although every Department would like to see increased operating budgets, the current operating budget of the Department of Art and Design is adequate to meet its needs. However, because it is an equipment-intensive program, the Department of Art and Design could benefit from an increased allocation of funds not only to maintain, but to upgrade equipment as well. In 2013-2014, additional one-time finds were provided for equipment as well as facilities renovations. The University provides new faculty with a computer and replaces them on a four-year rotation. Nevertheless, maintaining an inventory of current technology and associated support is vital.

The Department would benefit from an increase in funding to support faculty travel and departmental research activities. Normally, the Department receives \$6,000 annually to support faculty development and research. However, this amount must be split among all members of the Department. Predictable travel support for students is also needed, though some is available on a case-by-case basis from ISU's Center for Public Service and Community Engagement.

The Department also needs more financial support to improve its recruitment efforts and to enable it to attract better-qualified students. Currently, there is no recruitment budget *per se*. Money for recruiting visitations comes out of travel funds that, as noted above, are already limited. Because of this lack of support for our recruitment efforts, our ability to travel to regional schools is limited only to those within a reasonable distance.

The Department also believes that if more resources were devoted to upgrading art and design facilities, it would attract not only more students, but better ones as well. The Department competes directly with the art programs of Herron/IUPUI and Ball State University, both of which have appealing state-of-the-art facilities. The lack of adequate classroom space and graduate studios adversely impacts our enrollment. New facilities would make us more competitive and enable the Department to be more successful in recruiting local, regional and national students.

The scope of exhibitions has increased with the addition of the University Fine Arts Gallery, yet additional funding to support the exhibition program and visiting artists is needed to expand the range of exhibitions offered and maintain the integrity of the gallery programs. The University's permanent art collection (PAC) was also recently placed under the department's purview but there was no additional budget or staffing given to cover the care of this substantial collection.

However, the ISU administration has mostly been responsive when the University Curator have requested specific funds for the care and storage of the PAC. The PAC will soon move into a better climate-controlled storage facility.

## **2. Balance of Revenue to Expenses**

Generally speaking, the Department has taken a conservative approach to budgeting and spending, mostly because large equipment repair expenses can come up at any time and there is a need for some budgetary reserve. Budgets have proven to be adequate for day-to-day operations, even if requests for investments in new equipment and faculty development sometimes are not met. Please refer to MDP I B and C for information concerning the financial resources of the Department of Art and Design for the past three years.

## **3. Adequacy of Budget to Sustain Programs**

Funding for studio program equipment presents challenges in recent years and the Department is able to maintain equipment for graphic design, sculpture, painting, drawing, photography, ceramics and printmaking. However, with its near-constant need for hardware and software upgrades, it is are finding it challenging to adequately fund digital arts even while it might spend a majority of equipment funds for this programmatic area. While faculty work with the ISU's Office of Information Technology on lab needs; special equipment such as graphics-intensive computers, still and HD video cameras, and the peripherals necessary for using them (let alone rapid-prototypers, 3-D scanners and other high-end equipment) are proving to be outside the Department's budget.

As mentioned in more detail in section I. F. below, some of the Art and Design Department's facilities need capital improvements that are not covered by the Department's budget. The most pressing needs are for remediation in Fairbanks Hall that drips water and has areas flood in heavy rain or melt. The Art Annex and especially the ceramics kilns area need updates to ventilation and filtration systems especially in order to safely vent carbon monoxide and other fumes and filter harmful silicate dust.

For the Interior Architecture Design, current funding is sufficient to maintain the program. However, approximately \$3000 each semester is needed for education-enhancing activities such as a speakers series, hosting an advisory board committee in the fall and spring, and professional networking and development for students.

## **4. Budget Procedures in the Department**

The Departments receive an annual allocation of funds. This allocation originates with the Provost and Vice President for Business and Finance. The Dean of the college has input into this process and, when the budget is presented, can make changes as well as provide one-time supplemental funds based upon need. Within in the Department of Art and Design, faculty are invited to submit budget requests in a variety of areas ranging from equipment to travel, These are forwarded to the Department Budget Committee and the Chairperson. The Budget Committee reviews all requests and makes its recommendations to the Chairperson. If the Chairperson is in agreement, each faculty member receives notification of the total he/she will receive. If the Chair is not in agreement, he/she notifies the Budget Committee and works to resolve differences. The Budget Committee has performed well in terms of formulating its recommendations, living within the allotted budget and providing a service to the Chairperson. Once the budget is agreed to and all faculty notified, the budget is then managed by the Departmental Budget Officer who makes regular reports to the Chairperson.

## **5. Development Activity**

The Department works with the Indiana State University Foundation in the cultivation of donors in order to generate additional external dollars for scholarships and faculty and program support. Constituent development typically involves the dean of the college in order to assure appropriate amounts to be solicited are appropriately matched with donors. The Foundation also provides support for alumni development. The faculty and University Curator have also had success in grant writing to support programming. The Department of Art and Design has been assigned a new ISU Foundation development officer. It looks forward to working with this liaison to aid in raising funds for its programs and facilities.

The Interior Architecture Design program has recent success raising funds from those participating on its advisory board, as well as from design services and materials companies. These funds have, in part, paid for the renovations to the IAD spaces.

## **6. Long-Range Financial Planning**

Because the Department of Art and Design is not autonomous, but is a part of a larger College of Arts and Sciences, much of the future planning is done at the level of the upper administration and, to a lesser degree, in the college. The Department, through its committee structure, shows constancy in its assessment of needs and provides consensus regarding future development of departmental initiatives including faculty needs, quality programs, and student needs. This system works well when it comes to routine and smaller expenditures, but the Chairperson has to make strategic decisions about larger financial commitments.

## **D. GOVERNANCE AND ADMINISTRATION**

### **1. Fulfill Purposes of ISU and the Department of Art and Design**

The Department mission and goals are aligned with goals of the University and College.

The Chairperson plays a leadership role and seeks input from the faculty through the committee structures defined in the Departmental Handbook. The Chairperson is a member of the Chairs Council and has first-hand knowledge of State, University and College activities influencing the department. The Chair submits an annual report of departmental activities to be evaluated by the dean to assure the department is meeting its own and institutional expectations.

### **2. Assure Program Stability**

The committee structure of the Department touches on every aspect of departmental life including assessment, budget, recruitment/retention, curriculum, foundational studies, graduate programs, library, personnel and University Gallery programming. The committees meet regularly, or as business demands, and report at all departmental faculty meetings.

The Chairperson has leadership and consultative responsibilities and plays an important role in assessing and assuring departmental program quality and stability. The Chairperson may charge committees with specific tasks such as collecting information or creating policies that will be considered and voted upon by faculty.

### **3. Show Evidence of Long-Range Planning**

As a part of a University-wide effort, the Department of Art and Design has recently drafted a Student Success Plan as well as related Departmental initiatives (please see IV MDP III) that are designed to increase enrollments, retention and graduation rates.

Working in concert with the College of Arts and Sciences, the Department of Art and Design is undertaking a staffing optimization exercise in order to best leverage faculty to meet student course needs. In this exercise it seeks to eliminate staffing excess and extraneous courses, create better parity in terms of workload and honor ISU's four-year graduation guarantees.

The Department of Built Environment has been operating from a planning document, Program of Promise: The Department of Built Environment (BE) (please see IV MDP III) drafted in 2010 and as a result has seen many changes including the construction of new IAD program facilities.

### **4. Primary Focus on Supporting Teaching and Learning**

A useful indicator of the Departments' commitments to supporting teaching and learning is the value they place on these activities in terms of funding support, committee charges, and faculty evaluation. For the latter, while faculty can elect percentage weight within a range set by the Department for Biennial Review, the educational role is predominant.

In the last year, the University has begun to leverage budgeting to maximize teaching service to students. Outlays for staffing and equipment are now justified in terms of the numbers of students that will benefit from a proposed expenditure, and markers such as student credit-hours (SCHs) generated are used as metrics in decision-making.

### **5. Provide Mechanisms for Communication within the Unit**

Because the Department of Art and Design is relatively small, communication can take both formal and informal routes. On the formal side, the committee structure assures that all faculty participate in the infrastructural work required in a healthy Department. These committees make reports at each faculty meeting (three of which are required each semester, though one-per-month is the norm). The Dean and Chairperson are accessible and consult often with scheduled meetings once-per-month and as needed. The Dean typically meets with the department faculty once or twice per academic year. The Chairperson also has direct access to the Associate Deans as well as the College of Arts and Sciences support staff. Electronic technologies that include email, web, mobile communications, and texting have made it extremely easy to communicate among faculty, staff and students. Teachers usually communicate with students in their courses through Blackboard and email interfaces.

IAD operates within the College of Built Environment working alongside Safety Management, and Construction Management programs; the three programs that make up the department.

### **6. Policies Provide Adequate Time for Chairperson and Coordinators for Individual Work.**

Policies at the college and department levels define the workload for the Chairperson, which currently specifies the Chairperson teaches one course per semester unless modified by the Dean in consultation with the Chair. Coordinators, with the concurrence of the Chair, may have a course released-time each semester. Chairpersons and Coordinators are usually considered to be faculty, who are given by the Colleges' Deans, appropriate course releases in order to fulfill administrative duties. This policy is outlined in section 310.1.1.3 of the University Handbook ([http://www.indstate.edu/adminaff/docs/310 Faculty Duties and Responsibilities.pdf - 310.1](http://www.indstate.edu/adminaff/docs/310%20Faculty%20Duties%20and%20Responsibilities.pdf)).

The committee structure in the Department of Art and Design provides a means for the Chairperson to appropriately delegate work to faculty—this structure also allows for faculty autonomy in decision-making processes.

## **E. FACULTY AND STAFF:**

### **1-2. Qualifications, Number and Distribution.**

At present (2013-2014 academic year), the Department of Art and Design has ten full-time faculty (including the chair) and one full-time University Curator (Gallery Director). Eight of the full-time faculty members are tenured; one is in a tenure-track position; one is in a non-tenure-track, full-time position.

All full-time faculty in the Department have terminal degrees in their instructional areas: M.F.A. degrees for the studio faculty and Ph.D. degrees for the art history faculty. Faculty in the Interior Architectural Design program have a mix of terminal degrees and professional experience that far exceed degree equivalents (see IV MDP I E 2) for a list of faculty degrees and areas of specialization).

Art Education	1
Art History	3
Ceramics	1
Graphic Design and Media	2
Interior Architecture Design	3
Painting	1
Photography	1
Printmaking and Sculpture	1

All studio faculty are practicing professional artists who produce competitively successful art work which they exhibit both regionally and nationally. Additionally, some of the studio faculty is frequently called upon to conduct workshops at other institutions of higher learning throughout the country. Faculty in the Graphic and Design area regularly work for and with clients so that students are able to benefit from their knowledge and experience of professional practice. Art History faculty have teaching as their primary responsibility and are expected to maintain a research program in addition to their teaching and service responsibilities. All Interior Architecture Design faculty have worked as professionals in architecture firms and in different aspects as designers, project managers, planners and code experts.

### **3. Policies regarding appointments, evaluation, tenure, and promotions:**

The policies are outlined in the University Handbook section 305, (<http://www.indstate.edu/adminaff/docs/305%20FacultyApptPromotionandTenurePolicies.pdf#305.1>).

Consistent with NASAD standards for appointment, evaluation, and advancement, ISU, the College of Arts and Sciences, Department of Art and Design, and Department of Built Environment recognize creative production and professional work as equivalent to scholarly publication and research for those faculty with instructional assignments in the areas of studio art and design.

Neither Indiana State University nor the College of Arts and Sciences has any stated policy with regard to mandated, standard or regular salary increases. Since we are a state institution, the budget, including salary, comes to the institution as a package from the State Legislature. The percentage of the budget to be devoted to salary increases is the decision of the President. However, any faculty member who has failed to perform according to established Department and University standards can be denied increases especially through the mechanisms of the Biennial and other review processes.

In the past decade, the University has made some concerted efforts to rectify salary imbalances caused by compression and gender and racial inequities. It has also established benchmarks for a minimum salary for each faculty rank.

The administration has sought to balance the need for standard cost-of-living increases with the need for remuneration for meritorious performance by full-time faculty. It has done this by implementing a biennial faculty review process.

([http://www.indstate.edu/academicaffairs/faculty\\_resources.htm](http://www.indstate.edu/academicaffairs/faculty_resources.htm)). The evaluation of faculty performance is conducted initially by the Department's Personnel Committee, which forwards its recommendations to the Chair of the Department. Recommendations are limited to three ranks: “does not meet expectations”; “meets expectations”; “exceeds expectations.” The Chair submits the Personnel Committee's and the Chair's own evaluation reports to the Dean of the College of Arts and Sciences.

The ISU Department of Art and Design has developed the following procedural documents to maintain consistency and integrity with respect to appointment, evaluation, advancement, and salary increases and adjustments:

- Department of Art and Design Evaluation Criteria and Procedures for Promotion and Tenure (see: Appendix V. H., Department of Art and Design Handbook pp. 8-16)
- Procedures for Biennial Review (see: Appendix V. H., Department of Art and Design Handbook pp. 16-22)
- Criteria for Selection of New Faculty (see: Appendix V. H., Department of Art and Design Handbook pp.33-34)

These documents are reviewed periodically by the Personnel Committee of the Department of Art and Design in order to assure that standards and procedures are effective, fair, and realistic. The Personnel Committee also insures that departmental standards and procedures are consistent with the standards and procedures for appointment, evaluation, and advancement stipulated at the College of Arts and Sciences and University levels. The standards and procedures at these levels have recently been reviewed and revised.

Any review for appointment, tenure, promotion, and merit increases involves the consideration of the candidate's performance within three broad categories: teaching, research/creativity, and service. These categories are applied to the three areas of specialization within the Department: Art History/Theory, Studio Art, and Art Education. Specific standards for evaluation are outlined in the appropriate sections of the Handbook, especially pages 8-14.

The Interior Architecture Design program abides by the Department of Built Environment Guidelines for Promotion, Tenure Evaluation and Biennial Review (Appendix V. L.)

#### **4. Faculty Work Loads**

With the diminution of faculty numbers across the campus and need to control instructional cost, the University expects all faculty to teach a maximum load (typically four, three-hour classes).

According to the University Handbook 3101.1.1

(<http://www.indstate.edu/adminaff/docs/310%20Faculty%20Duties%20and%20Responsibilities.p>

[df#310.1](#)) teaching assignments depend on the departmental schedule requirements, the nature of the courses taught, and non-teaching assignments and responsibilities. Provision is made for load redistribution for faculty engaged in research, creative work or other professional activities and it is the norm within the College of Arts and Sciences for faculty to have a one-course-per-semester release for research. It is the responsibility of the Department Chairperson and the Academic Dean to equate such specific assignments to the normal teaching load. It has been a policy with the Department of Art and Design that studio faculty teaching loads are no more than nine credit hours per semester, achieving 18 contact hours. With regard to cognitive disciplines within the Department of Art and Design (Art Education, Art Theory and Criticism, and Art History) the teaching load ranges from 9 to 12 hours.

The Faculty Work Load Policy for the Department is found in Appendix V.H., Department of Art and Design Handbook pp. 30-33.

#### **4. Student/Faculty Ratio; Faculty Loads; and Class Size:**

As stipulated in NASAD'S standards, faculty teaching loads "shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution." At Indiana State University, faculty loads (where load equals the number of courses taught by each faculty member per semester) in the Department of Art and Design are appropriate to a university in which teaching is the primary focus, while research and service responsibilities also remain highly important.

While everyone at times feels the burden of too few hours in the day, faculty generally have adequate time to provide effective instruction, advise and evaluate students, and perform other service responsibilities effectively. Evidence that teaching effectiveness is not diminished by our present teaching loads is provided by the uniformly high results of student evaluation questionnaires that are given to students in all classes every semester. Faculty in the Department of Art and Design do feel somewhat overburdened at the present time because the size of the Department has shrunk from sixteen full-time faculty in 2000 to ten today (approximately 36 % loss) with the result that additional teaching and service must be shouldered by far fewer faculty.

Teaching loads may be reduced for those faculty who have major ongoing administrative duties: one faculty member has a one-course-per-semester reduction to serve as Undergraduate Advisor, one faculty member has a one-course-per-year reduction to serve as Graduate Coordinator, and the Chair typically teaches one course per semester. Other faculty have received course load reductions on a special basis to perform specific responsibilities or undertake specific projects.

The Department of Art and Design prides itself on the fact that over the years it has assembled a distinguished faculty, all of whom take an active part in student instruction, unlike many other universities where students seldom meet a full-time instructor until their junior year. Moreover, all studio classes are purposefully kept small (about 15-20 per group) so that students can benefit from direct contact with their instructors. Even most beginning undergraduate courses in the Core Program are often taught by senior faculty. Class sizes are kept small in those areas--such as sculpture wood/studio—in which safety is a primary concern. Class sizes and student/faculty ratios have become an issue across the campus—the administration has been under pressure from the Indianapolis legislature to increase the number of students per faculty member. The Department of Art and Design's ratio is 18:1 for the 2013-14 academic year and there is a staffing goal to reach 19:1 for the upcoming academic year.

Undergraduate Student Credit-Hour production has increased dramatically, from 3620 in academic year 2008-09 to 5204 for 2012-13.

According to information contained in Indiana State University's Academic Profile the average section sizes for the Department of Art and Design courses at various levels is as follows:

SECTION LEVEL	AVERAGE NO. OF STUDENTS
100	29.4
200	24.5
300	22.5
400	3.5
400/500	17.1
600 +	8.5

### **5. Graduate Teaching Assistants**

Graduate students are awarded Teaching Assistantships on a competitive basis. The determination of assistantships is made by the Graduate Committee, which serves in an advisory capacity to the Chairperson of the Department of Art and Design. Recommendations are solicited from appropriate faculty members in the student's area of emphasis. Decisions are based on the graduate student's overall grade point average, the strength of the student's research work, faculty evaluation of the student's potential to succeed in a teaching assignment, and the success of the student's performance while enrolled in ARTP 608 (Graduate Teaching Seminar), a course for students who have not had previous college teaching experience prior to their being assigned a teaching assistantship.

A graduate student may be assigned to teach an introductory studio class for majors. Depending on departmental needs, a graduate teaching assistantship may also be awarded for teaching the Foundational Studies introductory class, ART 151, Visual Arts in Civilization.

All graduate students awarded a Teaching Assistantship are assigned a faculty mentor. The faculty mentor is responsible for supervising all aspects of the graduate student's preparation, planning, and performance. Teaching is evaluated by the faculty mentor at the end of the semester, as well as through Student Evaluation Questionnaires, which are distributed at the end of the semester to all enrolled students.

### **6. Faculty Development**

According to the University Handbook, faculty are granted leaves of absence for study, research, professional writing and/or other activity that will enable the applicant to serve the University more effectively. The University grants two kinds of leaves, leaves without pay and sabbatical leaves. Leaves without pay are granted to members of the ISU faculty for any activity that will enable the applicant to serve the University more effectively or for other acceptable reasons. A member of the faculty is eligible for sabbatical leave the semester after each twelve semesters of full-time service to the University. The purposes for which sabbatical leaves will be granted include advanced study, research, travel, and professional writing and/or other approved activity. (see University Handbook section 335: [http://www.indstate.edu/adminaff/docs/335 Sabbatical Leaves Policy.pdf](http://www.indstate.edu/adminaff/docs/335_Sabbatical_Leaves_Policy.pdf)).

Faculty are encouraged by the criteria of the Biennial Review process to seek opportunities for development by participating in professional conferences and symposia, and as well as to exhibit, publish, lecture, and serve as professional consultants. In order to support these activities, the Department of Art and Design has a modest faculty travel budget that is awarded to faculty on a competitive basis.

The University's Arts Endowment Fund, established by the University's Faculty Senate in 1988, is responsible for the allocation of stipends for creative work by faculty. Such projects include activities intended to eventuate in performance, in exhibition, or in the publication of original literary works. The Arts Endowment Fund has been an important source of special funding that has supported important research activities by many faculty in the Art Department. In that experimental creative research is a central component in our ongoing development as studio art teachers, the Arts Endowment Fund is a valuable means of supporting Faculty Development for the Art and Design Department at ISU.

### **7. Support Staff:**

Currently the Department of Art and Design operates with the following support staff: two full-time Administrative Assistants; one of whom focuses on bookkeeping and purchasing, while the other attends to broader needs of the Department and Chairperson (such as collecting information and taking care of matters related to registration. The Department also employs one part-time Visual Resources Coordinator, a Gallery Assistant, and a fluctuating number of part-time student workers.

The Interior Architecture Design program's support staff is on the department level, a dedicated administrative assistant for Department of Build Environment approximately ¼ time dedicated to the IAD program.

## **F. FACILITIES, EQUIPMENT, AND SAFETY**

### **Facilities**

The Department of Art and Design's programs are conducted in nearly 60,000 square feet of professionally-organized and equipped space that enables it to realize its instructional goals and objectives relative to art and design students, general students, art and design faculty, and curricular offerings at all levels. The core of the physical plant is the Fine Arts Building, which houses departmental offices, the Image Library and Art History Resource Room, the Graphic Design studios and related facilities, the Art Education classroom, serigraphy studio, general instructional studios and classrooms, offices for the Art Historians, Graphic Design faculty and Art Educator, and a multi-purpose exhibition gallery (Turman Gallery). The studios for painting, photography, printmaking, papermaking, and drawing are located in Fairbanks Hall, which also houses the student-run Bare Montgomery exhibition gallery. The three-dimensional disciplines of ceramics and sculpture occupy a vast factory-like space called the Art Annex. The University Art Gallery, operated by the Department of Art and Design, is housed in the Landini Center for Performing and Fine Arts. (For an itemized list of facilities please refer to section IV MDP I F 1)

The Department of Art and Design conducts a regular schedule of exhibitions in the University Gallery. The student-run Bare-Montgomery Gallery in Fairbanks Hall, enables students to mount their own exhibitions, and the ancillary Turman exhibition gallery located in the Fine Arts Building allows the Department of Art and Design to mount a variety of exhibitions, ranging from selections of the Permanent Collection of Indiana State University to shows of the work of alumni and students, to individual faculty exhibitions of works-in-progress. Complementing the exhibition schedules in these three spaces is another gallery in Hulman Memorial Student Union which, although operated by Residential Life, has, since its inception in 1994, become a showcase for exhibitions of student work. More recently, this gallery has hosted exhibitions of non-degree program student work from the Community School of the Arts. Additionally, the permanent art collection of Indiana State University contains many significant artworks of the twentieth century in a variety of media.

One area, however, in which the Department is lacking, is in sufficient faculty studio facilities so that each faculty member can be assigned his or her own studio. Although faculty do have access to all instructional studio facilities for their own creative work, only a handful of studio faculty have been fortunate enough to be assigned their own studios. The University has expended large amounts of money for research facilities in the sciences and social sciences, and provided studio-offices for the Department of Music, but the administration has not recognized the value of studio spaces for arts faculty, even as they play a part in faculty retention, quality of life, and on-campus presence. The Department has also lost most of its graduate student spaces that were formerly in Tirey Hall. The amount of space we dedicate for graduate studios is limited to a few rooms in Fairbanks Hall and in the Art Annex.

The Interior Architecture Design program is housed on the second floor of the Technology Annex building, taking up most of this level. IAD students also use the carpentry workshops on the first floor.

### **Equipment**

The Department of Art and Design is furnished with the requisite equipment needed for both instructional purposes and art making. The Department's equipment for the various studio areas covers not only the necessary "basic" tools and equipment but, in many cases, the areas (such as ceramics, sculpture-wood and metal, photography, printmaking, digital media, and graphic design)

possess highly specialized equipment required for more sophisticated production. Although the graphic design and digital media areas possess credible computer lab facilities, current equipment allocations do not allow the Department to provide all the necessary equipment to be completely current. We are also in the process of making capital upgrades to our ceramics kilns, including some rebuilds. This work is moving slowly as limited funds are dedicated each year. Nevertheless, the present set-up and instructional staff offer students a solid, comprehensive and sound foundation from which technical expansion can be achieved. (For an itemized list of equipment according to studio areas, refer to IV MDP I F 2.)

The maintenance of studio equipment is currently supervised by the instructor in charge of each studio in question. Unfortunately, faculty workloads are such that regular preventive maintenance becomes difficult. If equipment becomes outdated or too expensive to repair, requests for new equipment are made and processed through the normal channels--going through the Department of Art and Design's Budget Committee which makes a recommendation to the Chairperson who, in turn, makes a prioritized request to the Dean of the College of Arts and Sciences who approves or rejects the request.

All studio equipment is available to both graduate and undergraduate students both during normal class periods and after regular class hours, until 10 P.M. At that point the buildings are locked and regularly checked by the Campus Security during the course of their evening rounds. However, all graduate students and undergraduate students with late passes have 24 hour access to studio facilities.

An ongoing concern for the Department is the constant need to provide up-to-date equipment for its students in all its program areas. Various equipment requests are submitted each year in the hopes that the Department will receive sufficient funding in order to supplement existing equipment. Requests that are not granted are resubmitted and, whenever possible, special requests are made to the Dean of the College of Arts and Sciences for the approval of equipment requests from discretionary funds available to him, over and above the regular equipment budget, as he sees fit. In fortunate years, we can reallocate unused funds set aside for repairs to purchase equipment or address maintenance needs.

In order to provide on-going maintenance of studio equipment, the Department of Art and Design has long noted the need for an equipment technician and has made numerous requests that such an individual be hired as a full-time staff position. A similar request has been made for a full-time Visual Resources Librarian to maintain the visual resources collection and equipment. The Image Library has fallen prey to negative maintenance due to the lack of a qualified full-time Curator/Librarian, although a part-time Curator has maintained the day-to-day functioning of the collection. To date, the Department has not been able to convince upper administration of its need for a full-time technician and Visual Resources Librarian. Given that there is a University-wide active reduction of staff positions within the University, these needs will go unmet for the foreseeable future.

### **Safety**

The Department of Art and Design is extremely concerned about the health and safety of all its students. To that end, all the studio faculty in each area discuss health and safety issues with their entry-level students, conveying to them particular health hazards in each media specialty, whether, for example, the problems presented by paint and printing-ink fumes in painting and printmaking courses, or chemical contact in photography. In those studio areas that are equipment intensive,

such as sculpture and ceramics in which the actual equipment, if improperly used, can cause physical harm, faculty instruct students on safe working procedures. The metal and wood sculpture instructor administers graded quizzes regarding safety issues. Safety information is also conveyed in course syllabi and/or handouts provided during class. (Please see MDP I F 4,5,6 for examples of safety information)

There is safety signage on doors requiring safety eyewear or for other concerns. NFPA panels are placed wherever chemicals are stored. A map of safety features and hazard has been created for the Art Annex, the building housing ceramics and sculpture facilities. (Please see MDP I F 4,5,6 for examples of this safety information) First aid boxes are found in each studio and are replenished by the Office of Environmental Safety.

With respect to the overall safety of the studio facilities, the administration has, for the most part, been responsive to the Department's concerns for safety and, in some instances, has assisted the Department in providing safer studios. For example, funds from the College assisted the Department of Art and Design in relocating its screen-printing facilities so better ventilation and air systems could be provided. Safety concerns persist with respect to Art Annex where the ceramics, and sculpture studios are housed. This building has some ventilation, filtration, heating and cooling problems that must be addressed if we are to provide our students with the most safe and comfortable learning environment. Departmental funds are simply insufficient to pay for the needed improvements. The Department is working with ISU Facilities Management on the Art Annex—to date, an assessment has been made and long term budgeting and installation plans are in the works.

## **G. LIBRARY**

### **Library Print and Electronic Collections**

Currently, Cunningham Memorial Library's holdings total approximately 1.3 million items, which are comprised of print books, electronic books, print journals, electronic journals, microfilm, and microfiche. The print collections include 37,472 books in Fine Art, Graphic Design, Interior Design, Architecture, and Art History. Although the current subscription list held by the library for art and design is very small, access to hundreds of titles is available through Ebsco's database Art and Architecture Complete. Other databases to which the library has subscriptions are Art Index Retrospective, JSTOR Arts and Humanities Collection, and Project Muse, to name a few. Art students are also able to draw upon the collections in the areas of Philosophy, Anthropology, History, Education, and Archaeology. In addition, faculty and students can use several local collections located at St. Mary of the Woods College, Rose-Hulman Institute of Technology, and the Vigo County Public Library. Through a consortial arrangement between all of the institutions, these collections are all searchable through one catalog called "Fusion plus", managed by the ISU Library. (<http://fusionplus.indstate.edu/>)

The library supports current curricular offerings in the Department of Art and Design, and Interior Architecture Design program with a full collection and electronic access to materials relevant to all areas of studies: 2D and 3D areas, Graphic and Interior Design, and the Art Education and Art History areas. The Department of Art and Design currently (Spring 2014) has 189 undergraduate students and 17 graduate students being served by the library. In addition, non-majors taking Art and Design electives are also served. Students at all levels are given curricular-relevant assignments such as research papers and visual research projects for which the library provides crucial resources. Both print and electronic collections are of tremendous value for students to complete their assignments and major requirements and to further their studies. Faculty use the library actively for visual artistic projects, involving both the physical space of the library as well as the collections. In one example, as part of a student assignment in one of the classes conducted in the Department of Art and Design, interactive visual projects were on display throughout the library. The library collection also serves faculty research projects. Faculty from the Department of Art and Design can request and recommend for acquisition, books related to their research interests yearly through their departmental library representative and librarian. Faculty members have access to both the print and electronic collections. Electronic databases such as ArtStor, Art and Architecture Complete, ACLS Digital Humanities, Art Index Retrospective, Grove Art Online and Project Muse – just to name a few, provide immense searchable resources for both faculty research projects and teaching. Library liaisons to the departments are also available for special consultations on student projects and faculty research. Students can also interact with these liaisons for questions on class projects that involve library research materials.

### **Database List**

ACLS Digital Humanities (approx. 10,000 books)

Art and Architecture Complete (Over 370 journals and 220 books; 63,000 images; over 75 years of full text coverage)

Art Index Retrospective

Arts and Humanities Citation Index

ArtStor (Over 1.6 million images)

Biography in Context

Ebrary (Over 1400 book titles in Fine Art)

Ebsco Ebook Collections (Over 10,000 book titles in Art)

Grove Art Online (Over 6,000 images)

Humanities Full Text (Over 530 full text journal titles, over 700 titles indexed; over 100 years of coverage)  
Humanities International Index  
JSTOR  
Oxford Reference Online  
Marquis Who's Who  
Project Muse

### **Access to Images**

Cunningham Memorial Library's has made a substantial long-term commitment to ArtStor, which holds 1.6 million images from collections all over the world, from personal artists' collections to museums. In addition, images are available through Art and Architecture Complete (63,000 images) and Grove Art Online (Over 6,000 searchable images and 40,000 editorially-selected image links).

### **The Selection Process**

Library materials in art and related fields are selected by the Department of Art and Design and Library faculty. The Library participates in an approval plan, which provides the opportunity for automatic receipt of desired titles annually. The budget for this plan has been \$3,000 annually for the past three years. Requests for one-time purchases (firm orders) are channeled through the Department's library representative, and individual faculty members may submit requests for books or periodicals to the representative at any time.

### **Budget Allocation Procedures**

Library budget allocations for firm orders, approval plan selections, and serials are determined by the Library's Collection Development Committee and the Dean of Library Services. The Library receives an allocation, which currently is set at \$1.6 million, and it is in turn divided among the departments and programs within the University. The Dean of Library Services approves the final budget allocation amounts. The budget model for purchases has changed significantly in recent years to accommodate the need to subscribe to databases that hold large collections of resources, such as online journals and electronic books, and this is reflected in the changes to allocations for books in recent years.

### **Library Staffing, Building and Equipment Access**

The current Library personnel roster is composed of 17 library faculty, which includes the positions of Dean, Associate Dean, Public Services Dept. Chair, Technical Services Dept. Chair, Special Collections Chair, and Systems Chair. In addition, the Library also employs four monthly (EAP) and 22 bi-weekly support staff. The Library also boasts a healthy student worker budget and heavily relies on student employment in order to make library resources available around the clock. The Library's Art and Design liaison holds a BFA in Painting with a minor in Art History, and also manages collections in other areas of the humanities. The Library has expanded its hours to accommodate students' needs and is open 24 hours from noon Sunday to 7:00 pm Friday, and Saturday from noon to 5, for a total of 130 hours a week. Services are also provided for distance education students, and print materials are mailed out to them on request. A microfilm reader is available that creates digital copies of microfilm, and computers are available throughout the library, many being equipped with scanners. Cloud printing is also available, and students working in the Library can print documents and pick them up at any printing station on campus.

### **Digital Preservation Services Available Through Sycamore Scholars**

ISU's institutional repository collects and preserves the research output of the campus, including the theses and dissertations produced through the School of Graduate and Professional Studies. A future goal of the Library liaison's work with the Department of Art and Design is to add output from these departments to the repository.

### **Cunningham Memorial Library's Budget History Department of Art and Design 2011-12 through 2013-14**

<b>Fiscal Period</b>	<b>Databases</b>	<b>Serials</b>	<b>Books</b>	<b>Approval Plan</b>
<b>2011-2012</b>	\$16,773.75	\$1,137.80	\$1,500.00	\$1,500.00
<b>2012-2013</b>	\$16,515.92	\$896.80	\$3,000.00	\$3,000.00
<b>2013-2014</b>	\$18,456.12	\$378.27	\$1,580.00	\$1500.00

### **Overall Budget History for Cunningham Memorial Library**

<b>Fiscal Period</b>	<b>Electronic Databases and Serials</b>	<b>Books (Both Firm and Approval)</b>
<b>2011-2012</b>	1,596,807	401,816.00
<b>2012-2013</b>	1,257,647.40	220,143.09
<b>2013-2014</b>	1,196,968.60	347,524.98

### **Interior Architecture Design Resource Library**

IAD students seeking the vital products and materials necessary to construct a building research in a facility next to their design studios and classrooms, the program's resource library, which features products and volumes of samples ranging from lighting fixtures to wall tiles to carpeting and wood flooring. The students utilize the library for studio projects, learning about real companies and products that they might also use in their future careers. Students design plans for many different kinds of projects, ranging from renovations to new buildings that are constructed using environmentally friendly processes and materials. Many companies work with the interior design program with sales representatives routinely visiting the resource library to provide samples of green products that are available so students can use them when designing projects.

The faculty and a student resource librarian routinely schedule meetings with company representatives, with several providing updated sample binders twice a year to show the latest that the manufacturers have to offer. The resource librarian meets with students looking to utilize the items in the interior design resource library. Students use the resource library as though they were out in the field working—the samples, including catalogs and specification documents are current.

Architectural design firms typically have their own libraries featuring products and items that they use on projects. The resource library at Indiana State allows students to gain experience in navigating such a center before entering the profession. The materials library also provides

students with more experience in judging samples and comparing and contrasting them based on a variety of characteristics, such as finishes, costs, durability, installation processes and maintenance procedures. Such comparisons are not possible when students research items solely on the Internet, and are not able to evaluate all aspects of a material sample. Some of the products in the resource library include items that reflect developments in Leadership in Energy and Environmental Design (LEED) certification.

## **H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT**

The Department of Art's policies for recruitment, admission and retention, record keeping and advisement are consistent with the standards set by NASAD in these four areas. Additionally, the Department's policies reflect those established by the institution at large.

### **Admission**

As stated in the university's undergraduate catalog, " The primary criterion for admission is evidence that a candidate is prepared to succeed in a degree program." To be considered for admission candidates must submit a completed admission application, a \$25 non-refundable application-processing fee, and have official transcripts sent electronically from all secondary and post-secondary institutions to the Office of Admissions.

As an institution, ISU is dedicated to creating opportunities for many students who might not fit the traditional profile of a college student. In addition to affordable tuition, ISU has programs dedicated to recruiting and retaining minority students and creating opportunities for economically disadvantaged students while recognizing that many of these same students are also first-generation college students.

Admission to the School of Graduate and Professional Studies requires completion of an application and submission of transcripts along with a Department of Art and Design application. The Department t requires submission of the application form, digital images or other visual documentation, three letters of recommendation and a letter of Professional Intent. If a student is not eligible for admission to the School of Graduate and Professional Studies, they may not be admitted to the Department of Art and Design's programs.  
(<http://www.indstate.edu/graduate/apply.htm>).

### **Recruitment**

Since our last self-study, the Department of Art has continued its efforts to attract talented high school graduates and college transfer students to ISU through a combination of activities: participation in National Portfolio Days held at Vincennes University, Herron School of Art, the School of the Chicago Art Institute and Washington University in St. Louis; the High School Honors Art Program; the High School Art Day, which is open to Indiana and Illinois high school students; and the Creative and Performing Arts Scholarship Competition which provides a range of scholarship monies for each of a student's four years at the university or two years for transfer students. As many as 10 scholarships are given out each year, depending on monies available, and the award amounts given. We have also created a recruitment DVD (now at the end of its life cycle), have recently updated the content of the departmental website and next year plan to launch a newer site consistent with the University's new graphic identity. Moreover, the Department has an active Recruitment Committee that coordinates recruitment activities and telephones newly admitted and transfer students entering departmental programs.

The Interior Architecture Design faculty is recruiting all the time. One of the more effective recruiting tools is to welcome students to visits set up by admissions, in order to show the (now new) facilities and have prospective students meet faculty and current students working at different levels.

## **Retention**

Indiana State University has, in the last few years, made a strong commitment to retention, particularly of its undergraduate students. ISU's Strategic Plan contains many initiatives (such as improving student housing) that should help the University to retain students. Freshman students, in particular, have been an extremely vulnerable group. Numerous strategies have been put in place to help retain at risk students and improve graduation rates. The most visible is ISU's first-year program, University College in which dedicated administrators, staff and faculty address the particular needs of first-year students and especially those who may be first-generation college students. Among the initiatives fostered by University College are: Freshman Learning Communities; intrusive advising; periodic advising workshops through the Center for Teaching and Learning; Freshman Absence Reports; and a revamped Freshman Orientation Program, among others. Statistics indicate a steady increase in freshman retention.

In addition to the university retention initiatives, the Department of Art and Design has also increased its level of commitment to retention. As discussed below, all undergraduate students in the Department are guided by a single advisor, who monitors their progress toward their degree. ART 151, Visual Arts in Civilization, is our gateway course for non-majors that also fulfills the "Fine and Performing Arts" requirement for the University's Foundational Studies program. ARTP 170, Introduction to the Visual Arts, is the required introductory course for student majoring in Art and Design. Both of these courses give students introductory information in areas such as color theory and art history in order to prepare them for the rigors of work in content areas.

A Student Success Plan, and Departmental Initiatives (please see IV MDP III) address student retention in very practical terms, with goals and action steps.

Retention policies for all graduate students are incorporated into the actual program and the monitoring system put in place to chart each student's creative development and progress toward the completion of their degree requirements. For both M.A. and M.F.A. students, the Department has established a system whereby each student selects an advisory committee consisting of a minimum of two faculty members for the M.A. and a minimum of three faculty members for the M.F.A. M.A. candidates meet at least three times with the committee; M.F.A. candidates meet at least four times and there are milestone approvals marking the progress of each graduate student. Additional informal meetings with all or part of the advisory committee are encouraged. The committee advises and makes recommendations on the student's development, determines final approval for the M.F.A. Thesis Exhibition, addresses the fundamental aspects of the student's intellectual and creative development as a mature and productive artist, and provides additional support and advice as needed. For a complete explanation of the advisory committee, refer to the appropriate sections in the M.A. and M.F.A. Program Guides for Students, (please see Appendix V. I.).

## **Advising**

The Department of Art's undergraduate advising program is centralized through one very experienced faculty member. This faculty member receives one class release time each semester to advise and has extended office hours in the Department's advising office. The current number of advisees for last semester (Fall 2013) was 170. All students who have expressed an arts interest in their first-year, University College program are advised by a University-College full-time advisor who works closely with the Department, especially when "graduating" students from the first to second year. The Department has determined that this (otherwise) single-advisor system within the Department is a positive one, in that students have the same advisor throughout their program. The advisor stays current on changes and updates to the curriculum requirements and registration

system for the respective programs, and, thus is able to pass this information on to students. This person has attended summer workshops on developmental advising, which is the recommended approach of the University, and currently also works with the College of Arts & Sciences as an advisor in the program for new students. Last year, the University implemented a new advising computer system, MySam, that supersedes an older Degree Audit System (DARS) advising system. Students enrolled before Fall of 2012 will continue to use the DARS system even as it is being phased out. The MySam system is designed in conjunction with the University College and the University's Foundational Studies programs. It is a sophisticated tool that can help students project changes in majors, minors and completion dates, and see what requirements they must fulfill in order to graduate. Students use MySam in conjunction with their advisors in order to plan curricula and register for courses.

Advising has become all the more critical since the university adopted the Sycamore Graduation Guarantee program (<http://www.indstate.edu/express/guarantee.htm>) in 2012. In order to honor this four-year guarantee, advisors give critical direction about the availability and sequencing of courses.

The Department acknowledges that the faculty member currently overseeing advising may retire within a few years and will make appropriate plans to transfer her knowledge and experience to a new team, likely to be assigned to students in studio art, art history and design concentrations. The University has developed a statement dealing with the responsibilities of the Administration, the Advisor and the Student with regard to the advisement process (<https://indstate.edu/saa/advising.htm>).

At the graduate level, all students are assigned an Area Advisor. The Area Advisor is the primary faculty member with whom the student will work throughout his/her graduate studies. The role of this individual is to assist the student in planning and maintaining the program of study and advise the student on the direction of his/her creative work. Additionally, in 1998, the position of a Graduate Coordinator was established. The Graduate Coordinator oversees the application process, assists students when they arrive on campus, facilitates the selection of students' advisory committees, advises students of their ongoing progress and assists them with their semester schedules, and helps to coordinate the final visual presentations. This individual receives one class release time per year. The Department has determined that this system is a positive one and has no plans to change it.

The Interior Architecture Design program invites prospective students to visit campus and the IAD facilities in order to understand the program, curriculum and their commitment. IAD faculty members have come to understand that high-school students often have misperceptions about what they will learn in the program, and often mistake the ISU offerings for "Interior Decorating". Rather than having students enroll and leave, program instructors take the tack of informing students about skills that will be taught—a proactive student-retention activity.

### **Record Keeping**

Hard and electronic copies of undergraduate student records are kept in the Department's advising office. Undergraduate files include grade reports, transfer records, copies of schedules, and copies of notification letters for scholarships, among other documents. Undergraduates also use the DARS system if they entered ISU prior to Fall 2012, or MySam systems for advising and registration tools. With the MySam system, students can make a degree audit at any time. Even the older DARS is updated every semester to track a student's progress towards graduation; it

delineates requirements for general education, major(s) and minor(s). The information is made available to advisors through a university network. In both systems, students are able to access their own records on-line.

Graduate records include: application materials; assistantship applications; grade reports; advisory committee forms; various review forms and evaluations; and, other miscellaneous documentation. The Graduate Coordinator and the Department Administrative Assistant maintain graduate records and hard copies of student records are kept in the advising office.

### **Student Complaints**

ISU has Student Complaint Procedures for the many kinds of complaints that may arise. All of these procedures are outlined at:

<http://www.indstate.edu/sci/link2-process/content/complaintprocedures.htm>.

More informally, students are encouraged to speak with their instructors if they encounter a conflict. If no resolution can be found, students are encouraged to use the following procedure:

#### **Complaints Against Members of the University Faculty and Administration:**

A written complaint should be made to the administrative officer who is the immediate supervisor of the person involved in the alleged violation. The appropriate administrative officer may be one of the following:

1. A department head or similar academic officer, if one exists within the particular school or unit involved.
2. The dean or director of a school or unit, if the school or unit does not have a department head or similar academic officer.
3. Even if a school or unit has a department head or similar academic officer, the dean or director of the school or unit may adopt a rule that formal complaints are to be submitted directly to the dean or director.

The administrative officer receiving the formal complaint will determine whether or not the complaint has merit. Complaints with merit will be reviewed and resolved by the appropriate department or office for resolution. If the complaint is not determined to be justifiable, the complaint procedure ends.

If no resolution is achieved with the Chairperson's involvement, students are often encouraged to take the matter to the Dean of the College in which the Department is situated.

Pursuant to policy for the state of Indiana, after utilizing the institution's internal complaint processes, students may file a complaint with the Indiana Commission for Higher Education within two years of the alleged incident using their complaint form. By law, the Commission cannot review complaints related to course grades, academic sanctions, or discipline/conduct matters, although it does have greater statutory authority in the arena of transferring credits between public institutions.

## **I. PUBLISHED MATERIALS AND WEBSITE**

Both Indiana State University and the Department of Art and Design's published materials meet NASAD standards. The undergraduate catalogue is now published online and is updated every academic year. (<http://catalog.indstate.edu/>). Information concerning the Department of Art and Design programs is included and fully meets NASAD standards. A graduate catalogue is also put forth each academic year (select at <http://catalog.indstate.edu/index.php>). This catalogue also contains information about the Department of Art that fully meets NASAD standards.

In addition to the two standard catalogues, the Department of Art and Design also maintains published internal documents pertaining to administrative procedures. Included among these documents are such materials as the Bylaws and MFA and MA handbooks. (please see Appendices V H, and V I) and (<http://indstate.edu/art-design/docs/Department%20Bylaws%20&%20Handbook.pdf>) (<http://indstate.edu/art-design/docs/MFA%20Program%20Guide.pdf>) (<http://indstate.edu/art-design/docs/MA%20Program%20Guide.pdf>)

For external promotional and recruitment purposes, the Department publishes exhibition calendars, an interactive DVD, newsletters about its scholarship program, and has recently established Facebook (<https://www.facebook.com/pages/Department-of-Art-and-Design-Indiana-State-University/188464777882595>) and Pinterest (<http://www.pinterest.com/dadisu/>) sites that are used to announce events and showcase faculty and student artwork and activities. As a part of its recruiting messaging, the Department discusses ISU's four-year guarantee and we show how students can complete most department programs in four years through example curricula plans that we distribute at recruiting meetings and also include on the Department's website (under Example Major Curriculum Plans at <http://indstate.edu/art-design/undergradcurriculum.htm>). The University Art Gallery regularly publishes promotional and educational materials related to its exhibitions and to the Visiting Artists/Scholars Series and maintains its own website (<http://www.indstate.edu/artgallery/>).

The Department of Art and Design's website (<http://indstate.edu/art-design/>) has recently been updated to have simplified navigation, content more inclusive of all faculty and staff, new photographs, and the most accurate information and links. The site's graphics are still those of a former ISU visual identity. A new ISU identity is now established and is being rolled out this year through a Drupal content management framework. We expect that the Department will adopt this new design within the next months.

The Interior Architecture Design website (<http://www.indstate.edu/interior/index.htm>) reflects its new and distinct visual identity that is reiterated in the program's studio spaces.

## **J. COMMUNITY INVOLVEMENT**

The 2013 *Washington Monthly College Guide* places Indiana State University at the top of its list of 281 national universities in the category of community service participation and hours worked by students, faculty and staff. The University also has a dedicated Center for Community Engagement that coordinates many initiatives, especially with Terre Haute and Vigo County not-for-profit organizations. The Department of Art and Design operates within these contexts and we are pleased to have opportunities for faculty and students to engage with the community, whether through simple contributions to food pantries and holiday toy drives, service-learning endeavors such as Habitat for Humanity's alternative spring break, or initiatives such as the College of Arts and Sciences Community Semester through which faculty, staff and students interact with the community in public lectures, exhibitions, performances and discussions.

(<http://www.indstate.edu/cas/communitysemester/index.htm>)

The Department of Art and Design also interacts with the community and nearby schools through other means. Individual faculty members and, in some cases, graduate students give lectures, presentations, and/or workshops to local and neighboring community groups. An excellent example of this is the participation of our students in the Soup Bowl Benefit, an annual event that helps the Terre Haute Catholic Charities Foodbank. Faculty members also participate in peer reviews of curricula and work by arts colleagues at other institutions, and work with the Indiana Arts Commission (IAC) on Individual Artist Program (IAP) grants and similar evaluation panels. Through the University Gallery, the Department sponsors visiting artist lectures. When appropriate, these lectures are publicized locally and care is taken to notify regional schools on an individual basis. These activities are open for public attendance. In addition, gallery exhibits are always advertised through mailings and media announcements. The University Art Gallery also works with Vigo County Schools to give hundreds of schoolchildren enriching field trip experiences during which they visit the ISU campus and view and discuss contemporary art. The Department's Art Education students have an opportunity to gain practical experience working with these schoolchildren.

Students from St. Mary of the Woods College and from Rose-Hulman Institute of Technology are able to take courses at Indiana State University as part of their degree programs. A number of them have done so within the Department of Art and Design. Indiana State University has also established a co-operative agreement with both institutions that enables students from any of these schools to have full use of all library facilities at the respective institutions. Library facilities at Indiana University, Bloomington, are also made available to students at Indiana State University. Further, the Department of Art and Design makes space available for courses taught under the auspices of The Community School of the Arts (see Sections I. L., and IV MDP I L). Art and Design faculty teach in this Community School as do graduate students.

On an individual basis, faculty serve as board members, trustees and other service members of local art organizations such as the Swope Art Museum, Arts Illiana, Art Spaces, and the City of Terre Haute Cultural District consultancy. As a result of their participation, these faculty provide another means by which the Department of Art and Design contributes to fostering good working relationships among the Department, the University, the City of Terre Haute, Vigo County and regional communities.

The Interior Architecture Design program requires all students to work with Habitat for Humanity. The instructions for this service from the IAD 260: Interior Construction and Detailing syllabus read, "Students will be required to participate in fifteen hours of community service with Habitat

for Humanity. This service should be directly related to construction. Students are encouraged to participate in this experience and use it as experiential learning. Habitat for Humanity activities should include the following: framing, sheathing, wiring, etc. If the requested assignments are not available during this course, students may be asked to complete POE (post occupancy evaluation) for occupants of habitat for humanity houses.”

In addition to this requirement, the Interior Architecture Design student group, IDEA, usually volunteers once per year to do additional work, as a group, with Habitat for Humanity.

## **K. ARTICULATION WITH OTHER SCHOOLS**

The Department of Art and Design has transfer plans with Ivy Tech Community College (the Indiana State Community College system) <http://www.indstate.edu/transfer/ivytech/it-plans.htm> and Vincennes University <http://www.indstate.edu/transfer/vincennes/vu-plans.htm>. However, with curricular changes in recent years (especially to foundational studies courses) at all of these institutions, we are currently in conversation with faculty and administrators at these schools about updating these agreements.

Vincennes University, located in West-Central Indiana, and approximately an hour south of ISU, has a two-year Art and Design program (<http://www.vinu.edu/content/art-and-design>). The Vincennes-ISU articulation agreement helps students to come to ISU to complete a Bachelor's degree.

An articulation agreement with Ivy Tech is of note because it applies to all thirty-one Ivy Tech campuses as well as satellite community facilities. We have identified Ivy Tech programs in Fine Arts, Visual Communications and Environmental (Interior) Design as those that would dovetail with ISU Department of Art and Design and Interior Architecture Design programs. (<http://www.ivytech.edu/fine-arts-design/>). Ivy Tech is an educational gateway and the only institution offering undergraduate courses in many West-Central Indiana counties; ISU traditionally has served this geographic region so we work in conjunction with Ivy Tech to support students who want to achieve Bachelor's degrees. We are currently in conversation with Ivy Tech content-area deans and faculty members about creating updated agreements.

Additionally, the Department participates in a state-wide Core Transfer Library program (CLT) in which introductory courses (drawing, art appreciation and broad art-history surveys) are peer reviewed for suitability as "equivalent" courses that will transfer among all Indiana public college and university campuses (<http://www.transferin.net/CTL>). This library serves as the foundation for the articulation agreements described above.

## **L. NON-DEGREE GRANTING PROGRAMS FOR THE COMMUNITY**

ISU's community program has an identity called the "Community School of the Arts" that is distinct from the Department of Art and Design, though the Department and Community School share some facilities and equipment. The Community School of the Arts has a full-time director and administrative staff member and otherwise employs dozens of teachers each year for community courses. Robust information about Community School of the Arts, including a recent annual report, promotional materials and course enrollments, is found in section IV MDP I L.

Other information about these community programs may be found at:

(<http://www.unboundedpossibilities.com/community-school-of-the-arts.aspx>).

The Interior Architecture Design program offers a summer honors course for high-school students. It is mainly prospective students who take this \$375, week-long course that introduces them to many aspects of Interior Architecture Design, including CAD, materials and architecture history.

(<http://www.indstate.edu/experience/design.html>)

## **SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO**

### **A. CERTAIN CURRICULUM CATEGORIES**

#### **UP: COMPETENCIES COMMON TO ALL PROFESSIONAL BACCALAUREATE DEGREES IN THE DEPARTMENT OF ART AND DESIGN**

##### **1. STUDIO/DESIGN**

The B.F.A offered by Indiana State University meets the NASAD standards for undergraduate professional degree programs. Studio requirements, beyond the highly structured core curriculum, allow students to acquire advanced levels of technical expertise and proficiency. Regular critiques encourage students to develop a conceptual framework of understanding and stimulate the development of verbal skills. Authentic assessment, an ongoing activity within each class and program, ensures that students are continuing to develop appropriately, furthering their development of technical competencies, and that they are producing a cohesive body of work for their final senior exhibition/design portfolio. Additional upper-level requirements in art history (9 credits) encourage the development of an understanding of the common historical elements of art and design. General academic studies and technology are common to all students enrolled at ISU and complement and enhance students' professionalization. Through their individual upper-level studio courses, students gain familiarity with and expertise in various technologies pertinent to their respective art/design concentrations. The program of study challenges students with projects that afford them increasing amounts of independence. Regular formal and informal critiques give students opportunities to form and defend their own individual judgments about art and design, providing growth in perceptivity, language development, and critical thinking skills. By focusing in one or more areas of concentration (2D; 3D; Intermedia; Graphic Design; Art Education; Art History) students develop the ability to work comprehensively in a chosen field.

Students are evaluated regularly throughout their program of study. Not only are critiques performed in every studio course but overall evaluations focused on the goals of the Core Curriculum Program are routinely conducted by the departmental Assessment Committee. Class sizes at the upper level provide the opportunity for individual development equivalent to independent study supervised by faculty in that discipline but with the benefit of group critiques from student peers (For a detailed description of the assessment process, please refer to Appendix V J). As of Spring 2002, all graduating students are expected to present work in a final exhibition as a culminating experience. The final exhibition constitutes an important element in the assessment process.

The Department has made significant progress since the last self-study in developing an ongoing assessment process for the two-dimensional, three-dimensional, intermedia, art education, graphic design, and art history programs. The Department's assessment program makes a concerted effort to ensure that each program is meeting the mission, department goals, and

adhering to NASAD standards. The Core and each program are regularly evaluated using the following instruments:

- Still Life Assessment (Occurring in ARTS 101)
- Visual/Verbal Exam (Occurring in ARTP 170, ARTH 271 or ARTH 272, and at graduation.
- Midterm Portfolio Review (Occurring in ARTS 102 and ARTS 104)
- Writing Comparison (Occurring in ARTP 170 and ARTH 371)
- Graduating Survey (Occurring at graduation)
- Graduating Exhibit (Occurring at graduation)

Further, each program in the department has developed individualized measures that may include data gathered in the list above, but also may be generated by internal class or program activities. This data is aggregated and combined with results collected by the Assessment Committee. These data provide a clear picture of each program and are reviewed regularly by faculty and the chair to determine if programs goals are being met (See Appendix V J).

Especially rigorous are the standards and learning outcomes required of all students in the University's Foundational Studies Program. This program replaced the earlier General Education program. The outcomes address the discipline specific knowledge, skills, behaviors and competencies students should attain. These Foundational Learning Outcomes are:

1. Locate, critically read, and evaluate information to solve problems.
2. Critically evaluate the ideas of others.
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history).
4. Demonstrate an appreciation of human expression through literature and fine and performing arts.
5. Demonstrate the skills for effective citizenship and stewardship.
6. Demonstrate an understanding of diverse cultures within and across societies.
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context.
8. Demonstrate an understanding of the ethical implications of decisions and actions.
9. Apply principles of physical and emotional health to wellness.
10. Express themselves effectively, professionally, and persuasively both orally and in writing. (See: <http://www.indstate.edu/fs/Learning%20Outcomes%20and%20Category%20Learning%20Objectives%20for%20FS.htm>)

## **2. ART HISTORY**

The art history concentration assures that students develop the ability to analyze and discuss works of art critically. Beginning courses address the basic elements of design and principles of compositional organization and establish a chronological and critical framework. Students take a number of upper-level courses and, upon fulfilling the art history requirements, are able to place works within their proper historical context, develop a thesis, conduct research, and write coherently and persuasively.

## **3. TECHNOLOGY**

ISU takes pride in the level of technology available on campus and the faculty uses it extensively in their classes. ISU was a leader in the State requiring all students to be computer fluent and for several years has provided free laptops to all entering freshmen with a 3.0 high school GPA. The University maintains a program of regular rotation of computing equipment for all faculty and staff as well as providing a number of computer labs around the campus. Faculty members are able to order computers of their preference (typically Macs for the Department of Art and Design). Students in all concentrations utilize current technology appropriate to their fields.

## **4. SYNTHESIS**

Advanced coursework (200-level and above) requires that students work on independent projects that combine their capabilities for critical thinking, studio practices and knowledge of the history of art. Critiques in which the students participate both as exhibitors and reviewers are a regular and critical part of advanced studio coursework in all concentration areas. Advanced B.F.A. students also participate in regular critiques with their faculty committee prior to preparing their thesis and mounting their graduating exhibition. Because the B.F.A. program requires considerable coursework in both the concentration and related fields, it encourages students to develop an in-depth understanding of a professional field (concentration) as well as understand its connection to other media, forms of expression and fields of inquiry. Most B.F.A. graduates complete a minor in art history. The structure and mentoring in the program as well as facilities and faculty engagement provide a supportive and energizing environment critical for students in the arts.

## **COMPETENCIES FOR THE UNDERGRADUATE DEGREE IN INTERIOR ARCHITECTURE DESIGN**

### **1. STUDIO/DESIGN**

The B.S. offered by Indiana State University in Interior Architecture Design meets the NASAD standards for interior design programs. Studio requirements, including 32 credits in interior design disciplines, 15 credits in supporting courses, allow students to acquire advanced levels of technical expertise and proficiency. Regular critiques encourage students to develop a conceptual framework of understanding and stimulate the development of verbal skills. Authentic assessment, an ongoing activity within each class and program, ensures that students are continuing to develop appropriately, furthering their development of technical competencies, and that they are producing a cohesive body of work for their final senior exhibition/design portfolio. Additional requirements in interiors history (9 credits) and art history (3 credits) encourage the development of an understanding of the common historical elements of interior design. General academic studies and technology are common to all students enrolled at ISU and complement and enhance students' professionalization. Through their individual upper-level studio courses, students gain familiarity with and expertise in various technologies pertinent to interior design. The program of study challenges students with projects that afford them increasing amounts of independence. Regular formal and informal critiques give students opportunities to form and defend their own individual design judgments, providing growth in perceptivity, language development, and critical thinking skills.

Students are evaluated regularly throughout their program of study. Critiques are performed in every interior design studio course. Current class sizes at all levels provide the opportunity for individual development equivalent to independent study supervised by faculty in the discipline but with the benefit of group critiques from student peers. All IAD students execute a capstone project in their final interior design studio course.

Especially rigorous are the standards and learning outcomes required of all students in the University's Foundational Studies Program. This program replaced the earlier General Education program. The outcomes address the discipline specific knowledge, skills, behaviors and competencies students should attain. These Foundational Learning Outcomes are:

1. Locate, critically read, and evaluate information to solve problems.
2. Critically evaluate the ideas of others.
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history).
4. Demonstrate an appreciation of human expression through literature and fine and performing arts.
5. Demonstrate the skills for effective citizenship and stewardship.

6. Demonstrate an understanding of diverse cultures within and across societies.
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context.
8. Demonstrate an understanding of the ethical implications of decisions and actions.
9. Apply principles of physical and emotional health to wellness.
10. Express themselves effectively, professionally, and persuasively both orally and in writing. (See: <http://www.indstate.edu/fs/Learning Outcomes and Category Learning Objectives for FS.htm>)

## **2. ART HISTORY**

The art history and interiors history courses assure that students develop the ability to analyze and discuss stylistic choices critically. Beginning courses address the basic elements of design and principles of compositional organization and establish a chronological and critical framework. Students take a number of upper-level interiors history courses and, upon fulfilling the requirements, are able to place interiors within their proper historical context, use historically appropriate vocabulary coherently and persuasively, and understand how historical approaches and forms inform contemporary practice. Writing assignments help students to learn how to translate the visual into the verbal in order to become more effective communicators.

## **3. TECHNOLOGY**

Indiana State takes pride in the level of technology available on campus and the faculty uses it extensively in their classes. ISU was a leader in the State requiring all students to be computer fluent and for several years has awarded free laptops to all entering freshmen with a 3.0 high school GPA. The University maintains a program of regular rotation of computing equipment for all faculty and staff as well as providing a number of computer labs around the campus. Faculty members are able to order computers of their preference. Students in IAD utilize current technology appropriate to their fields, including those found on dedicated CAD, imaging, and other workstations.

## **4. SYNTHESIS**

Advanced coursework (200-level and above) requires that students work on independent projects that combine their capabilities for critical thinking, interior architecture design practices and knowledge of the history of interiors. Critiques in which the students participate both as exhibitors and reviewers are a regular and critical part of advanced studio coursework in all concentration areas. Because the IAD program requires considerable coursework in both the discipline and related fields, it encourages students to develop an in-depth understanding of interior architecture design as well as understand its connection to other media, forms of expression and fields of inquiry. The structure and mentoring in the program as well as facilities and faculty engagement provide a supportive and energizing environment critical for design students.

## **UP: BACHELOR OF FINE ARTS AND BACHELOR OF SCIENCE, STUDIO MAJOR**

The Department of Art and Design at Indiana State University offers two undergraduate degrees (B.S. and B.F.A.) for studio majors. These degrees are taken with a declared concentration in Graphic Design, 2-Dimensional Studio, 3-Dimensional Studio, or Intermedia Studio. Within each concentration, students take courses in studio areas that include Ceramics, Drawing, Digital Art, Graphic Design, Painting, Photography, Printmaking, and Sculpture as well as cognitive courses in Art History.

In addition to the objectives stated in II. A. above, each concentration's individual objective is to develop technical knowledge and expertise relevant to the media. It is further believed that studio courses taken outside of the concentration enrich the concentration and vice versa. The B.F.A.'s goals, as a professional degree, are to prepare those students who choose to enter a graduate studio program (M.A. or M.F.A.), or to prepare others for direct entry into a professional field. The B.S. degree is designed for those who do not wish a program as studio-intensive as the B.F.A., and one in which there is more latitude to explore other areas of knowledge outside of the studio arts. Whether a student chooses the B.F.A. or the B.S., each is required to fulfill the departmental Core requirements. This provides each student with sufficient foundation training and knowledge to allow them to pursue any of the concentration within the Department.

To assure appropriate levels of competency for graduation, majors, upon completion of the 18-hour Core program, select a degree program from the following: Art Studio, Art History, and Art Education. Additional lower division coursework germane to their field of study is required of all art students. Students engage in upper-division studies that further their critical understanding of their own work and its relation to historical and contemporary issues within their fields. Additionally, students have required coursework outside their concentration which guarantees proficiency in multiple visual art/historical disciplines.

The Department of Art and Design's requirements for the Core, the concentration and other additional departmental requirements, coupled with the University's Foundational Studies Program for both the B.F.A. and the B.S. in Studio Art, fall within the guidelines established by NASAD, including successful achievement of the NASAD competencies as outlined in the Handbook. The Department of Art and Design evaluates the effectiveness of its undergraduate studio programs through an ongoing assessment process. This enables the Department to monitor the progress of its students and to determine if there are any discernible weaknesses in its instructional program. On an informal basis, faculty from the various areas keep in contact with their respective graduates after they have left their program to ascertain whether they have been able to obtain suitable positions or acceptance into quality graduate programs. Communication of this nature continues to indicate how the Department of Art and Design is successful in educating and training its students.

## **AE: BACHELOR OF SCIENCE, ART EDUCATION MAJOR**

A Bachelor of Science degree is offered by the Department of Art and Design, which prepares students to become certified as teachers of the visual arts. The major provides for certification to teach PK-12. Students must meet the requirements of both the Teacher Education Program within the department, as well as those in the Bayh College of Education in order to be granted their degree.

The objectives of the Art Education area are:

- to develop in each student an understanding of the scope and depth of Art History, Art Criticism, and Aesthetics;
- to provide the opportunity for exploration in both two-dimensional and three-dimensional studio experiences;
- to afford all students opportunities to master the skills and processes of learning and teaching through a combination of intellectual, affective, and personal experiences;
- to help students learn the techniques of successful teaching in a variety of settings; and,
- to aid students in acquiring the capacity, skills, and motivation to engage in life-long educational growth and to renew their professional skills.

The majority of graduates who are willing to relocate encounter little difficulty in finding a suitable teaching position. Other than the requirements in the Foundations Program, the following list provides the credit hour requirements for art education students to fulfill these objectives:

- Core Program (containing both studio and art history): 18 hours
- Additional Studio Courses: 18 hours
- Additional Art History Courses: 3 hours
- Art Education Courses: 15 hours
- Bayh College of Education Courses: 27 hours

### **1. Intern teaching program, credit allotment, cooperating schools, selection of supervising teachers and concurrent enrollment other than intern teaching.**

Art education students must complete two 8-week student teacher internships in one semester (Total=12 Cr. Hours), one at an elementary school site and another at a secondary site, which can be a middle or high school. Students are not permitted to take additional coursework during this semester, and are dissuaded from any outside employment due to the workload that is required during student teaching. Procedures for selection of student teacher hosts, school sites, and the evaluation of student teachers are governed by Educational Student Services (ESS), which is

housed in the Bayh College of Education (BCoE). The request of a student teacher host is initially made by students, and is then reviewed by both ESE staff and faculty in the Art Education Program. Students will typically make a request for specific host teachers based on a number of earlier field experiences required in both art education classes and in the BCoE. Once approved at the university level, school officials and prospective student teacher hosts are contacted for final acceptance. Most often, the schools are located within Vigo County or surrounding counties. Student teaching is a result of a course requirement in the BCoE's Department of Curriculum, Instruction, Media and Technology (CIMT 401/402). Staff from ESE completes supervision of these students. Art education faculty however, also visits student teachers to provide feedback and check on their progress.

Assessment of these students is completed formally twice during each 8-week internship by the student teacher host. Informal assessments occur regularly through daily conversations with the host teacher, and as result of regular visits from ESE staff and faculty from the art education faculty. Additionally, student teachers must complete an extensive Student Teaching Unit Report during their student teaching (CIMT 402) or earlier, during CIMT 400/L (a course "blocked" with ARTE 392, meeting mornings throughout a semester at a school site, and typically taken in the fall semester of the student's Junior year). The report covers a unit of instruction created by the student and overseen by student teaching mentors onsite at a local school. CIMT faculty in collaboration with faculty from the Art Education Program evaluates the report.

## **2. Special requirements for certification mandated by the state that impact this program.**

The steps completed by students to apply for a teaching certificate in Indiana are undergoing some changes that may impact the process at Indiana State University in the near future. Currently however, students are required to successfully complete course requirements in the Bayh College of Education and the Department of Art and Design. Additionally, they must fulfill a student teaching internship and pass the Core Academic Skills Assessment Exam II (CASA II) before they can apply for a teaching certificate. The CASA I Exam needs to be successfully completed by students before they can enroll in ARTE 391, the secondary methods class that is blocked with CIMT 400/L. Indiana State University's Educational Student Services facilitates Indiana certification procedures, including directing students to information regarding CASA exams, and helps students individually navigate the process.

An alternative path to teaching licensure is available for future art educators as well. The Transition to Teaching Program (<http://coe.indstate.edu/cimt/transitiontoteaching.htm>) provides students who have had careers in art and /or experiences in art teaching prior to their arrival to the department to move more rapidly through the program by eliminating specific required courses. Decisions regarding course requirements are made through a review by the art education faculty of the applicant's previous experiences and any prior education. Students in the program

are not however relieved of the requirements in the Bayh College of Education, including a student teaching internship and the passage of the CASA Exams.

## **GR: GRADUATE PROGRAMS**

### **GENERAL INFORMATION: GRADUATE DEGREE PROGRAMS**

The Department offers two graduate studio degrees: the M.A. and the M.F.A. As with the undergraduate degrees, these degrees are designated with a studio-based concentration. The concentrations are Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, and Sculpture. Entrance requirements into the graduate degree programs fall within the NASAD guidelines.

In addition to the Department's overall objectives stated in II. A. above, each concentration's goal is to develop in each student a viable and professional technical knowledge and expertise relevant to the concentration, which will result in a graduate who is able to be successful in a discipline-related professional milieu. Further, the M.F.A. program strives to develop in the student creative, experimental, independent qualities, and an appropriately professional aesthetic.

Traditionally, the M.A. is intended to meet the needs of those students who do not choose to develop their professional studio skills to the terminal level. Many have used this degree to prepare for entry into the job market, particularly for those positions in which the terminal degree is neither demanded nor desired. The M.F.A. is utilized by those students who desire a more studio-intensive program and one that carries the impact of the terminal degree.

The required "proficiencies" for entry into the graduate degree programs include:

- the appropriate undergraduate degree from an accredited school of higher education;
- a minimum G.P.A. established by the School of Graduate Studies;
- 12-15 hours of undergraduate Art History;
- A representative sample of the prospective student's work demonstrating strength in the chosen area of study;
- a level of creative attainment and expertise deemed acceptable by the departmental Graduate Admissions Committee.

Should the Department's Graduate Admissions Committee accept a candidate for one of the graduate degrees and determine there exist curricular deficiencies, these deficiencies must be made up within a given length of time after enrollment into the program. No credit toward the degree is awarded for deficiency remediation.

The professionalizing of our graduate students is achieved through several mutually reinforcing vehicles. By working in close proximity to committed professionals in their particular fields, students witness and participate in a studio environment that requires a mature and thoughtful

approach to the making of art. Additionally, the course work performed in required course ARH (6 hours), ARTP 696 (Final Visual Exhibition), ARTP 609 (Research Methods) and elective courses and ARTP 588 (Practicum Seminar) is designed to foster areas of knowledge necessary to their functioning as literate and effective participants within and beyond the walls of academe. Moreover, the required periodic meetings with the students' Advisory Committees reinforce and expand upon the demands of class work and independent study efforts by continually challenging the students' rationales as well as providing positive support.

The School of Graduate and Professional Studies requires a "Culminating Integrative Experience" for all graduate degrees. The M.A course of study culminates in a research paper, creative presentation or final visual project. For a complete description of the Culminating Integrative Experience for the M.A. degree, refer to The M.A. Program Guide for Students in Appendix V I. The Culminating Integrative Experience for the M.F.A. consists of a public presentation of an extensive body of artwork constituting a cohesive visual statement of the student's progress as a graduate student. Theoretical documentation in the form of a creative research paper, which addresses primary topics of concern in the exhibited work, must accompany the visual exhibition. The artwork and accompanying documentation are evaluated collectively by the student's advisory committee in the final M.F.A. Review. For a complete description of the Culminating Integrative Experience for the M.F.A. degree, refer to The M.F.A. Program Guide for Students in Appendix V I.

### **1. A list of the titles of graduate theses in all areas of specialization**

#### **Fall 2011**

Alan Bundza, "Natural Process." M.F.A., Drawing Painting  
Juan Jurado, "Department of Art Promotion Package," M.F.A., Graphic Design  
Jeffery Scott Miller, "Mobile Web Design: Campus Mobile," M.A., Graphic Design  
Petra Nyendick, "The History of the Grid," M.F.A., Painting

#### **Spring 2012**

Sangjun Baek, Direct Mail Marketing: SAMSUNG myPhone," M.F.A., Graphic Design  
Kari Breitigam, "You Love until You Don't," M.F.A., Painting  
Jason Gorcoff, "The Battle," M.F.A., Painting  
Emily Gruenert, "Searching for Identity," M.F.A., Photography  
Cynthia Phillips, "The Environmental and Social Responsibilities of the Graphic Designer,"  
M.F.A., Graphic Design  
Kartheeka Pothumarthi, "Ozonexus," M.A., Graphic Design  
Rebecca Prato, "The Arvoreal Me" Photography," M.F.A., Photography  
Jessica Simmons, "Le Lux," M.F.A., Graphic Design  
Andrew Snyder, "The Other 1," M.F.A., Photography  
Jackie Tice, "Plato's Shadows," M.F.A., Painting  
Mohammed Yousaf, "New Methods to Manage Design Firms," M.F.A., Graphic Design

Yan Zhang, "An Exploration on Humanitarian Relief Project Using Graphic Design," M.F.A.,  
Graphic Design

**Summer 2012**

Ricki Gibson, "Seeking Truth," M.A., Photography

Ashley Frentz, "Urban Vines: The Art of the Wine Label", M.A., Graphic Design

**Fall 2012**

Kelly Cozart, "The Erechtheum of the Athenian Acropolis a Sacred Space", M.A.

Jennifer Fergie, "Beach Buddies Community Engagement Design", M.F.A., Graphic Design

Ying-Shu (Rio) Lu, "The Path to Another World", M.F.A., Graphic Design

Yi-Jiun (Sandy) Gu, "Branding the International Street Food Association-Street Foods in  
Taipei/New York City", M.F.A., Graphic Design

**Spring 2013**

Claudia Alexandra McNichols, "Akodoi Ebera (Embera Language)/The Hope of the Embera",  
M.F.A., Photography

Christian Ethridge, "Detached", M.F.A., Painting

Soulaf Abas, "Syria", M.F.A., Painting

Jason Krueger, "Drowning", M.F.A., Painting

Michelle Adler, "Beauty: Which One of Us Is We?", M.F.A., Painting

Paul Matt Chenoweth, "Body As a Vessel", M.F.A., Ceramics

Wei-Nung Lin, "The Eight Generals", M.F.A.

**Summer 2013**

None

**Fall 2013**

Natalie Carroll, "Combining Paper Engineering and Storytelling to Promote Childhood  
Literacy", MFA, Graphic Design

**2. Development of breadth of competence for all graduate students**

Applications are reviewed initially by the instructor in the area in which the applicant proposes to study. The instructor forwards his or her recommendation to the departmental Graduate Committee which evaluates the credentials of each applicant and determines if the applicant has any deficiencies that need to be addressed before full admission into the graduate program.

The Graduate Program Coordinator, Graduate Program Committee, and disciplinary faculty who will serve as advisors assist students in developing programs of study, identifying and recommending graduate students for teaching assistantships, and, in cooperation with the Department of Art Administrative Assistant, maintain records of all students enrolled in the program and supply information requested by the graduate dean.

### **3. Institution's approach for development of teaching and other professional skills**

There is no institutional policy for the development of teaching skills for all students in graduate degree programs. This responsibility falls under the purview of individual departments, each of which addresses this problem from the standpoint of the idiosyncrasies of its own discipline. In the Department of Art and Design, other than undergraduate courses offered through the Art Education program, there is no single course that explicitly trains graduate students to be effective teachers.

For those graduate students who are given graduate assistantships and assigned teaching responsibilities, the department has established an advisement and training procedure. These teaching assignments can be made in two areas, either in studio classes (generally for non-art majors or Core classes) or in ART 151 (Visual Arts in Civilization). ART 151 is a component of the Universities Foundational Studies Program.

Graduate students who teach introductory studio Core courses for non-art majors usually work directly with the full-time faculty member in the studio area in which they are teaching. The development of teaching skills takes place on a one-to-one, tutorial basis.

In-class observations are required of all graduate teaching assistants. Graduate assistants who teach ART 151 (Visual Arts in Civilization) are supervised by members of the Art History faculty. A directing faculty member works on a one-on-one basis with the individual graduate assistants. Part of that person's responsibilities consists of regular in-class formative observations, followed by written evaluations intended for the respective student's benefit. Graduate students who teach ART 151 are made aware of appropriate university policies and guidelines and Foundational Studies course requirements. They are required to submit their course syllabi for approval. Students teaching core foundation courses (beginning drawing and design classes) are evaluated by full-time faculty in that area.

## **Section II.B. SPECIFIC CURRICULA**

### **APPLICATION FOR RENEWAL OF FINAL APPROVAL**

#### **Item A. Program Title: Bachelor of Arts-Art History Concentration 4 Year**

Program Submitted for: Renewal of Final Approval

The Art History concentration is designed to provide students with a broadly based academic and theoretical knowledge of the history of art. It is enhanced by a studio experience and support courses which are intended to familiarize students with different media and to give them a practical knowledge of the creative act. A major goal of the program is to prepare students for graduate-level work in Art History. Given the professional constraints and educational requirements for careers in which knowledge of Art History is fundamental, undergraduate students are advised to pursue graduate level work in the field in order to insure that they will be employable.

Graduates completing the degree program in Art History will be familiar with a broad range of styles, artists, and techniques throughout history and will be able to critically assess art objects and architecture using a variety of methodologies. (See Appendix V J) Students will also develop research, writing and oral presentation skills to enable them to complete research projects and make satisfactory oral presentations on research topics.

The Art History faculty utilizes a variety of pedagogical approaches to expand the historical knowledge, conceptual understanding, and visual literacy of all art majors. Written work based upon critical inquiry and observations strengthen the studio student's abilities to develop and apply his or her critical thinking skills through analysis works of art. The art history faculty offers several upper-level courses that cover the periods from the Ancient World through the modern age.

Art History majors have the opportunity to visit exhibitions held regularly at the Swope Museum and the Rose-Hulman Institute of Technology in Terre Haute, and major museums in Indianapolis, in addition to attending exhibitions and lectures sponsored by the Department.

#### **Requirements:**

Eighteen hours of the Core Curriculum; 21 hours of upper-level art history courses (to include at least one course from each of the major art history periods; 3 hours in Philosophy (101 or 404) or a comparable course with the approval of the student's advisor; 6 hours from two of the following 3-hour courses (music history, literary history and, theater history), selected in consultation with the student's advisor; and 6 hours of electives. Of the 120 total credit hours required for graduation from Indiana State University, more than one-third of the total credit

hours consists of coursework in art and art history. The program of study requires that students complete the basic curriculum demanded of all art majors. Students must complete twelve hours in a foreign language and the University Foundational Studies Program.

Students are able to complete the curriculum within 120 hours.

Throughout their undergraduate studies, students are required to submit research papers, the execution of which contributes to the development of students' analytical skills, writing abilities, and techniques of scholarship. Students must satisfactorily complete a senior examination, present a senior paper and make an oral presentation of research findings. This constitutes the final step in the Art History assessment process.

## **2. Curricular Table**

tables are located at the end of Section II B.

### **3 a. Assessment of Compliance**

General Studies 43-49units = 35.8-40.8%

Art History 30 units = 25%

Art Studio 30 units = 25%

Electives 11-17 units = 9.1-14.2%

**3 b.** Course syllabi and Assessment Plans for all areas document expectations of students at the beginning, intermediate and advanced levels of the program. (Please see Assessment Plans in Appendix V J and Course Syllabi in Appendix V D).

## **4. N/A**

## **5. Results**

Students will take an advanced assessment examination in Art History 371 and 485. Results signal areas needing additional emphasis in other Art History courses. Research papers will show a progressive ability to understand works of art and form historical, critical, and theoretical perspectives. The senior paper, delivered orally to the Art History faculty and guests, provides the means for evaluating the program objectives as well as skills and competencies learned in other undergraduate classes. Ultimately, the success of students completing the degree option becomes the primary measure for program improvement.

## **6. Strengths, Areas for Improvement**

Art History classes are taught in classrooms equipped with digital projection for slides, videos, CD-ROMs, PowerPoint presentations, etc. Instructors use digital resources in the classroom and have access to ARTstor, a library database, which is the most frequently used national image database.

The Department employs a half-time visual resources librarian who supervises the development of the digital slide collection (MDID Art Slide Digital Library). She is assisted by two student workers. The visual resources collection must be expanded and digital equipment upgraded to provide the best possible classroom experience.

The Department currently has three full-time art historians, though one of these is the Department Chairperson who teaches only one course per semester in Modern and Contemporary areas. One art historian is an expert in the arts of the Northern Renaissance, and the other is an eighteenth-century decorative-arts scholar. The art historians teach the Foundational Studies ART 151 course, the broad surveys ARTH 271 and 272, a research course for graduate studio students, ARTH 609, as well as survey and topics courses in their areas of expertise. At this moment, the department does not offer a graphic design history course, though approximately two-thirds of its students are in the graphic-design program. While the Department does not have art history faculty in a full complement of historic areas, the art historians field enough courses to support a concentration in art history, support the needs of studio students and provide Foundational Studies service courses. The art historians expect to increase their Foundational Studies offering by altering selected upper-level courses so that they also count for the Foundational Studies, Integrative and Upper Division Electives that are required of every ISU student. This change will ensure enrollments for these upper-level courses.

### **7. Rationale for Continuance of the Program**

The Art History program is responsible not only for courses required by our majors, but also for the Foundational Studies Art Appreciation course. As a service course, it generates on average about 325 students/ semester. Second, Art History is the minor of choice. Enrollment in 300 and 400 level courses averages approximately 30 students per section. Clearly, growth in majors is important, but the service activity of the program is vitally important to the studio arts program. Current emphasis in higher education on employable career and professions training has adversely impacted liberal arts and art history programs nationally and at ISU.

### **8. Plans for Addressing Weaknesses and Improving Results:**

The Department plans to add a graphic design history course to meet the needs of its design students. Maintaining the art history degree option comes at little cost to the department given the size of its service mission. The Department will continue to fund its visual resources curator and student assistants.

### **Item B. Bachelor of Fine Arts and Bachelor of Science, Studio Major.**

The Department of Art and Design at Indiana State University offers two undergraduate degrees in studio arts: B.S. and B.F.A. These degrees are taken with a concentration designation. The concentrations are 2-D Art, 3-D Art, Intermedia Art and Graphic Design.

In addition to the objectives stated in 1. A., above, each concentration's individual objective is to develop technical knowledge and expertise appropriate to the medium. It is further believed that studio courses taken outside of the concentration enrich the concentration and vice versa. The B.F.A.'s goals, as a professional degree, are to prepare those students who choose to enter a graduate studio program (M.A. or M.F.A.), and to prepare others for direct entry into professional positions. The B.S. degree is designed for those who do not wish a program as studio-intensive as the B.F.A., and one in which there is more latitude to explore other areas of knowledge outside of the studio arts. Whether a student chooses the B.F.A. or the B.S., each is required to fulfill the departmental Core requirements listed below.

The Core provides each student with sufficient foundation training and knowledge to allow them to pursue any of the concentrations within the Department

- 101 Beginning Drawing--3 hrs.
- 102 Two-Dimensional Design and Color--3 hrs.
- 104 Three Dimensional Design--3 hrs.
- 170 Introduction to the Visual Arts--3 hrs.
- 271 Survey of Art History I -3
- 272 Survey of Art History II -3 hrs.

The Department of Art and Design's requirements for the Core Program, the concentrations, and other additional departmental requirements, coupled with the University's Foundational Studies (General Education) Program for both the B.F.A. and the B.S. in Studio Art, fall within the guidelines established by NASAD.

The B.F.A meets the NASAD standards for undergraduate professional degree programs. Studio requirements beyond the core curriculum allow students to acquire advanced levels of technical expertise and proficiency. Regular critiques encourage students to develop a conceptual framework of understanding and stimulate the development of verbal skills. Ongoing authentic assessment tied to NASAD standards ensures that students are continuing to develop appropriately, furthering their development of technical competencies, and that they are able to produce a cohesive body of work for their final senior exhibition/design portfolio. Additional upper-level requirements in art history (9 credits) encourage the development of an understanding of the common historical elements of art, art theory and criticism and design. The Foundational Studies Program and required academic electives complement and enhance

students' professionalization. Through their individual upper-level studio courses, students gain familiarity with and expertise in various technologies pertinent to their respective art/design concentrations. The program of study challenges students with projects that afford them increasing amounts of independence. Regular critiques give students opportunities to form and defend their own individual judgments about art and design. By focusing in one or more concentrations, students develop the comprehensive professional abilities and skills required for work in a chosen field.

Students are evaluated regularly throughout their program of study. Not only are critiques performed in every studio course, but overall evaluations are conducted by the departmental Assessment Committee. As of Spring 2002, all B.F.A. students, with the exception of those students with a concentration in Graphic Design, are required to present a final exhibition as a culminating experience and assemble a quality portfolio. The Department of Art and Design has developed standards and procedures consistent with applicable NASAD standards to assess student development relative to curricular and programmatic expectations. These competencies acquired throughout the student's development, satisfy graduation expectations of the University. (Appendix V J details assessment measures that are linked to NASAD competencies.)

### **3. Assessment of Compliance with NASAD Standard for the Degree.**

**3 a. Bachelor of Fine Arts in Studio Arts** meets the general standards recommended by NASAD.

Course distribution within the 120-132-unit degree fall within the percentages required by NASAD. The unit's breakdown as follows:

General Studies 43-49 units = 35.8%-40.8%

Art Studio 66 units = 55%

Art History 15 units = 12.5%

#### **The Bachelor of Science in Art Studio**

meets the general standards recommended by NASAD. Course distribution within the 124-unit degree fall within the percentages required by NASAD. The unit's breakdown is as follows:

General Studies 43-49units = 35.8-40.8%

Art Studio 46 units = 38.3%

Art History 15 units = 12.5%

**3.b** Course syllabi and Assessment Plans for all areas document expectations of students at the beginning, intermediate and advanced levels. (Please see Assessment Plans in Appendix V J and Course Syllabi in Appendix V D).

**3.c. N/A**

4. Please see Appendix V I., M.F.A. and M.A. Program Guides for Students

**5. Results of the program, means of evaluating the results, and means for using these evaluations for improvement**

Upon graduation most students are able to successfully pursue art-related occupations or employment. Graduates have had good success in entering graduate programs and finding exhibition opportunities.

**6. Strengths, improvements, opportunities, challenges**

A strength of these programs is the number of major studio options that exist for students and the opportunity for them to form intermedia combinations. A second major strength is the dedication of the faculty to their disciplines and students. The Department is honored that three of its studio/design faculty members have been awarded the University's Caleb Mills award for outstanding teaching, and is fortunate to have a faculty that is cohesive and engaged. Third, the College and University continue to be supportive of the Department. Indicative of this interest, the President, Provost, Dean of the College of Arts and Sciences, and Dean of the Library have all attended the Department of Art and Design's honors awards evenings in recent years and made cash and purchase awards. Another strength is the number of galleries, quality of exhibits and visiting artists/lecturers programs.

Adding to and stabilizing the faculty is the Department's first priority. The Department believes it is approaching a crucial point where the loss of any more faculty lines will require a complete rethinking of the department's future. With the exception of Graphic Design and Art History, every disciplinary area is taught by a single faculty member.

An increase in funding is always beneficial especially to help with purchasing current equipment and equipment maintenance.

Some instructional spaces need renovation. In some programs, space is a more critical issue and efforts to remediate continue at a slow, but steady, pace. Painting, for example, needs better studio facilities for seniors and graduate students. Indeed, the lack of space limits enrollment in Painting. Photography has environmental and equipment needs. Ceramics needs improved ventilation and storage for student projects. Digital media needs a dedicated space for studio/lab/production work. Ultimately, a new facility for the visual arts would help unify the teaching program, attract new students and contribute to greater interdisciplinary opportunities.

Owing to budget constraints, faculty teach heavy loads in addition to being expected to continue their creative/scholarly work and provide service to the campus, community and professionally. Maintenance of equipment now falls to faculty and the occasional work-study student. A part-time individual to perform equipment maintenance is needed.

The Department needs to be more active in raising external funds through grants and alumni development.

The Department and its students would benefit from having an artist-in-residence and longer term visiting artist/lecturer programs in order to broaden students' knowledge and experience.

Stability in the ISU Foundation (which was reorganized last year) is also important given its direct impact on available scholarships.

### **7. Rationale for Continuation**

The B.S. and B.F.A. programs enrolled 188 majors Fall 2012. The Department has experienced growth in majors for the past several years despite the economic downturn. The Department plays a service role for some other programs whose majors take elective courses in Art and Design and plays a major role in the University Foundational Studies program. The role of our students in community engagement activities throughout the year is also vital. Participation in mural-making, local festivals, and in charitable outreach is a regular activity for our students, which confirms the presence of the department in the Terre Haute community.

### **8. Plans for Addressing Weaknesses**

The Department now has a new tenured chairperson—this leadership should bring stability and vision to the programs. The Department continues to receive ad hoc assistance with renovation and programming initiatives and needs to have success raising external funds which undergird excellence. The Department expects to assemble an external advisory committee to define and aid in these efforts.

**The specific B.S. and B.F.A. 2D; 3-D and Graphic Design concentrations follow.**

**Item B. 1. B.F.A.: Concentration in 2-D Art**

4-5 Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Fran Lattanzio, Nancy Nichols-Pethick, Sala Wong

**Drawing:**

Drawing is taught in Fairbanks Hall, a renovated former public library building on the east side of the campus. It provides adequate instructional space although lighting has been an issue as has storage.

Students with a drawing focus will be able to produce a cohesive body of work that demonstrates a high level of achievement and proficiency in conceptual, technical and material skills and expertise. Students will also demonstrate familiarity with contemporary art history, theory and criticism. They will be able discuss the conceptual and material choices evident in their work both orally and in writing, and exhibit a unified body of work at the conclusion of their studies. Students taking this concentration begin with an exploration of traditional drawing techniques and materials. As they advance, students explore alternative and mixed-media drawing processes as a means for personal expression. Drawing is appreciated as an independent discipline and as a means for the investigation of other disciplines. Students are expected to develop a cohesive body of work for the presentation of a B.F.A. Thesis Exhibition and to document their work in a digital format.

**Painting**

Painting is taught in Fairbanks Hall. It provides adequate instructional space for the number of students enrolled in the program, however, individual studio space is limited.

**Photography**

Photography is taught in Fairbanks Hall.

Graduates in photography will be able to demonstrate the ability to utilize different camera formats and produce images with both film and digital sensors. They will be able to produce professional quality images including those with a fine-art emphasis in a variety of media bit analog and digital. They will produce a cohesive body of individual work at a professional level that will constitute their senior exhibition.

HVAC issues must be addressed.

## **Printmaking**

The ISU printmaking program is located in Fairbanks Hall and the Fine Arts Building and offers a full range of printmaking media. Facilities provide for intaglio/relief, lithography and serigraphy and papermaking studios. Students who complete the program will demonstrate the ability to conceptualize and work in a variety of printmaking techniques and processes. They will be able to present a cohesive body of personal work in a culminating exhibition. The close proximity of photography, painting, and drawing enables students to explore related avenues of creative expression.

### **2. Curricular Table**

tables are located at the end of Section II B.

## **Item B. 2. B.F.A: Concentration in 3-D Art**

4 -5 Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Chester Burton, Kira Enriquez

### **Ceramics**

The ceramics program is located in a capacious building (Art Annex) on the west side of the campus. The space easily accommodates the program. It is well-equipped with 15 electric wheels and 1 kick wheel. There are 6 gas-fired kilns (1 raku and 1 soda) and 6 electric kilns. Students can do raku, reduction, oxidation, soda and wood firings. There are separate storage, clay mixing and glazing and glazing areas. The ceramics faculty member has an office in the facility. An exhaust hood is in place in the glazing room, but there are exhaust issues in that room and the firing area that require additional exhaust ventilation. The University has conducted appropriate studies and will resolve these issues in stages, as funds become available.

Ceramics courses cover the essential concepts of ceramic sculpture, pottery and vessels. They learn about kiln construction and maintenance and various techniques, methods and materials.

At the completion of the major, students are expected to have developed a mature understanding of all techniques required to produce functional and sculptural objects. They will be familiar with contemporary art and design theory and history.

### **Sculpture**

The sculpture program is housed in the Art Annex located on the western edge of the campus adjacent to ceramics. The closeness of the two disciplines benefits both programs. The facility houses a welding shop, woodworking area, plaster area, with a large amount of table space and areas designated for advanced student work. It is surrounded by a fenced-in work area, and surrounded by tennis courts, recreation center, and 4<sup>th</sup> Street. The area is equipped with a ventilation system and equipment that is well maintained.

Students enrolled in 3D and sculpture classes are given extensive information on safety and health hazards. They are given individual training on power tools. They are trained in and tested about safe studio practice. As in all studio spaces within the department, the area is equipped with a first aid station and hazard information.

The curriculum is described in the Bulletin and follows the characteristic pattern of beginning with the exploration of materials and techniques and culminates in a cohesive body of work exhibit at the conclusion of the program. Graduating seniors are expected to produce a cohesive

culminating exhibition of their work that demonstrates proficiency of technical skills and knowledge of materials.

**2. Curricular Table**

tables are located at the end of Section II B.

### **Item B.3. B.F.A. : Concentration in Graphic Design**

4-5 Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors:

Alma Anderson

#### **3 a. Assessment of Compliance with NASAD Standard for the Degree:**

The Bachelor of Fine Arts in Graphic Design meets the general standards recommended by NASAD. Course distribution within the 124-130 unit degree fall within the percentages required by NASAD. The unit's breakdown is as follows:

General Studies 48 units =35.8-40.8%

Art Studio 69 units =55%

Art History 15 units = 12.5%

Graduates of the Graphic Design Program are expected to be able to:

- Employ effective problem and conceptualizing skills in the processes of the development of communication projects
- Demonstrate knowledge of design including composition, color systems, imagery, and typography
- Present ideas and design concepts visually, verbally, and in a written presentation
- Possess and demonstrate professional business acumen
- Operate current design, printing, and production technologies

**3b.** See Appendix V D

**3 c.** N/A

**4.** See M.F.A. section

#### **5. Results of the program:**

Many of the graduates of our program find employment within the design field.

The small number of students who have applied to graduate programs have had success gaining admission. Recent alumni are tracked by graphic design faculty through an informal online network. We are starting to also track graduates through Facebook and their following of the Department of Art and Design site. The director of the graphic design program also maintains personal contact with many of these graduates. As part of the development of a new department website we plan to prepare an alumni survey which will be distributed electronically. The results will provide the basis for further assessment. The Department has been charged with assembling

an external advisory board; we expect that alumni will serve in this group and will help us to keep in touch with still other alumni so that we may better quantify our program's successes.

#### **6. Assessment of Strengths and Areas for Improvement**

Enrollment in this program is the largest in the department. A major strength of this program is its relation to other disciplines in the department, especially to electronic media. Students have access to technology and benefit from peers and faculty working between the disciplines as well as within their selected areas of concentration. The program would benefit from an increased budget for current technology, programs, and maintenance. Lab/production space is an issue especially in view of the number of majors. Students do not have access to a history of graphic design course.

#### **7. A Rationale for Continuance of the Program**

The program graduates the largest number of majors annually. With approximately 160 students, Graphic Design is a major contributor to the success of the Department. Successful placement of many of our students in professional positions of employment within the field provides us with positive feedback.

#### **8. Plans for Addressing Weaknesses and Improving Results**

The department anticipates a new hire in the program in the coming year which should make the current course enrollments more manageable. New technology must be regularly introduced into the program. A graphic design history course is being discussed, is at the earliest stages of development, and should be offered in the fall of 2015.

## **Item C. Bachelor of Science in Art Education**

4-Year Program

Submitted for: Renewal of Plan Approval

Supervisor: Brad Venable

The Bachelor of Science degree program offered by the Department of Art and Design prepares students to become certified as teachers of the visual arts. The 52-hour major provides for certification to teach PK-12. Students must meet the requirements of the Bayh College of Education Teacher Education Program in order to be granted their degree.

The objectives of the Art Education Program are:

- to develop in each student an understanding of the scope and depth of Art History, Art Criticism, and Aesthetics;
- to provide the opportunity for exploration in both two-dimensional and three-dimensional studio experiences;
- to afford all students opportunities to master the skills and processes of learning and teaching through a combination of intellectual, affective, and personal experiences;
- to help students learn the techniques of successful teaching in a variety of settings; and,
- to aid students in acquiring the capacity, skills, and motivation to engage in life-long educational growth and to renew their professional skills.

The majority of graduates who are willing to relocate encounter little difficulty in finding a suitable teaching position. Faculty communicates with graduates often, and if teaching close by, become a valuable resource for observation opportunities and student teaching sites.

### **2. Curricular Table**

tables are located at the end of Section II B.

### **3 a. Assessment of Compliance**

Studio Courses: 30 hours

Introduction to the Department Courses: 3 hours

Art History Courses: 15 hours

Art Education Courses: 15 hours

College Education Courses: 27 hours

**3.b** See Appendix V J. for the assessment program. Course syllabi and Assessment Plans for all areas document expectations of students at the beginning, intermediate and advanced levels, see Appendix V D.

### **4. N/A**

## **5. Results**

Art Education Students will be able to:

- Understand and apply a basic knowledge of the learning process
- Demonstrate proficiency in regard to accommodating all learners
- Demonstrate proficiency knowledge of the Indiana Department of Education Standards
- Use technology as a means to enhance student learning
- Create lesson plans that are cohesive and advance student learning
- Articulate their philosophical orientation to teaching citing appropriate references
- Apply a variety of instructional strategies
- Manage the classroom and all related activities

## **6. Strengths, Areas for Improvement**

Strengths:

The faculty in the teacher-training program is a veteran in art education, having over 20 years of experience in teaching art in a wide range of educational settings including public schools, juvenile detention facilities, and gifted and talented programs. This experience provides students with a reliable and comprehensive view of the teaching environment. Additionally, the faculty has strong ties with both the state and national professional organizations that represent art education. He has served in a host of leadership positions at the state level, including president, has served the national organization frequently, and been selected for a number of prestigious awards. This experience provides yet another important level to student awareness of art education as a profession and significantly provide a recruitment incentive for the art program at ISU.

Other strengths include the ongoing relationship that the program has with stakeholders on and off campus. Joint activities with faculty and programs in the Bayh College of Education have provided students with a strong sense of collaboration, which include interdisciplinary course involvement, and shared goals with Indiana teacher certification processes. Off campus, students participate in a variety of education settings that provide valuable experiences with students who have special needs and other marginalized populations.

Areas for Improvement:

With waves of legislative reforms, budget cuts and teacher layoffs that have made primary and secondary education an unpalatable career choice, fewer and fewer students are enrolling in ISU K-12 education programs. The Department's Art Education program now serves small cohorts, a few students at a time, and having 4 or 6 students in a course is untenable, especially when those few students represent a cohort of students who will progress through a series of courses, some dropping out along the way. For now, the Art Education professor is taking on art education courses with larger enrollments that fulfill Foundational Studies requirements—this ensures that

more student credit-hours (one of the most discussed metrics of productivity) are generated in order to offset courses with small enrollments. The Department doesn't have the option of not teaching any the Art Education courses, even though the enrollments often don't "make" by University standards. From an accounting perspective, not many students are served for the state's and ISU's investments in the program. The Art Education program supervisor doesn't anticipate an upswing in program enrollments; with the small numbers of students the program area seems particularly vulnerable.

Changes in Indiana regarding teaching certification continue to challenge the ways the Art Education program best serves students. Most of the changes have yet to be implemented, but initiatives continue to emerge at the state level particularly in areas of student assessment and teacher evaluation. Changes in curriculum, course offerings, and the procedures for students who move through the program must meet these challenges so as to better prepare future art teachers for the profession that they have selected.

Another area for improvement is the high demand for art education provided to future art elementary teachers in the Bayh College of Education. In most Indiana universities and colleges, a course in art education is required for all elementary education majors. This requirement is substantiated by the reductions in art teachers across the state facilitating the need for art instruction to be provided by the elementary teacher (as opposed to the art "specialist" in an elementary school). Unfortunately, with only one faculty member in the ISU art education program, future elementary teachers are unable to get their needs met in this area as only one class per year is provided. It should be noted that similar courses in Physical Education and Music Education programs are required for the elementary education student, and further, they have faculty and staff to meet that need. As yet, there is no requirement for an art education course for elementary teachers here at ISU. A recent proposed elementary education curriculum cut out all arts including visual arts, music and theater.

Finally, there is some concern that with the growing limitations resulting from our aging studio facilities and the loss of faculty lines in the department, students in art education will additionally be underserved. Art education students must be able to graduate with an extensive range in studio skills as well as a solid and full experience in art history. Limiting those experiences will not serve our students or the young people they intend to teach.

## **7. Rationale for Continuation of the Program**

The Art Education Program is a vital component on campus that provides a clear career choice for students in the department. The reputation of the program is well known. Graduates continue to be hired in school districts in the local school corporation, surrounding counties, and throughout Indiana meeting the need for exemplary art teachers in a variety of educational settings.

## **8. Plans**

Several directions are currently being followed to counter the changes in teacher education in Indiana. The Bayh College of Education is frequently providing opportunities to learn of these updates. Various meetings and committees are continuing to attempt to pass along information and consider how we can adapt to new rules that have been adopted. The Indiana Department of Education is also providing resources, though this has been somewhat limited at this early stage. Many concerns from education programs across the campus have been voiced either in venues offered in the College of Education or in the College of Arts and Sciences.

Ascertaining how ISU may best meet the needs of our students in this time of transition may come from alumni who are in the field. Making efforts to stay in contact with these teachers and other stakeholders in art education throughout the state continues. In some respects, they may be the first affected group who will deal with new rules regarding teacher assessment. As that criteria change, it will behoove us stay abreast with those changes so that we can best meet the challenge of our current and future students.

Assessment data that is collected within the department will also result in a clearer picture as to how we are serving art education students. This data is collected yearly, and is quite extensive in its approach, though it is limited to students in the Department of Art and Design. The concerns shared earlier regarding elementary teachers is a different matter. Plans in this regard have been and will continue to be to address the issue with the chair of the department regularly to ascertain if funding is available to hire adjuncts to teach the courses that elementary teachers need so desperately.

The Art Education faculty member expects to increase outreach to professional networks and organizations and extend recruiting efforts in order to raise enrollments. Other Department of Art and Design faculty members, especially those on the Recruitment Committee will aid these efforts.

**Item D. Bachelor of Science: Interior Architecture Design**

4-Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors:

Andrew Payne, Mary Sterling

The Interior Architecture Design program has, in 2013, been re-accredited by the Council for Interior Design Association (CIDA). A copy of the most recent progress report is included in Appendix V M. Of particular note, are the Curriculum Matrixes and the Analysis of the Program's Compliance with CIDA Standards—that neatly overlap NASAD standards. CIDA standards are marked parenthetically along with the NASAD standards below.

a. Ability to conceive of and design for interior spaces, incorporating and integrating the knowledge and skills listed in 3.b. through j. below.

b. Understanding of the basic principles and applications of design and color in two and three dimensions, particularly with regard to human response and behavior. Design principles include, but are not limited to, an understanding of basic visual elements, principles of organization and expression, and design problem solving.

**(CIDA Standard 3. Human Behavior)**

**(CIDA Standard 4. Design Process)**

**(CIDA Standard 10. Color and Light)**

c. Ability to apply design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic and functional properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, acoustics, heating and cooling systems, air quality systems, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs.

**(CIDA Standard 9. Space and Form)**

**(CIDA Standard 10. Color and Light)**

**(CIDA Standard 11. Furniture, Fixtures, Equipment, and Finish Materials)**

d. Understanding of the technical issues of human factors and basic elements of human behavior, including areas such as programming, environmental control systems, anthropometrics, ergonomics, proxemics, wayfinding, sustainability, universal design, and design for the physically/mentally challenged. In making design decisions, the ability to integrate human-behavior and human-factor considerations with project goals and design elements is essential.

**(CIDA Standard 3. Human Behavior)**

**(CIDA Standard 12. Environmental Systems and Controls)**

e. Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of applicable legal codes, contract documents, specifications protocols, schedules, and regulations related to construction, environmental systems, accessibility, and human health and safety, and the ability to apply such knowledge appropriately in specific design projects.

**(CIDA Standard 12. Environmental Systems and Controls)**  
**(CIDA Standard 13. Interior Construction and Building Systems)**  
**(CIDA Standard 14. Regulations)**

f. Ability to hear, understand, and communicate to the broad range of professionals and clients involved or potentially involved the concepts and requirements of interior design projects. Such communication involves verbal, written and representational media in both two and three dimensions and encompasses a range from initial sketch to finished design. Capabilities with technical tools, conventions of rendering and representation, global measuring systems, and systems of projection, including perspective, are essential. Competence with technologies applicable to interior design is also essential. The ability to work on teams is essential.

**(CIDA Standard 6. Communications)**

**(CIDA Standard 7. Professionalism and Business Practice)**

g. Functional knowledge of production elements such as installation procedures, project management, schedules, and specification of materials and equipment.

**(CIDA Standard 7. Professionalism and Business Practice)**

h. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.

**(CIDA Standard 5. Collaboration)**

i. Functional knowledge of the history of art, architecture, decorative arts, and interior design, including but not limited to the influences of work and ideas on the evolution of interior design practice.

**(CIDA Standard 8. History)**

j. Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.

**(CIDA Standard 4. Design Processes)**

**(CIDA Standard 7. Professionalism and Business Practice)**

k. Functional knowledge of basic business practices including, but not limited to entrepreneurship, marketing, accounting, and manufacturing; and basic practices associated with the overall business of interior design such as ethics, intellectual property, labor issues, and decisions associated with ecological and social responsibility and sustainability.

**(CIDA Standard 7. Professionalism and Business Practice)**

l. The ability to gather information, conduct research, and apply research and analysis to design projects. Familiarity with research theories and methodologies related to or concerned with interior design is essential.

**(CIDA Standard 4. Design Processes)**

m. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with

professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

**(CIDA Standard 5. Collaboration)**

n. Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.

**(CIDA Standard 7. Professionalism and Business Practice)**

**(CIDA Standard 8. History)**

Regarding the Common Essential Resource-based Opportunities and Experiences for All Students, Interior Architecture Design students have easy access to studios equipped for teaching, learning, and work on the 2<sup>nd</sup> Floor of the Technology Building. Students have access to a materials library in this same location and can use all of the facilities of the Cunningham Memorial Library, ISU's main library, which has collections of books, both current and historical, in design, architecture, interiors, visual arts, social sciences and the humanities. IAD students also enjoy easy access to a materials library located within the IAD spaces.

IAD students have access to software tutorials from many different sources including instructional software tutorials for InDesign and CAD used in courses, and the many tutorial available on the Web. The Office of Information Technology (OIT) oversees the computer labs and students notify this group and receive immediate support service, whether through email, voice, or an OIT visit to the facility.

All IAD studio courses have critiques that include pinups, group critiques and instructor one-on-one conversations. All IAD faculty have experience both as educators and as design professionals. These faculty provide the diversity of expertise required for a comprehensive current education in the interior architecture design field.

## **Requirements**

32 hours of interior architecture design studio courses; 15 hours of supporting technical and lecture courses; 12 hours of art and interiors history and 12-18 hours of electives. Students must complete the University Foundational Studies Program.

Students are able to complete the curriculum within 120 hours.

## **2. Curricular Table**

tables are located at the end of Section II B.

## **3 a. Assessment of Compliance**

General Studies 43-49units = 35.8-40.8%  
Interior Design 32 units = 26.6%  
Supportive Courses 15 units = 12.5%  
Electives 12-18 units = 10-15%

**3 b.** Course syllabi and Assessment Plans for all areas document expectations of students at the beginning, intermediate and advanced levels of the program. (Please see Course Syllabi in Appendix V D and the Student Learning Expectations in the Curriculum Matrixes in Appendix V M).

**4. N/A**

### **5. Results**

Acceptance into the fall semester of the third year of the Interior Architecture Design program requires submission of work produced in foundational design skills and design studios through the spring semester of the second year.

At the completion of the Portfolio Review each student will have an interview with the IAD faculty as to whether the student has been granted overall unconditional acceptance into the upper division courses. For all students this interview will include information on areas of strength and areas of weakness as analyzed by the IAD faculty during the Review.

The review process will occur during the academic year in the Spring semester.

Transfer students requesting acceptance into the first semester of the third year of the Interior Design program are required to follow the same guidelines and timelines as requested by the IAD faculty. (<http://www.indstate.edu/interior/about/curriculum.htm>)

### **6. Strengths, Areas for Improvement**

Students in the IAD program benefit from both the education and professional experience of their instructors who have worked as teachers and as professional designers and project managers. The compelling new facilities that include design studios, computer workstations, pin-up spaces and a materials library announce the qualities of good design and foster student involvement and pride in their programmatic campus “home”.

Enrollment numbers are the immediate concern for this program. Current numbers are not sustainable and the program expects to double the number of students it serves by 2017.

## **7. Rationale for Continuance of the Program**

ISU and IAD alumni have made significant recent investments in the new IAD facilities, including new build outs of studios, classrooms and offices. Now that this is complete, the program turns to increasing enrollments. The IAD program fits the character of ISU insofar as it is a professional program in an institution whose “marquee” programs in nursing, physical therapy, education, and business are similarly practical.

## **8. Plans for Addressing Weaknesses and Improving Results**

IAD plans to build on recent successes, especially the implementation of new facilities and the hires of department and college-level leadership. IAD plans to recruit intensively, emphasizing the professional aspects of its program and the marketability of skills learned, in order to increase enrollments that will make for a sustainable program.

**Item E. Renewal of Final Approval: Master of Arts in Studio Art**  
**Renewal of Final Approval Master of Fine Arts in Studio Art.**

**GENERAL PROGRAM DESCRIPTION**

The Department offers two graduate studio degrees: the M.A. and the M.F.A. As with the undergraduate degrees, these degrees are taken in an area of concentration. The options are Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, and Sculpture. Entrance requirements into the graduate degree programs conform to NASAD guidelines. The programs are open and flexible enough to allow students to pursue studies that are suitable to their area. Career counseling, advanced instruction, and research consultation are provided in programs that are especially designed to satisfy the needs and expectations of each individual student. The objective of each area of concentration is to develop the professional technical knowledge and expertise relevant to the concentration that will enable graduates to perform well in a professional milieu. Further, the M.F.A. Program strives to develop in the student creative, experimental, and independent qualities, as well as an appropriately professional aesthetic.

The M.A. is intended to meet the needs of those students who do not choose to develop their professional studio skills to the terminal level. Many have used this degree for professional advancement. The M.F.A. is utilized by those students who desire a more studio-intensive program and also one that carries the impact of the terminal degree.

The Indiana State University Graduate Bulletin states:

The graduate programs of the Department of Art and Design are designed to prepare students for professional practice in the art disciplines served by their respective creative fields. The master of fine arts (M.F.A.) and master of arts (M.A.) degrees are recognized and accredited by the National Association of Schools of Art and Design and by the College Art Association of America.

The programs of the Department of Art and Design are conducted in over 60,000 square feet of professionally organized and well-equipped space. The Fine Arts Building houses departmental offices, the graphic design and computer graphics studios, and classrooms; Art Annex, a vast factory-like space, houses ceramics, sculpture, and sculpture-wood/sculpture furniture; and the studios for painting, photography, printmaking, papermaking, and drawing are in historic Fairbanks Hall. The graduate painting studio is located off campus. The Bare-Montgomery Gallery, located in Fairbanks Hall, provides students with the opportunity to exhibit their own work or to curate exhibitions of student work. The department conducts a regular schedule of exhibitions in the University Art Gallery and the Turman Art Gallery. An exemplary program of visiting artists and scholars enriches the curriculum. In addition, the Indiana State University Permanent Art Collection contains a significant inventory of twentieth-century artworks in all media.

## **MAIN OBJECTIVES**

The graduate programs of the Department of Art and Design are directed toward developing broad and versatile creative abilities in the student. The curricula of the department are designed to provide the student with a sequence of experiences that challenges the student and provides meaningful content. The objective is to foster the student's development of intellectual, communicative, formal, and technical knowledge. The goals of the graduate program within the Department of Art and Design are: to deliver a suitably professional, quality education by bringing graduate students across the threshold of accomplishments within the studio; to develop in the student creative, experimental, and independent qualities, and an appropriately professional aesthetic; to provide those students who wish to teach at the university level with the knowledge of, and practice in, the visual arts; to provide varied and flexible pedagogic techniques and expertise in varied technical procedures in the visual arts; and to extend to the community and other constituents beyond the community, assistance and leadership consistent with the various areas of expertise within the Department of Art and Design.

**Generic Curricular Table for all M.A degrees** with concentrations in Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, and Sculpture. Curricular tables are located at the end of Section II B.

**MA: In All Concentrations**

2 Year Program

**M.F.A In All Concentrations**

3-Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Alma Anderson, Chester Burton, Kira Enriquez, Fran Lattanzio, Nancy Nichols-Pethick, Sala Wong

### **II.B.4.a. Entrance Proficiencies**

#### **Types of Admission**

##### **Regular Admission**

Regular admission status, upon the recommendation of an academic unit, may be granted to an applicant who meets the minimum admission requirements of the College of Graduate and Professional Studies. It should be noted that some academic units may have higher and/or other admission requirements. For regular admission status in the College of Graduate and Professional Studies, an applicant must, as a minimum:

1. Hold a baccalaureate degree granted by a regionally accredited institution (for international students, a degree granted by a recognized institution).

2. Have earned a minimum cumulative grade point average of 2.7 in all undergraduate course work; or have earned a minimum cumulative grade point average of 3.0 in the last 60 hours of undergraduate course work; or have earned a minimum cumulative grade point average of 3.0 in the applicant's major field of study; or have earned a minimum cumulative grade point average of 3.0 in all courses taken at the graduate level.
3. Where required, submit departmentally acceptable scores in the General Test of the Graduate Record Examination (GRE) or, where applicable, other appropriate standardized measures.
4. Satisfy and/or meet any and all additional admission requirements of the department/program where admission is being sought.
5. Submit to the College of Graduate and Professional Studies a fully completed Graduate Admission Application Form with a non-refundable admission application fee of \$35.00 payable by cash, credit card, money order, or check made payable to Indiana State University.

### **Conditional Admission**

Conditional admission is intended for those students whose undergraduate record does not reflect their current capacity to do graduate work. In those circumstances conditional admission status, upon the recommendation of an academic unit, may be granted. It should be noted that some academic units may have higher or other admission requirements. Conditional admission has a maximum time limit of one academic year. Applicants admitted on a conditional basis must maintain a minimum cumulative grade point average of 3.0 while enrolled in the College of Graduate and Professional Studies. A final admission decision shall be reserved by the academic unit until an applicant's performance has been evaluated after one academic year of enrollment. For conditional admission status, an applicant must, as a minimum:

- 1 Hold a baccalaureate degree granted by a regionally accredited institution (for international students, a degree granted by a recognized institution).
2. Have earned a minimum cumulative grade point average of 2.3 in all undergraduate course work; or have earned a minimum cumulative grade point average of 2.5 in the last 60 credit hours of undergraduate course work; or have earned a minimum grade point average of 2.5 in the applicant's major field of study.
3. Where required, submit departmentally acceptable scores in the General Test of the Graduate Record Examination (GRE) or, where applicable, other appropriate standardized measures.
4. Satisfy and/or meet any and all additional admission requirements of the department/program where admission is being sought.
5. Submit to the College of Graduate and Professional Studies a fully completed Graduate Admission Application Form with a non-refundable admission application fee of \$35.00

payable by cash, credit card, money order, or check made payable to Indiana State University.

### **Provisional Admission**

Provisional admission is intended for those students meeting regular or conditional admission requirements who are missing admissions materials other than an application, application fee, and an official transcript from the institution granting their highest completed degree. Provisional admission status may be granted upon the recommendation of an academic unit. Final decision on an applicant admitted on a provisional basis shall be reserved until all missing documents are received but may not exceed one semester. For provisional admission status, an applicant must, as a minimum:

1. Meet the criteria for regular or conditional admission.
2. Submit official transcripts.
3. Submit to the College of Graduate and Professional Studies a fully completed Graduate Admission Application Form with a non-refundable admission application fee of \$35.00 payable by cash, credit card, money order, or check made payable to Indiana State University.

The above admissions policies may be viewed at:

<http://www.indstate.edu/graduate/admission.htm>

All applicants for admission to the Master of Fine Arts program (M.F.A.) and to the Master of Arts program (M.A.) are required to submit with their applications a portfolio of 15 recent works in the area (s) of specialization to which the application is directed. Applicants must also meet the requirements for admission to the School of Graduate Studies and hold the Bachelor of Fine Arts degree (B.F.A) or other appropriate undergraduate degree. The required "proficiencies" for entry into the graduate degree programs include: the appropriate undergraduate degree from an accredited school of higher education; a minimum G.P.A. established by the School of Graduate Studies; 12-15 hours of undergraduate Art History; appropriate portfolio for the given concentration; and, a level of creative attainment and expertise deemed acceptable by the departmental Graduate Admissions Committee. Should the Department's Graduate Committee accept a candidate for one of the graduate degrees and determine that there exist curricular deficiencies, these deficiencies must be corrected within a given length of time after enrollment into the program.

If it is determined that an applicant needs to take additional studio or art history courses, an applicant will be admitted conditionally, with the understanding that all deficiencies will be made up concurrently as he/she begins work on his or her graduate degree. Usually, if there are

deficiencies, a student is required to complete them within his or her first year of study at ISU. Any credit hours earned toward the completion of deficiencies do not count toward the completion of the graduate degree.

### **b. Research and Professional Tools**

A research course is required of all graduate students, regardless of whether they are pursuing an M.A. or M.F.A. degree. This research course (Art 609) is an exploration of the nature and process of creative artistic inquiry, including library research tools and extensive independent research on a selected topic leading to a proposal for the final creative project in studio art. Additional program requirements for candidates pursuing an M.A. degree are: 18 graduate hours in art, approved by the student's advisor; 6 graduate hours taken within or outside of the department; 5 elective graduate hours of course work provided by the student's advisor; and must successfully complete a culminating experience which can take the form of a research paper, creative presentation of final visual project or public presentation. For a complete of the culminating experience for the M.A. degree program, refer to page 13 in the M.A. Program Guide for Students, Appendix V I). Additional program requirements for candidates pursuing an M.F.A. degree are: 36 graduate hours of directed electives in one or several areas of studio art; Art 696 (Final Visual Exhibition); 6 graduate hours in art history; 12 graduate hours in an area relating to the student's creative work within or outside the department or a combination thereof; and the successful completion of the culminating experience, which is a public presentation of an extensive body of artwork, constituting a cohesive visual statement.

### **c. Policy for Comprehensive Review.**

For the M.A. and M.F.A. degrees, the student's creative development and his or her independent studio research is carefully monitored by an advisory committee consisting of graduate faculty, including the student's area advisor, one art historian/theorist and at least one additional studio faculty member. For a complete description of the advisory committee and its responsibilities, refer to the appropriate sections in the appropriate Program Guide for Students. Appendix V I) For the M.A. student, an initial review of the student's creative development is required after the completion of 12 credit hours and no later than the completion of 15 credit hours; a mid-point review is required after the completion of 20 hours; and a final review is required at the time of the completion of the student's Culminating Experience, described below. For the M.F.A. student, an initial review is required after the completion of 18 credit hours and no later than the completion of 24 credit hours; a midpoint review is required after the completion of 24 credit hours and no later than the completion of 34 credit hours; a third review is required after the completion of 44 credit hours and no later than the completion of 50 credit hours; and, a final review is required at the time of the completion of the student's Culminating Experience, described below. All reviews for both the M.A. and M.F.A. degrees are conducted and evaluated by the student's advisory committee.

#### **d. Candidacy and Final Project Requirements.**

Much as a graduate student in an academic field will research a topic and write a thesis, graduate students in studio art do research, make art, and present a final exhibition of their achievements. The research of a graduate student in studio art is diverse by definition, and includes studies in art history, the practicum and research seminar and varied studio experiences. This diversity has a cumulative effect on the work the student does in the studio. As a result of this research and accompanying course work, students are urged to address the following concerns: technique and materials; visual form; content including the relationship of their work to social, political or psychological issues; historical precedents; the relationship of their work to aspects of current art; and personal issues. All of these concerns contribute to the development of a personally authentic and cohesive body of work from which the graduate student will select representative examples to present in a public forum to satisfy the culminating experience

Students pursuing an M.A. degree have three options from which to choose for their culminating experience. The three options are: a research paper, creative presentation or final visual project. The nature of the Culminating Experience will vary according to the student's area of study and their educational and/or professional goals. Regardless of a student's specific choice, the Culminating Experience is envisioned as the crowning integrative experience of the M.A. degree program and constitutes the results of an extensive body of creative research. Additionally, the Culminating Experience is to be regarded as reflecting professional-level work and is to be presented in a manner consistent with contemporary aesthetics in the student's area of study.

The **culminating experience** for the M.F.A. degree program is the student's final visual exhibition, a public presentation of an extensive body of artwork, constituting a cohesive visual statement. The exhibition is accompanied by theoretical documentation in the form of a creative research paper, which addresses primary topics of concern in the exhibition work. In effect, the final visual exhibition of a student's creative work is what the student prepares for throughout their graduate education. The student must assume full responsibility for all aspects of the exhibition: the creation of the visual work; the selection of the art works to be shown and their installation in the gallery; the published announcement for the exhibition in the form of a mailer (partly funded by the Department), poster or other promotion item; exhibition documentation in the form of a written artist's statement and digital images which serve as evidence of the completion of the exhibition requirement and which are included in the Department of Art and Design's M.F.A. records; and the M.F.A. Final Review. The final exhibition motivates students to critically analyze their own ideas regarding their art work in an effort to arrive at a strong series of visual statements. (A detailed description of the Final Visual exhibition requirement can be found in the M.F.A. Program Guide for Students pp.11-12.

The point of the M.F.A. final visual exhibition is not simply for students to display disparate works from different media classes that have a variety of visual and conceptual concerns. Instead, it is expected that the student's research will have enabled him or her to bring the work

into focus over the course of the program so that the final exhibition makes a clear and mature statement of artistic conviction. The written artist's statement, which accompanies the Final Visual Exhibition, is the ultimate product of what was begun in the Research Seminar (ARTP 609) and continued by the student, with the assistance of his or her Advisory Committee, throughout the student's course of study. This written statement is one indicator of the student's intellectual development with respect to the work. The student's intellectual development is further evidenced in the M.F.A. Final Review conducted in conjunction with the Final Visual Exhibition. This examination explores the body of work displayed and the research that led up to it. The student must satisfactorily respond to questions concerning all of the research described above.

The integrative culminating experience in the M.F.A. program requires the student to exhibit research results in visual, written, and verbal form while simultaneously meeting standards that are the equivalent to those of the professional art world for gallery exhibitions. The strength and vitality of the graduate exhibitions during the last decade indicate that this experience is accomplishing its goal. This exhibition is suitable preparation for the student's entrance into the world of practicing professional artists and demonstrates the graduate would be able to function in a suitable and professional milieu. Further, the M.F.A. program strives to develop in the student creative, experimental, independent qualities, and an appropriately professional aesthetic.

The **professional preparation** of our graduate students is achieved through several mutually reinforcing vehicles. By working in close proximity to committed professionals in their particular fields, students witness and participate in a studio environment that requires a mature and thoughtful approach to the making of art. Additionally, the course work performed in ARTP 609 (Research Methods) and ARTP 588 (Practicum Seminar) is designed to foster areas of knowledge necessary to their functioning as literate and effective practitioners in their field. Required periodic meetings with the students' Advisory Committee reinforce and expand upon the demands of class work and independent study efforts by continually challenging students while providing positive professional support.

### **II. B. 5: Results.**

The Graduate Advisory Committee insures that students are meeting the requirements of the program and obtaining the professional levels of competency to enable them to successfully complete the program. The implementation of a program of authentic assessment has also influenced decisions affecting quality. The Department has responded to national trends in art education as well as to the needs of its students. It is expected that in the future the Department will continue to respond to required changes and/or modifications in its program in order to maintain its current professional standing. The Department affirms that its graduate programs continue to meet its stated objectives and the success of its graduates in securing professional employment and/or having their work accepted for nationally competitive exhibitions attests to its accomplishments.

## **II. B. 6: Assessment of Strengths and Areas for Improvement**

One of the primary strengths of the graduate programs in Art at Indiana State University is the individual instruction students receive. Graduate students work directly with senior faculty who serve as their advisors and mentors. Another strength, more so at the undergraduate level, is the physical facilities in which the students work. The instructional studio facilities are all professionally organized and suitably equipped with requisite equipment.

The Department is in agreement that the Studio graduate program is in good condition. Charting a future path for change is one of the responsibilities for the Department's newly hired Chairperson.

The Department needs to be able to offer students greater incentives to come to ISU than are currently available. These incentives range from meeting the students' educational needs to being able to offer financial inducements and adequate graduate studio facilities. Monetary inducements in the form of increased graduate assistantships and fellowships are needed, combined with additional tuition waivers. The comparatively low graduate stipend the Department is able to offer qualified applicants means it are less attractive than some other programs in the State. Additionally, prospective graduate students need to be assured that they will be assigned suitable studio facilities in which they can work when they come to Indiana State University. A shortage of graduate student studios sometimes forces the Department to invoke enrollment caps. Creative research and art production are a vital component of any graduate program in art and Art and Design faculty members cannot expect students on a limited budget to be able to provide their own studios.

In the 2000 self-study, the Department recognized the need to increase the use of electronic media. Since then the Department has responded and now utilizes advanced technology in Graphic Design and Digital Media courses. This area will continually need to be updated to provide the technology necessary for producing computer animation, video and digital imagery. During this period, the Department hired a faculty member to teach electronic media and developed new courses.

The Department is restricted by not being able to offer more stand-alone graduate courses. This has been necessitated because of a shortage of suitable instructional studios requiring the scheduling of stacking undergraduate and graduate instruction. Mandatory course enrollment minimums also prohibit offering more individualized instruction beneficial to graduate students.

## **II.B.7. Continuation.**

The Department finds enrollments and graduation rates warrant continuation of all areas of the M.A. and M.F.A.

**II. B. 8: Plans for Addressing Weaknesses**

The Department will continue to press for additional space. Especially important is adequate graduate student space and support. Faculty lines need to be stabilized. Increase stipends and provide more timely information about funds available so the Department can do more targeted recruitment. The Department is working with the Graduate School to explore the possibility of a post-baccalaureate program—this would bring students (mostly overseas students) to the ISU programs to learn skills that would otherwise make them ineligible for graduate school. Upon completion of the certificate, these same students might then enter the ISU M.A. or M.F.A. programs.

## **Application for Plan Approval**

### **Item F. Bachelor of Fine Arts and Bachelor of Science, Studio Major, Intermedia Concentration**

Because the Intermedia concentration has only been implemented in the fall 2013 semester, there have yet to be any graduates from this program, though the Department anticipates one graduate following the spring 2014 semester.

#### **1. Degrees and Purposes**

The Department of Art and Design at Indiana State University offers two undergraduate degrees in studio arts: B.S. and B.F.A. These degrees are taken with a concentration designation. The concentrations are 2-D Art, 3-D Art, Intermedia Art and Graphic Design—recognizing that some students want to work in non-traditional media or combine 2-D and 3-D disciplines, the Department has added an Intermedia concentration.

In addition to the objectives stated in 1. A., above, each concentration's individual objective is to develop technical knowledge and expertise—students in the Intermedia concentration must take four courses in one medium in order to gain technical mastery. It is further believed that studio courses taken outside of the concentration enrich the concentration and vice versa. The B.F.A.'s goals, as a professional degree, are to prepare those students who choose to enter a graduate studio program (M.A. or M.F.A.), and to prepare others for direct entry into professional positions. The B.S. degree is designed for those who do not wish a program as studio-intensive as the B.F.A., and one in which there is more latitude to explore other areas of knowledge outside of the studio arts. Whether a student chooses the B.F.A. or the B.S., each is required to fulfill the departmental Core requirements listed below.

The Core provides each student with sufficient foundation training and knowledge to allow them to pursue any of the concentrations within the Department

- 101 Beginning Drawing--3 hrs.
- 102 Two-Dimensional Design and Color--3 hrs.
- 104 Three Dimensional Design--3 hrs.
- 170 Introduction to the Visual Arts--3 hrs.
- 271 Survey of Art History I -3
- 272 Survey of Art History II -3 hrs.

The Department of Art and Design's requirements for the Core Program, the concentrations, and other additional departmental requirements, coupled with the University's Foundational Studies (General Education) Program for both the B.F.A. and the B.S. in Studio Art, fall within the guidelines established by NASAD.

The B.F.A meets the NASAD standards for undergraduate professional degree programs. Studio requirements beyond the core curriculum allow students to acquire advanced levels of technical expertise and proficiency. Regular critiques encourage students to develop a conceptual framework of understanding and stimulate the development of verbal skills. Ongoing authentic assessment tied to NASAD standards ensures that students are continuing to develop appropriately, furthering their development of technical competencies, and that they are able to produce a cohesive body of work for their final senior exhibition/design portfolio. Additional upper-level requirements in art history (9 credits) encourage the development of an understanding of the common historical elements of art, art theory and criticism and design. The Foundational Studies Program and required academic electives complement and enhance students' professionalization. Through their individual upper-level studio courses, students gain familiarity with and expertise in various technologies pertinent to their respective art/design concentrations. The program of study challenges students with projects that afford them increasing amounts of independence. Regular critiques give students opportunities to form and defend their own individual judgments about art and design. By focusing in one or more concentrations, students develop the comprehensive professional abilities and skills required for work in a chosen field.

Students are evaluated regularly throughout their program of study. Not only are critiques performed in every studio course, but overall evaluations are conducted by the departmental Assessment Committee. All B.F.A. students, with the exception of those students with a concentration in Graphic Design, are required to present a final exhibition as a culminating experience and assemble a quality portfolio. The Department of Art and Design has developed standards and procedures consistent with applicable NASAD standards to assess student development relative to curricular and programmatic expectations. These competencies acquired throughout the student's development, satisfy graduation expectations of the University. (Appendix V J details assessment measures that are linked to NASAD competencies.)

## **2. Curricular Table**

tables are located at the end of Section II B.

## **3. Assessment of Compliance with NASAD Standard for the Degree**

**3 a. Bachelor of Fine Arts in Studio Arts** meets the general standards recommended by NASAD.

Course distribution within the 120-132-unit degree falls within the percentages required by NASAD. The unit's breakdown as follows:

General Studies 43-49 units = 35.8%-40.8%  
Art Studio 66 units = 55%  
Art History 15 units = 12.5%

**The Bachelor of Science in Art Studio** meets the general standards recommended by NASAD. Course distribution within the 124-unit degree falls within the percentages required by NASAD. The unit's breakdown is as follows:

General Studies 43-49units = 35.8-40.8%  
Art Studio 46 units = 38.3%  
Art History 15 units = 12.5%

**3.b** Course syllabi and Assessment Plans for all areas document expectations of students at the beginning, intermediate and advanced levels. (please see Assessment Plans in Appendix V J and Course syllabi in Appendix V D)

### **9. Student Competencies and Levels of Achievement**

Assessment plans have already been developed for the Intermedia curriculum, (please see Appendix V J). The same competencies for the other studio B.A. and B.F.A. concentrations remain in effect for the Intermedia concentration.

### **10. Faculty**

Because this concentration is not a new area per se, all of the department's faculty have the potential to serve students in this concentration.

### **11. Fiscal Resources**

No new fiscal resources are necessary for the implementation of this concentration.

### **12. Facilities**

No new facilities are necessary for the implementation of this curriculum.

### **13. Library Resources**

The library resources described in Section I G will also serve this concentration.

### **14 a. Reasons for Adding Program**

The department added this concentration because it realized that students were formerly bound to choosing traditional media. The department recognizes the myriad strategies and approaches artists take to making contemporary art, including installation, hybrid media, electronic media and conceptual practices that were not addressed by allowing students only a 2-D or 3-D concentration.

#### **14 b. Unique Aspects of Program**

Students have more choices to master specific media offered within the Department, namely in drawing, painting, sculpture, ceramics, printmaking, photography, and digital arts, while meaningfully combining this technical proficiency with other areas in order to make a non-traditional culminating experience.

#### **14 c. Students Served**

A few students will take advantage of this concentration each year. The Department has only begun to offer the concentration this academic year and has one student about to graduate. More Intermedia students are expected in future cohorts.

#### **14 d. Placement**

Because students will achieve technical proficiencies the Department expects students in the Intermedia concentration to be as competitive, in regards to placement, as students in the department's other concentrations.

#### **15. Relationship with Other Programs**

This concentration works in conjunction with, rather than replacing, existing concentrations. The faculty expects that students will have more choices regarding creative expression and that we will be able to retain students who might otherwise not want concentration 2-D or 3-D areas. The concentration does not otherwise affect other departmental areas, nor does it require devoted resources or finances.

**CURRICULAR TABLES**

**Bachelor of Arts—Art History Concentration**

4-Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Alden Cavanaugh, Lloyd Benjamin

Art/Design History	Related Areas	General Studies	Electives	Total Number of Units
30 credits	30 credits	43-49 credits	11-17 credits	120 credits
25 %	25 %	35.8-40.8 %	9.1-14.2 %	

**Art/Design History**

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 <sup>th</sup> C Art History	3 cr
ARTH 3/400 Level	classes from varied offerings (include courses from each period offered)	21 cr

**Related areas**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
PHIL 101	Introduction to Philosophy	
Or Phil 404	Aesthetic Theory	3 cr

Select 2 from: 6 cr

Literary History

Music History

Theater History or Comm 445 (Film Theory & Criticism)

### **Foreign Language**

Language 201 4 cr

Language 202 5 cr

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher) 3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308) 3 cr

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr

1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services basic training 3 cr

1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr

1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr

1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321  
3 cr

1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174  
3 cr

1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351  
3 cr

1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301  
3 cr

1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200  
3 cr

1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEM 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450  
3 cr

**Electives**

11-17 credits

**B.F.A.: Concentration in 2-D Art**  
 Submitted for: Renewal of Plan Approval

4-5 Year Program

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
66 credits	15 credits	43-49 credits	0	124-130 credits
55%	12.5%	35.8-40.8%		

**Studio or Related areas**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 215	Fundamentals of Drawing II	3 cr
ARTS 400 (B, D, E, or I)	Senior Studio	3 cr
ARTP 496		3 cr
Pick 3 from:		9 cr
ARTS 230	Introduction to Painting	
ARTS 235	Introduction to Photography	
ARTS 240	Introduction to Printmaking	
ARTS 251	Introduction to Digital Art	
Pick 11 from:		33 cr
ARTS 316	Intermediate Drawing (repeatable)	

ARTS 317	Figure Drawing
ARTS 331	Intermediate Painting (repeatable)
ARTS 336	Intermediate Photography (repeatable)
ARTS 341	Intermediate Printmaking (repeatable)
ARTS 351	Intermediate Digital Art (repeatable)
ARTS 415	Advanced Drawing (repeatable)
ARTS 430	Advanced Painting (repeatable)
ARTS 435	Advanced Photography (repeatable)
ARTS 440	Advanced Printmaking (repeatable)
ARTS 443	Screenprinting
ARTS 451	Advanced Digital Art (repeatable)

Pick one from:

3 cr

ARTS 210	Introduction to Ceramics
ARTS 245	Introduction to Sculpture
ARTS 255	Introduction to Sculpture-Wood

### **Art/Design History**

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 <sup>th</sup> C Art History	3 cr
ARTH 3/400 Level	2 classes from varied offerings	6 cr

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher) 3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308) 3 cr

- 1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr
- 1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr
- 2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr
- 1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services Basic training 3 cr
- 1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr
- 1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr
- 1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr
- 1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174 3 cr
- 1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3r
- 1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr
- 1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200 3 cr
- 1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450 3 cr

**B.F.A: Concentration in 3-D Art**

4 -5 Year Program

Submitted for: Renewal of Plan Approval

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
66 credits	15 credits	43-49 credits	0	124-130 credits
55%	12.5%	35.8-40.8%		

**Studio or Related areas**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 215	Fundamentals of Drawing II	3 cr
ARTS 400 (A, F or G)	Senior Studio	3 cr
ARTS 210	Introduction to Ceramics	3 cr
ARTS 245	Introduction to Sculpture	3 cr
ARTP 496		3 cr
Select 11 from:		33 cr
ARTS 255	Introduction to Sculpture-Wood	
ARTS 346	Intermediate Sculpture	
ARTS 356	intermediate Sculpture-Wood	
ARTS 357	Sculpture-Wood/Studio Furniture III	
ARTS 410	Advanced Ceramics	
ARTS 413	Kiln Design	

ARTS 414	Glaze Calculation
ARTS 445	Advanced Sculpture
ARTS 450	Alternative Art Forms
ARTS 455	Advanced Sculpture-Wood
ARTS 456	Sculpture-Wood/Studio Furniture IV
ARTS 457	Spec Prob in Sculpture-Wood/Studio Furniture

Select two from:

ARTS 230	Introduction to Painting	total: 6 cr
ARTS 235	Introduction to Photography	
ARTS 240	Introduction to Printmaking	
ARTS 251	Introduction to Digital Art	

### **Art/Design History**

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 <sup>th</sup> C Art History	3 cr
ARTH 3/400 Level	2 classes from varied offerings	6 cr

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher) 3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308) 3 cr

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101

and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr

1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services Basic training 3 cr

1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr

1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr

1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr

1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174 3 cr

1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3 cr

1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr

1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200 3 cr

1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450 3 cr

Electives

**B.F.A.: Concentration in Graphic Design**

4-5 Year Program

Submitted for: Renewal of Plan Approval

Design or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
66 credits	15 credits	43-49 credits		124-130 credits
55 %	12.5 %	35.8-40.8 %		

**Design/Studio or Related areas**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 215	Fundamentals of Drawing II	3 cr
ARTS 235	Introduction to Photography	3 cr
ARTD 220	Introduction to Graphic Design	3 cr
ARTD 321	Principles of Graphic Design	3 cr
ARTD 322	Layout Design	3 cr
ARTD 323	Illustration for Layout	3 cr
ARTD 400K	Graphic Design Workshop	9 cr
ARTD 420	Web Page Design	3 cr
ARTD 421	Advanced Layout Design	3 cr
ARTD 422	Marketing Graphics	3 cr

ARTD 423                      Advanced applications in Graphic Design                      3 cr

ARTD 490                      Graphic Design Portfolio                      3 cr

                    Select one from:                      3 cr

ARTS 316                      Intermediate Drawing

ARTS 251                      Introduction to Digital Art

                    Studio Art Electives                      9 cr

### **Art/Design History**

ARTH 271                      Survey of Art History I                      3 cr

ARTH 272                      Survey of Art History II                      3 cr

ARTH 371                      20<sup>th</sup> C Art History                      3 cr

ARTH 3/400 Level                      2 classes from varied offerings                      6 cr

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher)                      3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308)                      3 cr

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302)                      3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102)                      3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language                      0-6 cr

- 1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services Basic training 3 cr
- 1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr
- 1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr
- 1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr
- 1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174 3 cr
- 1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3 cr
- 1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr
- 1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200 3 cr
- 1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450 3 cr

**BS: Concentration in 2-D Art**

4 Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Fran Lattanzio, Nancy Nichols-Pethick, Chester Burton, Sala Wong

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
46 credits	15 credits	43-49 credits	10-16 credits	120 credits
38.3%	12.5%	35.8-40.8%	8.3-13.3%	

**Studio or Related areas**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 215	Fundamentals of Drawing II	3 cr
ARTS 400(B, D, E, or I)	Senior Studio	3 cr
ARTP 496		1 cr

Pick 3 from:

ARTS 230	Introduction to Painting	3 cr
ARTS 235	Introduction to Photography	3 cr
ARTS 240	Introduction to Printmaking	3 cr
ARTS 251	Introduction to Digital Art	3 cr

Pick 5 from:

ARTS 316	Intermediate Drawing	15 cr
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ARTS 317	Figure Drawing
ARTS 331	Intermediate Painting
ARTS 336	Intermediate Photography
ARTS 341	Intermediate Printmaking
ARTS 351	Intermediate Digital Art
ARTS 415	Advanced Drawing
ARTS 430	Advanced Painting
ARTS 435	Advanced Photography
ARTS 440	Advanced Printmaking
ARTS 451	Advanced Digital Art

Pick one from:

3 cr

ARTS 210	Introduction to Ceramics
ARTS 245	Introduction to Sculpture
ARTS 255	Introduction to Sculpture-Wood

### **Art/Design History**

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 <sup>th</sup> C Art History	3 cr
ARTH 3/400 Level	2 classes from varied offerings	6 cr

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher) 3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308) 3 cr

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr

- 2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr
- 1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services basic training 3 cr
- 1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr
- 1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr
- 1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr
- 1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174 3 cr
- 1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3 cr
- 1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr
- 1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 3 81, PSCI 107, or WS 200 3 cr
- 1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450 3 cr

**BS: Concentration in 3-D Art**

4 Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Chester Burton, Kira Enriquez

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
46 credits	15 credits	43-49 credits	10-16 credits	120 credits
38.3%	12.5%	35.8-40.8%	8.3-13.3%	

**Studio or Related areas**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 215	Fundamentals of Drawing II	3 cr
ARTS 400 (A, F or G)	Senior Studio	3 cr
ARTS 210	Introduction to Ceramics	3 cr
ARTS 245	Introduction to Sculpture	3 cr
ARTP 496		1 cr
Select 6 from:		18 cr
ARTS 255	Introduction to Sculpture-Wood	
ARTS 346	Intermediate Sculpture	
ARTS 356	intermediate Sculpture-Wood	

ARTS 357	Sculpture-Wood/Studio Furniture III
ARTS 410	Advanced Ceramics
ARTS 413	Kiln Design
ARTS 414	Glaze Calculation
ARTS 445	Advanced Sculpture
ARTS 450	Alternative Art Forms
ARTS 455	Advanced Sculpture-Wood
ARTS 456	Sculpture-Wood/Studio Furniture IV
ARTS 457	Spec Prob in Sculpture-Wood/Studio Furniture

Select one from:

3 cr

ARTS 230	Introduction to Painting
ARTS 235	Introduction to Photography
ARTS 240	Introduction to Printmaking
ARTS 251	Introduction to Digital Art

### **Art/Design History**

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 <sup>th</sup> C Art History	3 cr
ARTH 3/400 Level	2 classes from varied offerings	6 cr

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher)

3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308)	3 cr
1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302)	3 cr
1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102)	3 cr
2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language	0-6 cr
1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services basic training	3 cr
1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L	4 cr
1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101	3 cr
1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321	3 cr
1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174	3 cr
1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351	3 cr
1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301	3 cr
1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200	3 cr
1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450	3 cr

**BS: Concentration in Intermedia Art**

4 Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Sala Wong

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
46 credits	15 credits	43-49 credits	10-16 credits	120 credits
38.3%	12.5%	35.8-40.8%	8.3-13.3%	

**Studio or Related areas**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 400 (A, F or G)	Senior Studio	3 cr
ARTP 496		1 cr

Choose a Four-semester studio sequence in one medium including the appropriate 400-level course, and additional studio coursework in one-to-two other media. 33 cr

**Art/Design History**

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 <sup>th</sup> C Art History	3 cr
ARTH 3/400 Level	2 classes from varied offerings	6 cr

## General Studies

ENG 101 and 105 (ACT <20; SAT <510) or,	3-6 cr
ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher)	3 cr
1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308)	3 cr
1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302)	3 cr
1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102)	3 cr
2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language	0-6 cr
1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services basic training	3 cr
1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L	4 cr
1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101	3 cr
1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321	3 cr
1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174	3 cr
1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351	3 cr
1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301	3 cr
1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200	3 cr
1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI	

423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329,  
MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK  
494, TMGT 421, or WS 450 3 cr

**BS: Interior Architecture Design**

4-Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Andrew Payne, Mary Sterling

Interior Design Courses	Supportive Courses	Art/Design History	General Studies	Electives	Total Number of Units
32 credits	15 credits	12 credits	43-49 credits	12-18 credits	120 credits
26.6%	12.5%	10%	35.8-40.8%	10%-15%	

**Studio or Related areas**

ARTS 102	Fundamentals of 2-D Design and Color	3 cr
IAD 150	Introduction to Interior Design	2 cr
IAD 151	Design Fundamentals	3 cr
IAD 152	Interior Design Graphics	3 cr
IAD 250	Materials and Finishes of Interior Design	3 cr
IAD 251	Interior Design Studio	3 cr
IAD 252	Interior Design Graphics II	3 cr
IAD 260	Interior Construction and Detailing	3 cr
IAD 351	Interior Design Studio II	3 cr
IAD 352	Interior Design Studio III	3 cr
IAD 353	Internship	3 cr
IAD 355	Interior Lighting Color Theory	3 cr
IAD 451	Interior Design Studio IV	3 cr
IAD 452	Interior Design Studio V	3 cr

IAD 458	Professional Practices and Procedures	3 cr
IAD 497	CAD Fundamentals	3 cr

### **Art/Design History**

IAD 354	Traditional Interiors	3 cr
IAD 454	Contemporary Interiors	3 cr
IAD 455	American Interiors and Furniture	3 cr

**Choose one of the following:** 3 cr

ARTH 271	Survey of Art History I
ARTH 272	Survey of Art History II

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher) 3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308) 3 cr

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr

1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services basic training 3 cr

1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr

- 1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr
- 1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr
- 1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174 3 cr
- 1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3 cr
- 1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr
- 1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200 3 cr
- 1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450 3 cr

**Bachelor of Science in Art Education**

4-Year Program

Submitted for: Renewal of Plan Approval

Program Supervisor: Brad Venable

Art & Design	Art Education	Professional Education	General Studies	Total Number of Units
39 credits	15 credits	27 credits	43-49 credits	124 credits
32.5%	12.5%	22.5%	35.8-40.8%	

**Studies in Art & Design**

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 215	Fundamentals of Drawing II	3 cr
ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 <sup>th</sup> C Art History	3 cr
(or replace with ARTH 479A, 479B or 479C)		
ARTS 210	Introduction to Ceramics	3 cr
ARTS 230	Introduction to Painting	3 cr
ARTS 240	Introduction to Printmaking	3 cr
ARTS 245 OR 255	Introduction to Sculpture or Sculpture-Wood	3 cr
ARTS 251	Introduction to Digital Art	3 cr

ARTS/ARTH/ARTD elective 3 cr

### **Art Education**

ARTE 290 Introduction to Art Education 3 cr

ARTE 391 Secondary Art Education 3 cr

ARTE 392 Elementary Art Education 3 cr

ARTE 491 Visual Arts for Special Students 3 cr

ARTE 494 Current Problems in Art Education 3 cr

### **Professional Education**

CIMT 200 Teaching I 2 cr

CIMT 400/400L Teaching III/Teaching III Practicum 4 cr

EPSY 202 Psychology of Childhood and Adolescence 3 cr

(also fulfills general studies Social & Behavioral requirement)

EPSY 341 Education in a Multicultural Society 3 cr

(also fulfills general studies Global Perspectives requirement)

EDUC 368 Reading in the Content Areas 3 cr

CIMT 401/402 Student Teaching 12 cr

### **General Studies**

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher) 3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308) 3 cr

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101

and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr

1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services Basic training 3 cr

1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr

1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr

1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr

1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174 3 cr

1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3 cr

1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr

1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200 3 cr

1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEP 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329,

**Master of Arts: All Concentrations**

2 Year Program

Submitted for: Renewal of Plan Approval

**Curricular Table**

Major Studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
18	6	8	32 credits
56 %	19 %	25 %	

**Master of Fine Arts in Art**

Submitted for: Renewal of Plan Approval

3 Year Program

**Generic Curricular Table for all M.F.A degrees** with concentrations in Ceramics, Drawing, Graphic Design, Painting, Photography, Printmaking, and Sculpture.

Program Supervisors: Alma Anderson, Chester Burton, Kira Enriquez, Fran Lattanzio, Nancy Nichols-Pethick, Sala Wong

Major Studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
36	12-24	0-12	60 credits
60 %	20-40 %	0-20 %	

## **C. PROGRAMMATIC AREAS**

### **VAGE: VISUAL ARTS IN GENERAL EDUCATION**

#### **Description of objectives, policies and programs concerning art/design studies for the general public.**

##### **Art History**

The Department of Art and Design provides opportunities for on-campus students who are non-art majors to take selected courses. The University, College and Department of Art and Design offer exhibitions and lectures that are open to the general public.

For non-Art majors, the Department offers one course in Foundational Studies (Art 151). This course, offered on-campus and through distance learning, is designed to expose students to the comparative art concepts in appreciation for art in a global context. The course teaches students the elements of composition, principles of compositional organization, media and a chronological history of art. Non-art majors may also elect to take other lower level art history classes such as Art History Survey I or II as well as upper level courses if students demonstrate the ability to perform at that level. For example, a history major specializing in contemporary history may be qualified to take a course in the 19<sup>th</sup> century or Woman in Art.

Art History classes, then, are available to the general student population if they have the prerequisites or are admitted by the instructor of record. Intermediate and advanced level studio courses require prerequisites. Core classes and beginning level studio classes may also include non-majors.

#### **1. A list of all art/design courses offered specifically for non-art majors with figures or descriptive information that provide a picture of overall enrollment patterns.**

##### ART 151 – Visual Arts in Civilization

Enrollments:

Term	Number of Sections	Total Enrollment
Spring 2011	12	248
Fall 2011	6	292
Spring 2012	6	239
Fall 2012	7	265
Spring 2013	6	233
Fall 2013	6	397

##### ARTE 390 – Visual Arts in Elementary Schools

Enrollments:

Term	Number of Sections	Total Enrollment
Spring 2011	1	20
Spring 2012	1	20
Spring 2013	1	20
Fall 2013	1	15

**2. Practices for assigning teachers to general studies courses in art/design**

ART 151 has been taught by Art and Design faculty members at all levels, from a president emeritus to graduate students with teaching assistantships. Because this course has a consistent textbook (Fichner-Rathus *Understanding Art*) and content, and the department has generated many useful teaching resources including example syllabi, assignments, rubrics and PowerPoint lectures, graduate students (supervised by Art and Design faculty) often teach sections of ART 151 for their first teaching experiences. As the institution endeavors to increase each faculty member's generation of student contact-hours (SCHs) Art and Design faculty members will periodically teach sections of ART 151 to bolster their numbers.

A more specialized Art Education course, ARTE 390 has been offered by our principal Art Education professor, as well as an adjunct instructor versed in Art Education.

**3. Enrollment of non-majors in courses intended for art/design majors.**

a. ISU does not offer private studio instruction in art/design.

b. Non-majors may take courses intended for art/design majors as electives, however prerequisites often preclude them for registering. Non-major students may enter a course with the permission of the instructor, but instructors ensure that no seats are taken from majors who need the course to satisfy program requirements.

## **EXH. EXHIBITIONS**

The Department of Art and Design at Indiana State University operates three separate art galleries: the University Art Gallery and the Bare/Montgomery Memorial Student Gallery and Turman Gallery. All galleries have as their primary function to enrich the curricular offerings of the Department of Art and Design.

The University Art Gallery supplements the Department's instructional offerings by presenting major exhibitions on a rotating basis during the winter and spring semesters. The University Art Gallery has a distinguished reputation for commitment to innovative ideas that enhance the student's knowledge of art. Lectures and discussions on the featured shows provide opportunities for students to expand their understanding of a variety of creative approaches.

Occasionally, when funds permit, artists, designers, critics, and/or art historians are brought to campus to present lectures, workshops, or forums on significant topics related to the current exhibition. In addition, the exhibitions presented in the Gallery provide the community and region with an exciting creative climate in which a non-university public can be exposed to new and challenging artistic developments.

The University Art Gallery is a high-quality, professional exhibition space located in the Landini Center for Performing and Fine Arts, a building constructed in 1997. The University Gallery is a state-of-the-art facility supported by shipping and receiving dock, storage area, preparation area and kitchenette. The primary exhibition space encompasses 1,875 s.f. and there is a smaller secondary exhibition space of 304 s.f. The University Art Gallery is administered under the supervision of the University Curator who is assisted by one full-time and one part-time assistant and assigned graduate students. Graduate students gain experience in the everyday operations of the Gallery which include the installation and de-installation of all exhibitions; writing condition reports, press releases, exhibition labels; and designing postcards, posters and brochures. The primary focus of the Gallery's exhibition schedule is contemporary American Art, although the exhibitions are placed within a broader art historical and critical framework through the gallery's publications and educational programs.

As a component of the Department of Art and Design, the University Art Gallery shares in the overall efforts to achieve the educational objectives of the Department and the University. In particular, the University Art Gallery offers direct experience with works of art that provides invaluable opportunities for the university and surrounding community to gain an enriched understanding and appreciation for the visual arts. The primary focus of the Gallery is to provide opportunities for exposure to and dialogue about contemporary expression within the visual arts, both locally and globally. Accompanying publications, lectures and other public programs are

designed to place current trends and practitioners within the broad context of historical and cross-cultural achievements and traditions.

The University Art Gallery organizes and presents a yearlong series of exhibitions and related lectures and public events that focus on specific themes. The selection of the series theme is based on three set goals: it should enrich the teaching program, relate art to other aspects of society and life, and it should contribute to the growth in the appreciation and understanding of contemporary visual arts and its place in a historical context.

The yearly exhibition schedule of the University Gallery includes: one exhibition curated by the University Curator from ISU's permanent art collection, and one solo or group exhibition featuring nationally to internationally acclaimed contemporary artists. Among recent artists represented in the Gallery are: Susan Hauptman, Robert and Shana ParkeHarrison, Andrew Moore, Nicholas Kahn and Richard Selesnick, and Xiaoze Xie. The February/March 2014 video exhibition includes works by Stephanie Barber, Gary Hill (single-channel video, and video installation), Joan Jonas, Takeshi Murata, Nam June Paik, Hiraki Sawa, and Bill Viola, among others.

The University Art Gallery also annually presents one ISU Department of Art and Design Faculty Exhibition; one ISU Juried Student Exhibition for both undergraduate and graduate students; two M.F.A. Thesis Exhibitions; two B.F.A. Senior Exhibitions; two B.S. Senior Exhibitions (B.S. and B.F.A. works combined if the group is small); and one or two M.A. Final Exhibitions. B.S. and M.A. exhibitions are often installed in Turman Art Gallery but are organized by the University Curator. The University Curator and Assistant Curator work side-by-side with M.F.A. and B.F.A. students to install their exhibitions. (*Exhibit and lecturer information will be available for site visit.*)

The professional exhibitions are selected and developed in order to provide a range and scope of direct experiences with works of art that will augment other programs of the Department. Students, faculty, staff and members of the public explore the exhibitions individually. The non-campus or touring exhibitions are reviewed and selected by the Visiting Artists/Scholars and Gallery Committee which is comprised of the University Curator and Assistant Curator, two faculty members from the Department of Art and Design, one graduate student from the Department of Art and Design, and one community member, currently the Director of Art Space.

There exists a strong and growing utilization of exhibitions by classes led by faculty from the ISU community, and/or institutions of higher learning within the immediate geographic region. Additionally, a strong working relationship exists between the University Gallery and the community's Swope Art Museum, located two blocks away from the ISU Campus.

The Bare Montgomery Memorial Student Gallery. The student gallery is located in the Department's Fairbanks Hall and is completely student run. The exhibition schedule is planned and operated by student volunteers under the supervision of a student director. The student gallery primarily features undergraduate student artwork presented either in one-person or group exhibitions. Opening receptions are often planned to coincide with the opening receptions of the University Art Gallery.

Turman Art Gallery. This gallery is located in the Fine Arts Building. It serves multiple purposes. It has been used by faculty and students to display works in progress, class projects, alumni work, graduation exhibitions, and works by local artists. The Community School for the Arts also routinely installs exhibitions of youth art from their classes.

The Hulman Memorial Student Union Gallery.

This gallery is administered by the HMSU administrative staff in consultation with a faculty member in the Department of Art and Design who serves voluntarily as curator and is assisted by a paid student serving as assistant curator. It serves as another venue where Art and Design students, Community School of the Arts students, and alumni can display work.

The Permanent Collection. The University Curator also manages the permanent art collection of Indiana State University. The collection includes approximately 4,000 objects with strengths in Pop, Op, and WPA Art; contemporary American prints, and Warhol photographs. Among the highlights of the collection are: paintings by Joseph Stella, George Marinko, Paul Kelppe, and Ed Paschke; prints by Robert Motherwell, James Rosenquist, Jim Dine, Dox Thrash, and Stuart Davis; print portfolios by Robert Indiana, Peter Milton, José Luis Cuevas, Paul Wunderlich, and Richard Anuszkiewicz; and photographs by Kahn and Selesnick, ParkeHarrison, Andrew Moore, and Nathan Lerner.

A 2,600 sf space is currently being renovated in Tirey Hall for the collection. It includes 45 bins (135 running feet) for two-dimensional work (made of formaldehyde-free fiberboard), industrial shelves with acid-free print and artifact boxes, a dry-pipe sprinkler system, and burglar alarm with door contacts and motion detectors. The expected move date from Normal to Tirey is spring semester. Works will remain in offsite storage possibly through May. The offsite environment is stable, prints and artifacts are in acid-free boxes, and fire suppression and alarm systems are in place.

Challenges for the University Art Gallery include audience development, little time in the schedule for professional exhibitions, unstable environment (no humidity control, and low temperatures in the winter), which restricts the ability to borrow works of art from other collections; and dwindling resources, both budgets and personnel. There is no budget for preventive conservation projects or conservation treatment of collections objects. However, the

University Curator has drafted policies and procedures for the collection, including a long rang conservation plan and description of a collections management committee. (Please see Appendix V K.)

**1. The art/design unit's goals and objectives for exhibition and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives**

The objectives of UAG's annual exhibition schedule are to support the art & design curriculum, as well as ISU's experiential learning and community outreach goals. UAG organizes and displays all graduation exhibitions – BS, BFA, MA and MFA. BFA and MFA students work with the UAG curator and assistant curator to install their artwork.

In addition to the BFA and MFA exhibition installations, student works and interns are given invaluable experiential learning opportunities in the Gallery. They assist with all aspects of installation and de-installation, including setting lights. The University Curator also uses the Gallery as the foundation for her Art 481/581 Curatorial Practices course. Students not only assist with installs and de-installs, but learn every aspect of organizing an exhibition - writing, press releases, exhibition labels and text panels; creating project timelines; creating budgets, etc. As part of their grade Art 151 (art appreciation for non-majors) students must visit four exhibitions or lectures during the semester. They usually choose UAG and Terre Haute's Swope Art Museum. The University Curator gives exhibition tours to many Art 151 classes, as well as other ISU classes, each semester. She often creates tours for specific groups, such as creating interactive group discussions about the elements of art for 151 students. The University Curator also teaches Art 151 so uses works from the Permanent Art Collection in Powerpoints and brings small inexpensive objects to class. Approximately 100 images from the Permanent Art Collection art available to all ISU faculty on the slide library's image base. Faculty across campus can request that (small, inexpensive) objects that support their curriculum be brought to the classroom or that the University Curator gather certain kinds of artwork for storage and provides a tour. For example, recently a Spanish teach asked UAG to gather works by Spanish artists, such as Goya and Chagoya, from the collection. Highlights of the Permanent Art Collection as well as a comprehensive list of all works can be found on the Permanent Art Collection page of the Gallery's website. See the Accessing the Permanent Art Collection document.

Professional exhibitions attract people from surrounding communities. *Faith, Fear and Failure: Selections from ISU's WPA Art Collection* and *Collecting in the 21<sup>st</sup> Century* attracted more than 1,000 visitors, of which approx. forty percent were not affiliated with ISU. Curatorial staff give tours of exhibitions in UAG and/or works from the permanent Art Collection hanging in Stalker Hall to several middle school classes each year. With funding from an IAC grant curatorial

## SECTION III. EVALUATION, PLANNING, PROJECTIONS

### A. ART/DESIGN UNIT

#### **1. Evaluation, Planning, Projections**

As stated at the beginning of III D, the Department of Art and Design newly has stabilized leadership after ten years of compromised and interim unit management. Planning was a low-priority item given quotidian needs. We are slowly getting back to planning, and writing planning documents such as our Student Success Plan (see IV MDP III).

The University is working with a Strategic Plan that has identified many areas for improvement. (<http://irt2.indstate.edu/ir/index.cfm/sp/index>) Many of these noted areas have to do with improving student retention and graduation rates and these initiatives “trickle down” to the departmental level—e.g. the creation of the Student Success Plan.

Practical planning comes from our course scheduling and faculty deployment. Chairpersons receive information from ISU’s first-year University College about numbers of students enrolled and interest they have shown in our disciplines. Chairs use these numbers as well as recent enrollments to project needed numbers of courses and sections. Chairs take into consideration the 4-year curricular plans that show how a student may (sometimes must) progress through our programs. In this curriculum process, Chairpersons make sure that departments field courses students need to complete majors, and also plan sequences of courses offering students need across semesters, and minimize course conflicts, mostly by vetting with student advisors. Chairpersons then deploy faculty to ensure balances of workload, while also maximizing their student credit-hour generation.

Curriculum committees in each department tap the collective experience of faculty in order to facilitate the course scheduling process. These same committees facilitate adding and deleting courses; and also identify staffing and programmatic needs.

#### **a. Elements Working Together**

Despite having a multidisciplinary Department of Art and Design with art history, art education, graphic design and studio practices in one unit, all of these areas cohere. Graphic design is the Department’s most heavily enrolled major. These enrollments balance smaller (especially upper-division) courses in our other areas. Graphic design, art education and our MFA programs are recognized as “professional” programs that balance the Department’s liberal arts content. While the art history area offers a concentration,

it's greater contribution to the Department of Art and Design is a service to the studio and design programs as well as a great number of minors among the Department's students.

**b. 1. Support Stated Purposes**

The Department, College and University emphasize the undergraduate teaching mission. Teaching, more than research and service, is ISU's *raison d'être*. Budgets for equipment, facilities and staffing are tied to accomplishment of this teaching mission, thus in budgeting and staffing efforts at all levels, we strongly consider how students are best served as well as how many students are served.

**b. 2. Short- and Long-Term Decision Making**

The curricular aspects of planning are especially important given ISU's four-year guarantee. Departments have to make the most of faculty scheduling and course offerings, and can't afford to "waste" extra sections or under-enrolled courses. Since allocations for equipment and hires are being tied to deployment of faculty, Chairpersons are conscious that ISU seems to be favoring popular degree programs and will perhaps soon defund or shed underpopulated ones.

## **B. STUDENTS**

### **Evaluations of Student Achievement**

#### **Learning Assessment**

The Department of Art and Design uses the learning assessment process primarily as a means of self-reflection, thinking about what students learn and should learn in its courses and curricula. The acts of writing and updating the learning assessment plans are perhaps the most meaningful aspects of the process as one has to articulate course and curriculum intent, objectives and measures. Certainly, the collection of artifacts and data is useful for showing problem areas, (especially on the course-section level) whether those where the Department has to change expectations, or indicators showing that an instructor has yet to master certain competencies so that their students may also do so. For the most part, faculty members seem to meet the goals that they have set for themselves and this means that the assessment review process isn't always the best for inciting change. We expect that as the Department becomes more adept with learning assessment processes and language, that we all will develop more useful measures and indicators and include these in our assessment plans.

#### **Student Evaluations**

Student Evaluation Questionnaires don't exactly measure student achievement, but they do help to identify both outstanding instruction and areas for improvement—sometimes in the instructor, at other times in the course content. These Student Evaluation Questionnaires (SIRS) are used in the evaluation of individual instructors in the University's performance reviews and tenure and promotion processes. They are tools and indicators that help evaluators see how student achievement may be fostered or stymied by an individual instructor. They also have a formative influence on the individual faculty member.

#### **Art Education**

The steps completed by students to apply for a teaching certificate in Indiana are undergoing some changes that may impact the process at Indiana State University in the near future. Currently however, students are required to successfully complete course requirements in the Bayh College of Education and the Department of Art and Design. Additionally, they must fulfill a student teaching internship and pass the Core Academic Skills Assessment Exam II (CASA II) before they can apply for a teaching certificate. The CASA I Exam needs to be successfully completed by students before they can enroll in ARTE 391, the secondary methods class that is linked with CIMT 400/L. Indiana State University's Educational Student Services facilitates Indiana certification

procedures, including directing students to information regarding CASA exams, and helps students individually navigate the process.

### **Interior Architecture Design**

#### Sophomore Portfolio Review

Acceptance into the fall semester of the third year of the Interior Architecture Design program requires submission of work produced in foundational design skills and design studios through the spring semester of the second year.

At the completion of the Portfolio Review each student will have an interview with the IAD faculty as to whether the student has been granted overall unconditional acceptance into the upper division courses. For all students this interview will include information on areas of strength and areas of weakness as analyzed by the IAD faculty during the Review.

The review process will occur during the academic year in the Spring semester.

Transfer students requesting acceptance into the first semester of the third year of the Interior Design program are required to follow the same guidelines and timelines as requested by the IAD faculty.

(<http://www.indstate.edu/interior/about/curriculum.htm>)

## **C. PROJECTED IMPROVEMENTS AND CHANGES**

### **Faculty and Staff**

Please see III D, Retirements and Staffing.

### **Facilities, Equipment, Health and Safety**

Now in her second year at ISU, our ceramics professor has turned to improving the number and state of kilns in order to extend expressive possibilities including larger works and varied types of firings, while serving more ceramics students. With the purchase of bricks, insulation and heat shelves, we hope to bring two more kilns on-line next year. Ventilation of the ceramics areas remains an important consideration for us. While we have some working systems, we have other remnants of now quasi-functional systems that must be updated. Of special concern is the kilns area where we have to be sure to have an influx of breathable air and proper exhaust, especially of carbon monoxide, while the kilns are in operation. The Department of Art and Design (especially our ceramics and sculpture professors) are working with ISU facilities staff to document problems, find reasonable solutions, budget upgrades, and execute them.

### **Recruitment Procedures**

In the fall of 2013 the Department of Art and Design reworked its entering-student scholarship application, (Creative and Performing Arts Award—Visual Arts) changing it from a mail-in application to an electronic submission. We've yet to see if this change increases the number and quality of applications and we will certainly make improvements to our application process and our advertising the scholarship's availability if the number of applications does not yield a pool of qualified candidates.

### **Web Sites**

The Department's website (<http://indstate.edu/art-design/>) has recently been updated to have simplified navigation, content more inclusive of all faculty and staff, new photographs, and the most accurate information and links. The site's graphics are still those of an older University identity. A new ISU identity is now established and is being introduced this year through a Drupal content management framework. We expect that the Department will adopt this new design within the next months. We expect that the basic information will remain the same but that there will opportunities to improve areas such as examples of student work.

The Department of Art and Design is increasingly leveraging Facebook (<https://www.facebook.com/pages/Department-of-Art-and-Design-Indiana-State-University/188464777882595>) and Pinterest (<http://www.pinterest.com/dadisu/>) sites to announce events and showcase faculty and student art and activities. Now that it is

populated with information, the Department is finding more and more people who are interested in the site, having gone from five to nearly 200 followers within five months.

### **Articulation with Other Schools**

Please see I K.

### **Curricular Issues**

Art historians in the Department of Art and Design have a plan to reposition upper-level art history courses so that they also count as Upper-Division Integrative Electives (UDIE) Foundational Studies courses. They expect that this will ensure enrollments for these courses so they will not have to be cancelled from not “making” minimum enrollments. The Department anticipates this will increase its service to non-majors.

### **Plans for Expanding Curricular Offerings**

At the time of writing this self study, the Department of Art and Design is working with the College of Arts and Sciences, and the Music and Theater Departments to develop an Arts Management curriculum with the goal of having it on the books for the Fall of 2015. The Department is in early exploratory stages, discussing feasibility, curricula and purposes for this program.

The Department of Art and Design is also considering a post-baccalaureate certificate program, since it has many talented international students who apply for graduate programs but often fall short of requirements—mostly because the curricula from their home countries have different requirements than those in the US. A post-baccalaureate program might create opportunities for them at ISU and perhaps these same students would stay for an MA or MFA degree. The Department’s current courses would largely address the needs of these students. The Department is in early exploratory stages, discussing feasibility, curricula and purposes for this certificate program.

### **Course Fees**

As of now the Department of Art and Design’s courses fees stand at a homogenous \$30 per student for all of its studio courses. The Department’s budget committee has been tasked with examining real costs in courses and will establish useful department-wide guidelines about what should be purchased from course fees and equipment budgets and what kinds of items students should buy directly. The faculty expects to analyze its course fees and make necessary adjustments.

## **D. FUTURES ISSUES**

### **Stability in Leadership**

As of August 2013, The Department of Art and Design has a committed Chairperson after a decade of being led by a string of Interim Chairs, some of whom were still teaching near-full loads. With Chairperson firmly in place, the Department can finally engage in large projects and long-term planning.

The Interior Architecture Design program also has new leadership at the departmental level after some interim chairs and a problematic short-lived tenure of a recent “permanent” chair. A new Dean for the College of Technology, the program’s home should also bring the needed stability that an interim cannot offer.

### **Challenges from Indianapolis**

ISU faces challenges that come from cuts in state funding.

Greater changes put forth by the State Legislature and summarized in reports by the Indiana Commission for Higher Education (see Degree Map Guidance for Indiana’s Colleges and Universities, [http://www.in.gov/che/files/Degree\\_Map\\_Guidance\\_for\\_Indiana\\_Public\\_Colleges\\_and\\_Universities.pdf](http://www.in.gov/che/files/Degree_Map_Guidance_for_Indiana_Public_Colleges_and_Universities.pdf)), present daunting challenges for our programs. In sum, Indiana now requires (with vetted exceptions such as ISU’s BFA program) that publically funded education programs must be able to be completed in eight semesters of study. While some positive efficiencies, such as optimally leveraging faculty and getting rid of extraneous courses have resulted, the pressures of scheduling and staffing are proving to be difficult. Given that seats have to be guaranteed to students who need certain courses, we add pressures such as availability of rooms, limited teaching technology resources, numbers of workstations, and even fire codes when contemplating how to meet this new legislative demand. The University administration has made it clear that we will have to demonstrate optimization and increased enrollments in order to accommodate more sections. With its four-year Sycamore Guarantee, the institution and the Department of Art and Design have already created efficiencies that will help students to graduate on-track. Still when admonished that departments will have to pay, out of very strained budgets, a student’s summer or extra-semester tuition if they cannot provide courses that allow each individual to graduate in four years—even if they have maximized efficiency and the scheduling problem is beyond their control—the situation seems threatening to the health and stability of ISU’s programs.

Bills from the Indianapolis legislature directly affecting ISU’s programs include:

HEA 1220-2012      Limits most baccalaureate degree programs to 120 hours.

<http://www.in.gov/legislative/bills/2012/HE/HE1220.1.html>

SEA 182-2012A 30-hour general-education block must transfer among Indiana state institutions.

<http://www.in.gov/legislative/bills/2012/SE/SE0182.1.html>

SEA 182-2013 Students transferring with an Associate's Degree will not be required to take additional general education courses counted in a statewide core.

[http://www.in.gov/che/files/Senate\\_Enrolled\\_Act\\_182.pdf](http://www.in.gov/che/files/Senate_Enrolled_Act_182.pdf)

HEA 1348-2013 Requires state institutions to provide degree maps to students (and the courses stated, and seats therein) so that students can graduate in 8 semesters.

<http://www.in.gov/legislative/bills/2013/HE/HE1348.1.html>

### **Professionalization**

With its beginnings as a Normal School, ISU has a history of professional programs—these have come to increasingly define the kinds of programs offered at the institution. Majors in nursing, physical therapy, and business are proliferating, as are other professional programs. The College of Arts and Sciences is the “liberal arts” college within the University and the Department of Art and Design has a long history of offering studio and art history courses within this context. As students and parents increasingly expect a monetary return on investment, there is renewed interest in learning skills and obtaining degrees that lead to a job after college. One result is that the Department of Art and Design's graphic design program has full enrollments that now make up approximately 3/5 of total departmental enrollments. Most of the Department's graduate students now come interested in an MFA in graphic design, desiring to earn a terminal, professional degree. The Department is currently searching for an Assistant Professor of Graphic Design who will replace a 2013 retirement in this area. Professional experience is among the requirements and the faculty expects that this new hire will facilitate programmatic connections with prospective jobs and clients that benefit students.

Among College of Arts and Sciences programs in Art and Design, Music, and Theater, and perhaps capitalizing on offerings in business and other ISU areas, we are contemplating adding an Arts Administration major, minor, and/or certificate that can also be leveraged by students in arts areas to give them desirable skills.

### **Retirements and Staffing**

Two retirements loom in the years to come, one in the Department of Art and Design's graphic design area, another in photography and advising. For graphic design, department faculty are conducting a search to replace an even earlier retirement and so that this new professor will have the benefit of transferred knowledge from the professor now directing that program. The Department expects that the University will continue to support the graphic design areas as long as enrollments remain robust.

The retirement in the photography area may be more challenging to replace, especially given the administration's desire to have more students per faculty, and that retirements are not automatically replaced. However, Department faculty realize this may be an opportunity to change the focus from fine art to more marketable commercial photography and digital skills, and especially those that might work in conjunction with graphic design. Because this person is the Department's main student advisor, her institutional and administrative knowledge will have to transfer to others as departmental advising is reshaped to include more faculty, perhaps with advising "specialists" in each area. Redistributing the advising workload will prove challenging as the Department has had this single-advisor system for many years.

### **Vulnerabilities**

With waves of legislative reforms, budget cuts and teacher layoffs that have made primary and secondary education an unpalatable career choice, fewer and fewer students are enrolling in K-12 education programs. The Department's Art Education program now serves small cohorts, a few students at a time, and having 4 or 6 students in a course is untenable, especially when those few students represent a group of students who will progress through a series of courses, some dropping out along the way. For now, the Art Education professor is taking on art education courses with larger enrollments that fulfill Foundational Studies requirements—this ensures that more student credit-hours (one of the most discussed metrics of productivity) are generated in order to offset courses with small enrollments. The Department of Art and Design doesn't have the option of not offering any of the Art Education courses, even though the enrollments often don't "make" by University standards. From an accounting perspective, not many students are served for the state's and ISU's investments in the program. We don't anticipate an upswing in program enrollments; with the small numbers of students the program area seems particularly vulnerable.

Funding for studio program equipment presents challenges in recent years and the Department is able to maintain equipment for graphic design, sculpture, painting, drawing, photography, ceramics and printmaking. However, with its near-constant need for hardware and software upgrades, the Department is finding it challenging to adequately fund digital arts even while it might spend a majority of equipment funds for

this programmatic area. While faculty work with the ISU's Office of Information Technology on lab needs; special equipment such as graphics-intensive computers, still and HD video cameras, and the peripherals necessary for using them (let alone rapid-prototypers, 3-D scanners and other high-end equipment) are proving to be outside the Department's budget. Part of the challenge comes from rules that prevent student fees collected in digital arts courses from being used for "capital" purchases that include computers.

### **Enrollment Challenge**

In Interior Architecture Design, there are currently approximately 40 students; there's a goal to increase enrollment to 80 students by 2017. While new facilities will certainly help to attract students, only 2.5 full-time faculty (the half being the Chairperson's teaching contribution) serve them. Even with intensive recruiting, the Program recognizes the enormous challenge of doubling its size in three years and continuing to serve students with the same faculty once that population is reached.

staff worked with a committee of educators to formalize the tour program by designing tours based on the Permanent Art Collection and mailing a brochure to art and social science teachers in six Indiana and two Illinois counties. See Guided Art Tours brochure. Additionally, UAG's Communication Coordinator is working with students in ISU's art education club to create art programs for several Vigo County after school programs.

Exhibition catalogs are sent to the Gallery's mailing list as well as art departments in the region. UAG receives requests for exhibition catalogs from museums and galleries across the US and Europe.

The VASS committee evaluates exhibitions and programs following their completion. They also discuss marketing opportunities and strategies for audience development. UAG creates audience surveys for exhibitions and programs funded by grants.

Marketing efforts include: a season brochure, postcard for each exhibition, press releases, eblasts, posters, Facebook, gallery website. Brochures and postcards are mailed to the Gallery's mailing list and distributed to faculty and staff across campus.

## **2. Policies and procedures regarding student exhibitions, faculty exhibitions, touring practices, and access to other professional and student exhibitions, both on- and off-campus.**

Exhibitions often highlight a variety of mediums or when medium-specific, a different medium is chosen each year for the spring exhibition.

Policies for the MFA Thesis exhibition are outlined in the MFA Handbook. The University Curator prepares a timeline and bullet point list of policies regarding pedestals, vitrines, electronic equipment, etc. which she discusses at graduate MFA and BFA/BS meetings each semester. Each MFA student is guided by a committee of at least three art faculty members.

The Juried Student Exhibition prospectus outlines policies and procedures for that annual exhibition; it also includes a calendar for submissions, programs, etc.

The UAG is free and open to the public. Publications are offered free of charge. Students are encouraged to visit the Swope Art Museum to fulfill their Art Forum card requirements. Several art appreciation instructors, including the University Curator, also bring their students to the Swope and base writing assignments on their collection. Please see Appendix V K for gallery and PAC policies and guidelines.

## SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO I

### A. PURPOSES:

#### 1. Institutional Catalogs

Both undergraduate and graduate catalogs may be accessed on the web at: <http://catalog.indstate.edu/>. A pull-down menu to the right of the page allows selection of undergraduate and graduate catalogs.

Less formal lists of courses available for the Community School of the Arts may be found in the “class” and “lesson” pull-down menus of <http://www.unboundedpossibilities.com/community-school-of-the-arts.aspx>

#### 2. Statement of Purposes and Specific Aims

##### The mission of Indiana State University

Indiana State University combines a tradition of strong undergraduate graduate education with a focus on community and public service. We integrate teaching, research, and creative activity in an engaging, challenging, and supportive learning environment to prepare productive citizens for Indiana and the world. (<http://www.indstate.edu/academicaffairs/mission.htm>)

##### The University is also governed by a Vision Statement.

Inspired by a shared commitment to improving our communities, Indiana State University will be known nationally for academic, cultural, and research opportunities designed to ensure the success of its people and their work. (<http://www.indstate.edu/academicaffairs/mission.htm>)

##### Values

We value **high standards** for learning, teaching, and inquiry.

We provide a **well-rounded education** that integrates professional preparation and study in the arts and sciences with co-curricular involvement.

We demonstrate **integrity** through honesty, civility, and fairness.

We embrace the **diversity** of individuals, ideas, and expressions.

We foster **personal growth** within an environment in which every individual matters.

We uphold the **responsibility** of University citizenship.

We exercise **stewardship** of our global community.

(<http://www.indstate.edu/academicaffairs/mission.htm>)

##### The strategic goals of Indiana State University are:

Goal One. Increase Enrollment and Student Success

Goal Two. Advance Experiential Learning

Goal Three. Enhance Community Engagement—

Goal Four. Strengthen and Leverage Programs of Distinction and Promise

Goal Five. Diversify Revenue: Philanthropy, Contracts,

and Grants

Goal Six. Recruit and Retain Great Faculty and Staff

(<http://irt2.indstate.edu/ir/index.cfm/sp/mission/index> )

#### Department of Art and Design Mission and Goals

The mission of the Department of Art and Design is to promote excellence in the creation, understanding, appreciation of, and education in the visual arts. Through a comprehensive curriculum in studio, graphic design, art education, art history, and art appreciation, students are provided with the essential elements of a visual arts education in an environment that is responsive, critical, and challenging.

Along with its primary mission to its students, the Department contributes to the aesthetic and cultural atmosphere of the campus, community, region, and state.

(<http://www.indstate.edu/art-design/mission.htm>)

The undergraduate programs offered by the Department of Art and Design encourage students to think and work creatively, and to become engaged members of a variety of artistic and scholarly communities. The programs are designed to develop broad and versatile creative abilities while providing a highly professional education that prepares students for careers as studio artists, designers, educators, multimedia practitioners, and a host of other creative endeavors, as well as for future graduate study

In support of the liberal arts and sciences mission of the College of Arts and Sciences and Indiana State University, the Department of Art and Design participates in the Foundational Studies Program and the Honors Program. The goals of the Department are:

1. To deliver a professional, quality education in the various concentrations offered by the Department in the B.A., B.S., and BFA degree programs.
2. To provide future school teachers with disciplined-based and pedagogical skills required to be successful teachers in the B.S. program.
3. To engage our students in opportunities for experiential learning.
4. Through outreach and service, to provide assistance and leadership beyond the campus to the communities ISU serves. (V. 8. Department of Art and Design Bylaws and Handbook, p. 2)

### 3. Definitions Pertaining to Curricula

These definitions are found in the “Programs” section of ISU’s Curriculum Approval Procedure Manual (CAPS)

#### Major

A major is that part of an undergraduate or graduate degree program consisting of a specified number of hours from a defined group of courses in a primary discipline or field. A completed major is shown on a student’s transcript.

The total number of credits for an undergraduate major should be at least 31 and no more than 80 of the 120 credits needed for graduation. Any program that requires credits outside these limits must obtain full approval from all curriculum review and governance bodies. Majors containing more credits must include a plan demonstrating that a student can complete the major in eight semesters with 18 or fewer credits per semester.

### Minor

A minor is that part of an undergraduate or graduate degree program in an approved secondary discipline or field. A completed minor is shown on a student's transcript. The total number of credits for an undergraduate minor should be at least 15 and no more than 29 of the 120 credits needed for graduation.

### Concentration

A concentration is a set of courses within a major that defines a specific field of study in, or closely related to, that major. They are designated by a code assigned by the Registrar. Concentrations must contain at least nine credits and be approved through the curriculum approval process. Concentrations are coded, tracked in Banner and the degree audit system and shown on students' transcripts. Departments may offer both a general major (BA in History) as well the major with a concentration (BA in History: Asia ) A concentration is constructed as a focused array of required courses articulating with a core of courses taken by all students in the major. Each concentration is coded to one departmental home; however, a major could link to a concentration in another department (for example, Health Education might link to a concentration offered in Nutrition). Departments may use the terms *tracks*, *emphases*, *options*, etc., if appropriate. However, they will not be tracked in Banner or show on the student's transcript.

### Certificates

ISU offers certificates targeted at specific audiences, often persons seeking specialized knowledge and abilities for employment. Certificates stand alone as self-contained educational experiences, though they may be pursued in conjunction with a traditional degree. They are housed within existing academic units and consist of existing courses. The following policies also apply to certificates that are linked to external organizations.

All certificates:

- Have clearly stated student learning outcomes that are different from the outcomes of a major or minor
- Consist only of credit-bearing courses.
- Generally consist of 12-18 credits, but never more than 29 credits (including prerequisites).
- Include at least 50 percent of their credits from ISU courses.
- May contain up to twelve credit hours that apply to an ISU degree program.
- Require admission to the University

- May be earned by degree-seeking students, as well as by those not pursuing a ISU degree. Guidelines and standards for performance are identical for both groups.
- Are entered into Banner and appear on University transcripts.
- Appear in the undergraduate and graduate catalogs.
- Use the same forms and go through the same approval process as other academic programs.

<http://www.indstate.edu/academicaffairs/caps2013/policies.htm>

(V. 10 ISU CAPS Manual, pp. 19-20)

## 2013-2014 HEADS Data Survey Printable Version

### GENERAL INFORMATION

For more information about completing this section, please [click here](#).

<b>Name of Art/Design Executive/Representative to NASAD</b>	William Ganis
<b>Title of Art/Design Executive/Representative to NASAD</b>	Chairperson and Professor of Art
<b>Name of Institution</b> (please do not abbreviate)	Indiana State University
<b>Name of Unit</b> (please use full designation)	Department of Art and Design
<b>Street Address and/or P.O. Box</b>	649 Chestnut Street
<b>City</b>	Terre Haute
<b>State</b>	Indiana
<b>Zip Code</b>	47809
<b>Telephone</b>	8122373697 ext. _____
<b>Facsimile</b>	_____
<b>E-Mail</b>	william.ganis@indstate.edu

### CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

**Section I: GENERAL INSTITUTIONAL INFORMATION****1. Please check all that apply:**

- |   |  |
|---|--|
| <input type="checkbox"/> a. Private                   | <input checked="" type="checkbox"/> g. Research        |
| <input checked="" type="checkbox"/> b. Public         | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary               | <input type="checkbox"/> i. State/Related              |
| <input type="checkbox"/> d. Not-for-Profit            | <input type="checkbox"/> j. Community/Junior College   |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant                | <input type="checkbox"/> l. Non-Degree-Granting        |

**2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2013? Include only local campus, not system-wide, enrollment. (Please check only one.)**

- |   |  |
|---|--|
| <input type="radio"/> a. 1 - 500                    | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000                | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500              | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000              | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000             | <input type="radio"/> k. 35,001 - 40,000 |
| <input checked="" type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus     |

**3. What is the highest program level offered IN ART/DESIGN at your institution? (Please check only one.)**

- |  |  |
|--|--|
| <input type="radio"/> a. Associate Degree          | <input checked="" type="radio"/> d. Master of Fine Arts Degree |
| <input type="radio"/> b. Baccalaureate Degree      | <input type="radio"/> e. Doctoral Degree                       |
| <input type="radio"/> c. Master's Degree (non-MFA) |  |

**4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)**

- |  |   |
|--|---|
| <input type="radio"/> a. Associate Degree          | <input type="radio"/> d. Master of Fine Arts Degree |
| <input type="radio"/> b. Baccalaureate Degree      | <input checked="" type="radio"/> e. Doctoral Degree |
| <input type="radio"/> c. Master's Degree (non-MFA) |   |

**5. Is your institution an accredited member of NASAD? (Please check only one.)**

- |  |                                     |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

**6. Is your institution involved with either of the following during the 2013-2014 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)**

- |  |  |
|--|--|
| <input type="checkbox"/> a. Building a new art/design facility | <input type="checkbox"/> b. Renovating the art/design facility |
|--|--|

**7. Does your institution offer any programs IN ART/DESIGN in which more than forty percent of the requirements are fulfilled through distance or correspondence learning mechanisms?**

- |                           |                                     |
|---------------------------|-------------------------------------|
| <input type="radio"/> Yes | <input checked="" type="radio"/> No |
|---------------------------|-------------------------------------|

### Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2013	(b) Art/Design Major Enrollment Fall 2013	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2012 - June 30, 2013
<b>1. <u>Associate of Fine Arts Degree Programs or Equivalent</u></b> (Enter only number of major students enrolled in art/design programs with at least 65% art/design content.)			
Crafts	_____	_____	_____
Design	_____	_____	_____
Fine Arts	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.A.1 only)</b>	_____	_____	_____
<b>2. <u>Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration</u></b> (Enter only number of major students enrolled in art/design programs with at least 50% art/design content.)			
Art Education	_____	_____	_____
Art Therapy	_____	_____	_____
Art/Business/Arts Administration	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.A.2 only)</b>	_____	_____	_____
<b>3. <u>Associate Liberal Arts Degree Programs in Art/Design</u></b> (Enter only number of major students enrolled in art/design programs with at least 30%-45% art/design content.)			
Foundation/Basic Studies	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.A.3 only)</b>	_____	_____	_____

**Section II.B: BACCALAUREATE DEGREES**For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2013	(b) Art/Design Major Enrollment Fall 2013	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2012 - June 30, 2013
<b>1. <u>Bachelor of Fine Arts Degree Programs or Equivalent</u></b> (Enter only number of major students enrolled in art/design programs with at least 65% art/design content.)			
Advertising Design	_____	_____	_____
Animation	_____	_____	_____
Ceramics	_____	_____	_____
Communication Design	_____	_____	_____
Crafts	_____	_____	_____
Design	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____
Drawing	_____	_____	_____
Environmental Design	_____	_____	_____
Fashion Design	_____	_____	_____
Fiber	_____	_____	_____
Film	_____	_____	_____
Fine Arts	_____	_____	_____
Furniture Design	_____	_____	_____
General Crafts	_____	_____	_____
Glassworking	_____	_____	_____
Graphic Design	9	25	4
Illustration	_____	_____	_____
Industrial Design	_____	_____	_____
Interior Design	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____
Painting	_____	_____	_____
Photography	_____	_____	_____
Printmaking	_____	_____	_____
Product Design	_____	_____	_____
Sculpture	_____	_____	_____
Textile Design/Weaving	_____	_____	_____
Theatre Design	_____	_____	_____
Video	_____	_____	_____
Foundation/Basic Studies	_____	4	_____
Other (please specify): 2-D _____	6	12	4
Other (please specify): 3-D _____	_____	3	1
Other (please specify): Intermedia _____	1	2	_____
<b>Total (Section II.B.1 only)</b>	16	46	9

**2. Baccalaureate Degree Programs in Art/Design Education, Art Therapy, and Art/Business/Arts Administration**

(Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)

Art Education	<u>1</u>	<u>22</u>	<u>5</u>
Art Therapy	<u>          </u>	<u>          </u>	<u>          </u>
Art/Business/Arts Administration	<u>          </u>	<u>          </u>	<u>          </u>
Foundation/Basic Studies	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total (Section II.B.2 only)</b>	<u>1</u>	<u>22</u>	<u>5</u>

3. **Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)**(Enter only **number of major students enrolled** in art/design programs with at least 30% art/design content.)

Studio Art	<u>41</u>	<u>142</u>	<u>23</u>
Art History	<u>          </u>	<u>          </u>	<u>          </u>
Museum Studies	<u>          </u>	<u>          </u>	<u>          </u>
Foundation/Basic Studies	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total (Section II.B.3 only)</b>	<u>41</u>	<u>142</u>	<u>23</u>

**Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN**

For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2013	(b) Art/Design Major Enrollment Fall 2013	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2012 - June 30, 2013
1. <b>Specific Initial Master's Degree Programs (M.A. or M.S.)</b> (Enter only <b>number of major students enrolled</b> in art/design degree programs with at least 50% art/design content.)			
Studio Art and Design	<u>2</u>	<u>3</u>	<u>5</u>
Art Therapy	<u>          </u>	<u>          </u>	<u>          </u>
Art History and Criticism	<u>          </u>	<u>          </u>	<u>          </u>
Museum Studies	<u>          </u>	<u>          </u>	<u>          </u>
Art Education	<u>          </u>	<u>          </u>	<u>          </u>
Arts Administration	<u>          </u>	<u>          </u>	<u>          </u>
Interdisciplinary Program	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total (Section II.C.2 only)</b>	<u>2</u>	<u>3</u>	<u>5</u>

**Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS**

For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2013	(b) Art/Design Major Enrollment Fall 2013	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2012 - June 30, 2013
<b>1. <u>Master of Fine Arts Degree Programs or Equivalent</u></b>			
(Enter only <b>number of major students enrolled</b> in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)			
Advertising Design	_____	_____	_____
Animation	_____	_____	_____
Ceramics	_____	_____	1
Communication Design	_____	_____	_____
Crafts	_____	_____	_____
Design	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____
Drawing	_____	_____	_____
Environmental Design	_____	_____	_____
Fashion Design	_____	_____	_____
Fiber	_____	_____	_____
Film	_____	_____	_____
Fine Arts	_____	_____	_____
Furniture Design	_____	_____	_____
General Crafts	_____	_____	_____
Glassworking	_____	_____	_____
Graphic Design	4	8	4
Illustration	_____	_____	_____
Industrial Design	_____	_____	_____
Interior Design	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____
Painting	_____	1	4
Photography	1	2	1
Printmaking	1	_____	_____
Product Design	_____	_____	_____
Sculpture	_____	1	_____
Textile Design/Weaving	_____	_____	_____
Theatre Design	_____	_____	_____
Video	_____	_____	_____
Visual Communications	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
<b>Total (Section II.D.1 only)</b>	<b>6</b>	<b>12</b>	<b>10</b>

2. **Doctoral Degree Programs in Art/Design**  
(Enter only **number of major students enrolled** in art/design degree programs.)

Art History and Criticism	_____	_____	_____
Art Education	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
<b>Total (Section II.D.2 only)</b>	_____	_____	_____

**Section II.E: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT**

For more information about completing this section, please [click here](#).

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., and II.D. You do not have to enter the figure; it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2013	(b) Art/Design Major Enrollment Fall 2013	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2012 - June 30, 2013
<b>Grand Total</b>	<u>66</u>	<u>225</u>	<u>52</u>

**Section II.F: ETHNIC BREAKDOWN OF STUDENTS**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
<b>Associate Degrees:</b>														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<b>Baccalaureate Degrees:</b>														
Professional	5	4	2	3	_____	_____	_____	_____	10	20	1	_____	1	_____
Liberal Arts	14	16	1	1	_____	_____	_____	3	33	83	6	5	_____	2
<b>Graduate Degrees:</b>														
Initial	_____	_____	_____	_____	_____	_____	_____	_____	_____	3	_____	_____	_____	_____
Terminal	_____	_____	1	_____	_____	_____	_____	_____	2	8	1	_____	_____	_____
<b>Total:</b>	19	20	4	4	_____	_____	_____	3	45	114	8	5	1	2

**Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)**

For more information about completing this section, please [click here](#).

**A.** What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2013-2014 academic year (excluding summer) **by non-art/design major students?**

Quarter Hours (a) \_\_\_\_\_ **OR** Semester Hours (b) 2283

**B.** What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2013-2014 academic year (excluding summer) **by art/design major students?**

Quarter Hours (a) \_\_\_\_\_ **OR** Semester Hours (b) 5310

**C.** What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2013-2014 academic year (excluding summer).

Quarter Hours (a) \_\_\_\_\_ **OR** Semester Hours (b) 7593

**D.** What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the art/design unit during the 2013-2014 academic year (excluding summer)?

1006 students

**Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF**

**A. FULL TIME FACULTY: 2013-2014 DATA ONLY**

For more information about completing this section, please [click here](#).

**1. Full-Time Faculty: Male (2013-2014 Data Only)**

Check here, if appropriate:  We are unable to provide faculty data by gender and are providing combined faculty data.  
**This is recorded in the "Full-Time Faculty: Male" chart only.**

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
<b>Full Professors</b>	1	1								1	\$ 203876	\$ 203876	\$ 203876	1
<b>Associate Professors</b>	1	1								1	\$ 60371	\$ 60371	\$ 60371	1
<b>Assistant Professors</b>											\$	\$	\$	
<b>Instructors</b>											\$	\$	\$	
<b>Lecturers</b>	1		1						1		\$ 35700	\$ 35700	\$ 35700	0
<b>Unranked</b>											\$	\$	\$	
<b>Visiting</b>											\$	\$	\$	
<b>Total</b>	3	2	1						1	2			\$ 299947	2

If a tenure system does not exist, check here:

**2. Full-Time Faculty: Female (2013-2014 Data Only)**

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				

	(a)													
Full Professors	2		2							2	\$ 80399	\$ 86529	\$ 166928	2
Associate Professors	2	1	1							2	\$ 60321	\$ 66922	\$ 127243	2
Assistant Professors	1		1						1		\$ 48960	\$ 48960	\$ 48960	0
Instructors											\$	\$	\$	
Lecturers											\$	\$	\$	
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	5	1	4					1		4			\$ 343131	4

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors														
Associate Professors													1	
Assistant Professors								1						
Instructors														
Lecturers														
Unranked														
Visiting														
Total								1					1	

**Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF****B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY**For more information about completing this section, please [click here](#).**1. Part-Time Art/Design Instruction: Male**

Check here, if appropriate:  We are unable to provide faculty data by gender and are providing combined faculty data.  
**This is recorded in the "Part-Time Faculty: Male" chart only.**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	_____	_____	\$ _____
ii. Adjunct Faculty and Teaching Associates	_____ 1	_____ 0.83	\$ _____ 15000
iii. Graduate Teaching Assistants/Associates	_____ 2	_____ 0.66	\$ _____ 17066

**2. Part-Time Art/Design Instruction: Female**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	_____ 1	_____ 0.5	\$ _____ 58239
ii. Adjunct Faculty and Teaching Associates	_____ 3	_____ 2.167	\$ _____ 39000
iii. Graduate Teaching Assistants/Associates	_____ 3	_____ 1	\$ _____ 25600

**Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES**

**A. ART/DESIGN EXECUTIVES**

For more information about completing this section, please [click here](#).

*Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."*

1. Is the art/design executive appointed by the administration/Board of Trustees?	(a)	(b)	(c)	(d)	(e)	(f)
No	<input checked="" type="radio"/>	<input type="radio"/>				
Yes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Is the art/design executive elected by faculty?	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>				

3. Is the art/design executive subject to formal review by faculty?	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>				

4. How often is the art/design executive subject to formal review by faculty?

- (a) Every 3 Years                      (b) Every \_\_\_\_\_ Years                      (c) Every \_\_\_\_\_ Years
- (d) Every \_\_\_\_\_ Years                      (e) Every \_\_\_\_\_ Years                      (f) Every \_\_\_\_\_ Years

5. What percentage (estimate) of the art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>70</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
<b>TOTAL (Must Equal 100%)</b>	<b><u>100</u> %</b>	_____ %	_____ %	_____ %	_____ %	_____ %

6. What is the art/design executive's title?

- (a) Chairperson    (b) \_\_\_\_\_    (c) \_\_\_\_\_
- (d) \_\_\_\_\_    (e) \_\_\_\_\_    (f) \_\_\_\_\_

7. What is the art/design executive's salary for 2013-2014? (exclusive of benefits)

- (a) \$ 99200    (b) \$ \_\_\_\_\_    (c) \$ \_\_\_\_\_
- (d) \$ \_\_\_\_\_    (e) \$ \_\_\_\_\_    (f) \$ \_\_\_\_\_

8. Upon how many months is the art/design executive's salary based?	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input checked="" type="radio"/>	<input type="radio"/>				

9. What is the gender of the art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>				
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please enter the art/design executive's teaching load in full-time equivalence:

(a) _____ 0.17 F.T.E. Units	(b) _____ F.T.E. Units	(c) _____ F.T.E. Units
(d) _____ F.T.E. Units	(e) _____ F.T.E. Units	(f) _____ F.T.E. Units

**Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES**

**B. ASSISTANT OR ASSOCIATE ART/DESIGN EXECUTIVES**

*Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff." Please ensure that all individuals are counted only once.*

1. Does your institution have an assistant or associate art/design executive?  No  Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate art/design executive?

(a) \_\_\_\_\_ (b) \_\_\_\_\_ (c) \_\_\_\_\_

(d) \_\_\_\_\_ (e) \_\_\_\_\_ (f) \_\_\_\_\_

3. What percentage (estimate) of the assistant or associate art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
<b>TOTAL (Must Equal 100%)</b>	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate art/design executive's salary for 2013-2014 (exclusive of benefits)?

(a) \$ \_\_\_\_\_ (b) \$ \_\_\_\_\_ (c) \$ \_\_\_\_\_

(d) \$ \_\_\_\_\_ (e) \$ \_\_\_\_\_ (f) \$ \_\_\_\_\_

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input type="radio"/>					
11 or 12	<input type="radio"/>					

6. What is the gender of the assistant or associate art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>					
Female	<input type="radio"/>					

7. Please enter the assistant or associate art/design executive's teaching load in full-time equivalence:

(a) \_\_\_\_\_ F.T.E. Units (b) \_\_\_\_\_ F.T.E. Units (c) \_\_\_\_\_ F.T.E. Units

(d) \_\_\_\_\_ F.T.E. Units (e) \_\_\_\_\_ F.T.E. Units (f) \_\_\_\_\_ F.T.E. Units

**Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES****C. OTHER PERSONNEL ASSIGNMENTS (including student help)**

For more information about completing this section, please [click here](#).

**1. Secretarial/Clerical Assistance**

- a. How much staff time in the art/design unit is allotted for secretarial and clerical assistance? \_\_\_\_\_ 2 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ \_\_\_\_\_ 54753

**2. Library Staff**

- a. How much staff time is allotted for library personnel dealing with art/design holdings, regardless of budget source?
- Branch Art/Design Library \_\_\_\_\_ 0.5 F.T.E. Units
- Main Library \_\_\_\_\_ F.T.E. Units
- Other Library \_\_\_\_\_ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for art/design library staff? \$ \_\_\_\_\_ 15003

**3. Technical Staff**

- a. How much staff time in the art/design unit is allotted for technical/production staff? \_\_\_\_\_ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ \_\_\_\_\_

**4. Professional and Miscellaneous Staff**

- a. How much staff time in the art/design unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. \_\_\_\_\_ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ \_\_\_\_\_

## Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2013-2014

For more information about completing this section, please [click here](#).

### 1. Instructional, Operational, and Exhibition Budget Figures Administered by the Art/Design Unit (for the entire fiscal year related to the 2013-2014 academic year)

	BUDGET 2013-2014	N/I
a. Exhibition Expenses (sponsored by the art/design unit)	\$ 40465	<input type="checkbox"/>
b. Faculty and Professional Travel	\$ 10835	<input type="checkbox"/>
c. Instructional Supplies	\$ 10606	<input type="checkbox"/>
d. Library (books, periodicals, slides, films, videos)	\$ 0	<input type="checkbox"/>
e. Models	\$ 1784	<input type="checkbox"/>
f. Office Supplies	\$ 2000	<input type="checkbox"/>
g. Operating Services	\$ 0	<input type="checkbox"/>
h. Postage	\$ 2100	<input type="checkbox"/>
i. Printing/Duplication	\$ 1100	<input type="checkbox"/>
j. Student Recruitment	\$ 0	<input type="checkbox"/>
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	\$ 0	<input type="checkbox"/>
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ 58800	<input type="checkbox"/>
m. Student Wages	\$ 5625	<input type="checkbox"/>
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ 0	<input type="checkbox"/>
o. Technical Services	\$ 0	<input type="checkbox"/>
p. Technology Services (electronic media, software, fees, etc.)	\$ 0	<input type="checkbox"/>
q. Telephone/Fax/Electronic Communications	\$ 14693	<input type="checkbox"/>
r. Public Relations and Fundraising	\$ 0	<input type="checkbox"/>
s. All Other Expenses	\$ 32543	<input type="checkbox"/>
<b>TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2013-2014</b>	<b>\$ 180551</b>	

**Section VI.B: BENEFITS**

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. \$ 289443

**Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE ART/DESIGN UNIT IN 2013-2014**

For more information about completing this section, please [click here](#).

This figure will include monies that are **directly controlled by the art/design unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 1436933

**Section VI.D: EQUIPMENT AND BUILDING BUDGET**

For more information about completing this section, please [click here](#).

	<b>2013-2014 Academic Year</b>	<b>N/I</b>
<b>1. Equipment</b>		
a. Purchases	\$ <u>          4500</u>	<input type="checkbox"/>
b. Leases and Rentals	\$ <u>                  0</u>	<input type="checkbox"/>
c. Repairs	\$ <u>              7000</u>	<input type="checkbox"/>
 <b>2. Building</b>		
a. Renovation and Repair	\$ <u>                  0</u>	<input type="checkbox"/>
b. Leases and Rentals	\$ <u>                  0</u>	<input type="checkbox"/>
c. New Construction (Please describe below)	\$ <u>                  0</u>	<input type="checkbox"/>

<p><b>TOTAL EQUIPMENT AND BUILDING BUDGET</b>  <i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i></p>	<p>\$ <u>                  11500</u></p>
---	--

## Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2012-2013

For more information about completing this section, please [click here](#).

		Income	Endowment
1. <b>Public Grants</b> (special grants to the art/design unit from national, state, or local governmental arts funding sources)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
2. <b>Foundation/Corporation Support</b> (special grants to the art/design unit from private foundations or corporations)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
3. <b>Private Gifts</b> (gifts from individuals given directly to the art/design unit)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
4. <b>Ticket Sales, Commissions, Rentals, Etc.</b> (earned income of the art/design unit related to exhibition)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
5. <b>Fund Raising</b> (controlled by and allocated to the art/design unit)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
6. <b>Tuition</b> (controlled by and allocated to the art/design unit)	\$ _____ 150000	<input checked="" type="radio"/>	<input type="radio"/>
7. <b>Student Fees</b> (controlled by and allocated to the art/design unit)	\$ _____ 52365	<input checked="" type="radio"/>	<input type="radio"/>
8. <b>Income from Endowment</b> (controlled by and allocated to the art/design unit)	\$ _____ 14724	<input checked="" type="radio"/>	<input type="radio"/>
<b>TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2012-2013</b> (Total of VI.E. 1. through 8. above)	\$ _____ 217089		

**Section VI.F: TOTAL ENDOWMENT**

For more information about completing this section, please [click here](#).

Provide the total endowment of the art/design unit restricted for use by the art/design unit. Include endowment principal for items such as art/design professorships, art/design scholarships, art/design library, art/design operating funds, exhibitions, and guest artists/designers. \$ 227852

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2012-2013**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
	Advertising Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Animation	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ceramics	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____
Communication Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Drawing	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Environmental Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fashion Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fiber	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Film	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fine Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Furniture Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Glassworking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Graphic Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	1	2	1	_____	_____
Illustration	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Industrial Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Interior Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Painting	_____	_____	_____	_____	_____	_____	_____	_____	2	2	_____	_____	_____	_____
Photography	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____	_____
Printmaking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Product Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sculpture	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Textile Design/Weaving	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theatre Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Video	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visual Communications	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	1	3	3	2	1	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2012-2013**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
	Advertising Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Animation	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ceramics	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Communication Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Drawing	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Environmental Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fashion Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fiber	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Film	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fine Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Furniture Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Glassworking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Graphic Design	_____	_____	1	_____	_____	_____	_____	_____	1	5	1	_____	_____	_____
Illustration	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Industrial Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Interior Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Painting	_____	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____
Photography	_____	_____	_____	_____	_____	_____	_____	_____	_____	2	_____	_____	_____	_____
Printmaking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Product Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sculpture	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____
Textile Design/Weaving	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theatre Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Video	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visual Communications	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	1	_____	_____	_____	_____	_____	2	8	1	_____	_____	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2012-2013**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Art Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2012-2013**

For more information about completing this section, please [click here](#).

	<b>Black or African-American Non-Hispanic/Latino</b>		<b>American Indian/ Alaska Native</b>		<b>Pacific Islander</b>		<b>Hispanic/Latino</b>		<b>White Non-Hispanic/Latino</b>		<b>Asian</b>		<b>Other/ Race Ethnicity Unknown</b>	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Art Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

### Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2012-2013

For more information about completing this section, please [click here](#).

	<b>EXPENSES 2012-2013</b>	<b>N/I</b>
a. Exhibition Expenses (sponsored by the art/design unit)	\$ <u>40822</u>	<input type="checkbox"/>
b. Faculty and Professional Travel	\$ <u>8217</u>	<input type="checkbox"/>
c. Instructional Supplies	\$ <u>21324</u>	<input type="checkbox"/>
d. Library (books, periodicals, slides, films, videos)	\$ <u>0</u>	<input type="checkbox"/>
e. Models	\$ <u>665</u>	<input type="checkbox"/>
f. Office Supplies	\$ <u>2526</u>	<input type="checkbox"/>
g. Operating Services	\$ <u>0</u>	<input type="checkbox"/>
h. Postage	\$ <u>625</u>	<input type="checkbox"/>
i. Printing/Duplication	\$ <u>1781</u>	<input type="checkbox"/>
j. Student Recruitment	\$ <u>111</u>	<input type="checkbox"/>
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	\$ <u>0</u>	<input type="checkbox"/>
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ <u>58800</u>	<input type="checkbox"/>
m. Student Wages	\$ <u>8738</u>	<input type="checkbox"/>
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>2514</u>	<input type="checkbox"/>
o. Technical Services	\$ <u>0</u>	<input type="checkbox"/>
p. Technology Services (electronic media, software, fees, etc.)	\$ <u>0</u>	<input type="checkbox"/>
q. Telephone/Fax/Electronic Communications	\$ <u>10526</u>	<input type="checkbox"/>
r. Public Relations and Fundraising	\$ <u>0</u>	<input type="checkbox"/>
s. All Other Expenses	\$ <u>31372</u>	<input type="checkbox"/>
<b>TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2012-2013</b>	<b>\$ <u>188021</u></b>	

## 2012-2013 HEADS Data Survey Printable Version

### GENERAL INFORMATION

For more information about completing this section, please [click here](#).

<b>Name of Art/Design Executive/Representative to NASAD</b>	<u>Lloyd W. Benjamin, Ph.D.</u>
<b>Title of Art/Design Executive/Representative to NASAD</b>	<u>Interim Chair-President Emeritus</u>
<b>Name of Institution</b> (please do not abbreviate)	<u>Indiana State University</u>
<b>Name of Unit</b> (please use full designation)	<u>Department of Art</u>
<b>Street Address and/or P.O. Box</b>	<div style="border: 1px solid black; padding: 2px;">649 Chestnut Street</div>
<b>City</b>	<u>Terre Haute</u>
<b>State</b>	<u>Indiana</u>
<b>Zip Code</b>	<u>47809</u>
<b>Telephone</b>	<u>8122373697</u> ext. <u>        </u>
<b>Facsimile</b>	<u>                                </u>
<b>E-Mail</b>	<u>lwbenjamin1@gmail.com</u>

### CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

**Section I: GENERAL INSTITUTIONAL INFORMATION****1. Please check all that apply:**

- |   |  |
|---|--|
| <input type="checkbox"/> a. Private                   | <input checked="" type="checkbox"/> g. Research        |
| <input checked="" type="checkbox"/> b. Public         | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary               | <input type="checkbox"/> i. State/Related              |
| <input type="checkbox"/> d. Not-for-Profit            | <input type="checkbox"/> j. Community/Junior College   |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant                | <input type="checkbox"/> l. Non-Degree-Granting        |

**2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2012? Include only local campus, not system-wide, enrollment. (Please check only one.)**

- |   |  |
|---|--|
| <input type="radio"/> a. 1 - 500                    | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000                | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500              | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000              | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000             | <input type="radio"/> k. 35,001 - 40,000 |
| <input checked="" type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus     |

**3. What is the highest program level offered IN ART/DESIGN at your institution? (Please check only one.)**

- |  |  |
|--|--|
| <input type="radio"/> a. Associate Degree          | <input checked="" type="radio"/> d. Master of Fine Arts Degree |
| <input type="radio"/> b. Baccalaureate Degree      | <input type="radio"/> e. Doctoral Degree                       |
| <input type="radio"/> c. Master's Degree (non-MFA) |  |

**4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)**

- |  |   |
|--|---|
| <input type="radio"/> a. Associate Degree          | <input type="radio"/> d. Master of Fine Arts Degree |
| <input type="radio"/> b. Baccalaureate Degree      | <input checked="" type="radio"/> e. Doctoral Degree |
| <input type="radio"/> c. Master's Degree (non-MFA) |   |

**5. Is your institution an accredited member of NASAD? (Please check only one.)**

- |  |                                     |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

**6. Is your institution involved with either of the following during the 2012-2013 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)**

- |  |  |
|--|--|
| <input type="checkbox"/> a. Building a new art/design facility | <input type="checkbox"/> b. Renovating the art/design facility |
|--|--|

**7. Does your institution offer any programs IN ART/DESIGN in which more than forty percent of the requirements are fulfilled through distance or correspondence learning mechanisms?**

- |                           |                                     |
|---------------------------|-------------------------------------|
| <input type="radio"/> Yes | <input checked="" type="radio"/> No |
|---------------------------|-------------------------------------|

### Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2012	(b) Art/Design Major Enrollment Fall 2012	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2011 - June 30, 2012
<b>1. <u>Associate of Fine Arts Degree Programs or Equivalent</u></b> (Enter only number of major students enrolled in art/design programs with at least 65% art/design content.)			
Crafts	_____	_____	_____
Design	_____	_____	_____
Fine Arts	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
<b>Total (Section II.A.1 only)</b>	_____	_____	_____
<b>2. <u>Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration</u></b> (Enter only number of major students enrolled in art/design programs with at least 50% art/design content.)			
Art Education	_____	_____	_____
Art Therapy	_____	_____	_____
Art/Business/Arts Administration	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
<b>Total (Section II.A.2 only)</b>	_____	_____	_____
<b>3. <u>Associate Liberal Arts Degree Programs in Art/Design</u></b> (Enter only number of major students enrolled in art/design programs with at least 30%-45% art/design content.)			
Foundation/Basic Studies	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
<b>Total (Section II.A.3 only)</b>	_____	_____	_____

**Section II.B: BACCALAUREATE DEGREES**For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2012	(b) Art/Design Major Enrollment Fall 2012	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2011 - June 30, 2012
<b>1. <u>Bachelor of Fine Arts Degree Programs or Equivalent</u></b> (Enter only number of major students enrolled in art/design programs with at least 65% art/design content.)			
Advertising Design	_____	_____	_____
Animation	_____	_____	_____
Ceramics	_____	_____	_____
Communication Design	_____	_____	_____
Crafts	_____	_____	_____
Design	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____
Drawing	_____	_____	_____
Environmental Design	_____	_____	_____
Fashion Design	_____	_____	_____
Fiber	_____	_____	_____
Film	_____	_____	_____
Fine Arts	_____	_____	_____
Furniture Design	_____	_____	_____
General Crafts	_____	_____	_____
Glassworking	_____	_____	_____
Graphic Design	7	15	2
Illustration	_____	_____	_____
Industrial Design	_____	_____	_____
Interior Design	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____
Painting	_____	_____	1
Photography	1	2	_____
Printmaking	_____	_____	_____
Product Design	_____	_____	_____
Sculpture	_____	_____	_____
Textile Design/Weaving	_____	_____	_____
Theatre Design	_____	_____	_____
Video	_____	_____	_____
Foundation/Basic Studies	_____	11	_____
Other (please specify): 2D	3	14	_____
Other (please specify): 3D	_____	4	1
Other (please specify): intermedia	_____	_____	1
<b>Total (Section II.B.1 only)</b>	<b>11</b>	<b>46</b>	<b>5</b>

**2. Baccalaureate Degree Programs in Art/Design Education, Art Therapy, and Art/Business/Arts Administration**

(Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)

Art Education	<u>5</u>	<u>26</u>	<u>2</u>
Art Therapy	<u>          </u>	<u>          </u>	<u>          </u>
Art/Business/Arts Administration	<u>          </u>	<u>          </u>	<u>          </u>
Foundation/Basic Studies	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total (Section II.B.2 only)</b>	<u>5</u>	<u>26</u>	<u>2</u>

3. **Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)**

(Enter only **number of major students enrolled** in art/design programs with at least 30% art/design content.)

Studio Art	<u>32</u>	<u>141</u>	<u>12</u>
Art History	<u>          </u>	<u>          </u>	<u>          </u>
Museum Studies	<u>          </u>	<u>          </u>	<u>          </u>
Foundation/Basic Studies	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total (Section II.B.3 only)</b>	<u>32</u>	<u>141</u>	<u>12</u>

**Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN**For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2012	(b) Art/Design Major Enrollment Fall 2012	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2011 - June 30, 2012
1. <b><u>Specific Initial Master's Degree Programs (M.A. or M.S.)</u></b> (Enter only <b>number of major students enrolled</b> in art/design degree programs with at least 50% art/design content.)			
Studio Art and Design	<u>1</u>	<u>5</u>	<u>3</u>
Art Therapy	<u>                    </u>	<u>                    </u>	<u>                    </u>
Art History and Criticism	<u>                    </u>	<u>                    </u>	<u>                    </u>
Museum Studies	<u>                    </u>	<u>                    </u>	<u>                    </u>
Art Education	<u>                    </u>	<u>                    </u>	<u>                    </u>
Arts Administration	<u>                    </u>	<u>                    </u>	<u>                    </u>
Interdisciplinary Program	<u>                    </u>	<u>                    </u>	<u>                    </u>
Other (please specify):	<u>                    </u>	<u>                    </u>	<u>                    </u>
Other (please specify):	<u>                    </u>	<u>                    </u>	<u>                    </u>
<b>Total (Section II.C.2 only)</b>	<u>1</u>	<u>5</u>	<u>3</u>

**Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS**

For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2012	(b) Art/Design Major Enrollment Fall 2012	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2011 - June 30, 2012
<b>1. <u>Master of Fine Arts Degree Programs or Equivalent</u></b>			
(Enter only <b>number of major students enrolled</b> in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)			
Advertising Design	_____	_____	_____
Animation	_____	_____	_____
Ceramics	_____ 1	_____ 1	_____
Communication Design	_____	_____	_____
Crafts	_____	_____	_____
Design	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____
Drawing	_____	_____	_____
Environmental Design	_____	_____	_____
Fashion Design	_____	_____	_____
Fiber	_____	_____	_____
Film	_____	_____	_____
Fine Arts	_____	_____	_____
Furniture Design	_____	_____	_____
General Crafts	_____	_____	_____
Glassworking	_____	_____	_____
Graphic Design	_____ 7	_____ 11	_____ 4
Illustration	_____	_____	_____
Industrial Design	_____	_____	_____
Interior Design	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____
Painting	_____ 2	_____ 5	_____ 5
Photography	_____	_____ 2	_____ 4
Printmaking	_____	_____	_____
Product Design	_____	_____	_____
Sculpture	_____	_____	_____
Textile Design/Weaving	_____	_____	_____
Theatre Design	_____	_____	_____
Video	_____	_____	_____
Visual Communications	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.D.1 only)</b>	_____ 10	_____ 19	_____ 13

2. **Doctoral Degree Programs in Art/Design**  
(Enter only **number of major students enrolled** in art/design degree programs.)

Art History and Criticism	_____	_____	_____
Art Education	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
<b>Total (Section II.D.2 only)</b>	_____	_____	_____

**Section II.E: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT**

For more information about completing this section, please [click here](#).

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., and II.D. You do not have to enter the figure; it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2012	(b) Art/Design Major Enrollment Fall 2012	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2011 - June 30, 2012
<b>Grand Total</b>	<u>59</u>	<u>237</u>	<u>35</u>

**Section II.F: ETHNIC BREAKDOWN OF STUDENTS**

For more information about completing this section, please [click here](#).

	<b>Black or African-American</b>		<b>American Indian/Alaska Native</b>		<b>Pacific Islander</b>		<b>Hispanic/Latino</b>		<b>White Non-Hispanic/Latino</b>		<b>Asian</b>		<b>Other/Race Ethnicity Unknown</b>	
	<b>Non-Hispanic/Latino</b>	<b>Non-Hispanic/Latino</b>	<b>Male</b>	<b>Female</b>	<b>Male</b>	<b>Female</b>	<b>Male</b>	<b>Female</b>	<b>Male</b>	<b>Female</b>	<b>Male</b>	<b>Female</b>	<b>Male</b>	<b>Female</b>
<b>Associate Degrees:</b>														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<b>Baccalaureate Degrees:</b>														
Professional	<u>4</u>	<u>5</u>	<u>1</u>	<u>2</u>	_____	_____	_____	_____	<u>12</u>	<u>20</u>	_____	_____	<u>1</u>	<u>1</u>
Liberal Arts	<u>13</u>	<u>13</u>	_____	<u>2</u>	_____	_____	_____	_____	<u>39</u>	<u>86</u>	<u>5</u>	<u>4</u>	<u>1</u>	<u>4</u>
<b>Graduate Degrees:</b>														
Initial	_____	_____	_____	_____	_____	_____	_____	_____	_____	<u>3</u>	_____	<u>1</u>	_____	<u>1</u>
Terminal	_____	_____	<u>1</u>	_____	_____	_____	_____	<u>1</u>	<u>5</u>	<u>8</u>	<u>1</u>	<u>3</u>	_____	_____
<b>Total:</b>	<u>17</u>	<u>18</u>	<u>2</u>	<u>4</u>	_____	_____	_____	<u>1</u>	<u>56</u>	<u>117</u>	<u>6</u>	<u>8</u>	<u>2</u>	<u>6</u>



**Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF**

**A. FULL TIME FACULTY: 2012-2013 DATA ONLY**

For more information about completing this section, please [click here](#).

**1. Full-Time Faculty: Male (2012-2013 Data Only)**

Check here, if appropriate:  We are unable to provide faculty data by gender and are providing combined faculty data.  
**This is recorded in the "Full-Time Faculty: Male" chart only.**

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
<b>Full Professors</b>	2	1	1							2	\$ 72119	\$ 199878	\$ 271997	2
<b>Associate Professors</b>	2	2								2	\$ 57097	\$ 65609	\$ 121833	2
<b>Assistant Professors</b>														0
<b>Instructors</b>														
<b>Lecturers</b>	1		1						1		\$ 35020	\$ 35020	\$ 35020	0
<b>Unranked</b>														
<b>Visiting</b>														
<b>Total</b>	5	3	2					0	1	4			\$ 428850	4

If a tenure system does not exist, check here:

**2. Full-Time Faculty: Female (2012-2013 Data Only)**

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				

	(a)													
Full Professors	2		2						2	\$ 78222	\$ 84832	\$ 163654	2	
Associate Professors	3	1	2						3	\$ 57097	\$ 65609	\$ 181844	3	
Assistant Professors	1		1					1		\$ 48000	\$ 48000	\$ 48000		
Instructors										\$	\$	\$		
Lecturers										\$	\$	\$		
Unranked										\$	\$	\$		
Visiting										\$	\$	\$		
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	6	1	5					1	5				\$ 393498	5

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors														
Associate Professors													1	
Assistant Professors								1						
Instructors														
Lecturers														
Unranked														
Visiting														
Total	0	0						1					1	

**Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF****B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY**For more information about completing this section, please [click here](#).**1. Part-Time Art/Design Instruction: Male**

Check here, if appropriate:  We are unable to provide faculty data by gender and are providing combined faculty data.  
**This is recorded in the "Part-Time Faculty: Male" chart only.**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	_____	_____	\$ _____
ii. Adjunct Faculty and Teaching Associates	_____	_____	\$ _____
iii. Graduate Teaching Assistants/Associates	_____ 2	_____ 0.8	\$ _____ 16800

**2. Part-Time Art/Design Instruction: Female**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	_____	_____	\$ _____
ii. Adjunct Faculty and Teaching Associates	_____ 2	_____ 0.8	\$ _____ 12000
iii. Graduate Teaching Assistants/Associates	_____ 4	_____ 1.6	\$ _____ 33600

### Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

#### A. ART/DESIGN EXECUTIVES

For more information about completing this section, please [click here](#).

**Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."**

1. Is the art/design executive appointed by the administration/Board of Trustees?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input checked="" type="radio"/>	<input type="radio"/>				
Yes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Is the art/design executive elected by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>				

3. Is the art/design executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>				

4. How often is the art/design executive subject to formal review by faculty?

(a)	(b)	(c)
Every <u>3</u> Years	Every _____ Years	Every _____ Years
(d)	(e)	(f)
Every _____ Years	Every _____ Years	Every _____ Years

5. What percentage (estimate) of the art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<u>25</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>65</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
<b>TOTAL (Must Equal 100%)</b>	<u>100</u> %	_____ %	_____ %	_____ %	_____ %	_____ %

6. What is the art/design executive's title?

(a)	(b)	(c)
<u>Interim Chair</u>	_____	_____
(d)	(e)	(f)
_____	_____	_____

7. What is the art/design executive's salary for 2012-2013? (exclusive of benefits)

(a) \$ <u>199985</u>	(b) \$ _____	(c) \$ _____
(d) \$ _____	(e) \$ _____	(f) \$ _____

8. Upon how many months is the art/design executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>				
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What is the gender of the art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>				
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please enter the art/design executive's teaching load in full-time equivalence:

(a) _____ 0.25 F.T.E. Units	(b) _____ F.T.E. Units	(c) _____ F.T.E. Units
(d) _____ F.T.E. Units	(e) _____ F.T.E. Units	(f) _____ F.T.E. Units

**Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES**

**B. ASSISTANT OR ASSOCIATE ART/DESIGN EXECUTIVES**

*Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff." Please ensure that all individuals are counted only once.*

1. Does your institution have an assistant or associate art/design executive?  No  Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate art/design executive?

(a) \_\_\_\_\_ (b) \_\_\_\_\_ (c) \_\_\_\_\_

(d) \_\_\_\_\_ (e) \_\_\_\_\_ (f) \_\_\_\_\_

3. What percentage (estimate) of the assistant or associate art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
<b>TOTAL (Must Equal 100%)</b>	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate art/design executive's salary for 2012-2013 (exclusive of benefits)?

(a) \$ \_\_\_\_\_ (b) \$ \_\_\_\_\_ (c) \$ \_\_\_\_\_

(d) \$ \_\_\_\_\_ (e) \$ \_\_\_\_\_ (f) \$ \_\_\_\_\_

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input type="radio"/>					
11 or 12	<input type="radio"/>					

6. What is the gender of the assistant or associate art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>					
Female	<input type="radio"/>					

7. Please enter the assistant or associate art/design executive's teaching load in full-time equivalence:

(a) \_\_\_\_\_ F.T.E. Units (b) \_\_\_\_\_ F.T.E. Units (c) \_\_\_\_\_ F.T.E. Units

(d) \_\_\_\_\_ F.T.E. Units (e) \_\_\_\_\_ F.T.E. Units (f) \_\_\_\_\_ F.T.E. Units

## Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

### C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

#### 1. Secretarial/Clerical Assistance

- a. How much staff time in the art/design unit is allotted for secretarial and clerical assistance? \_\_\_\_\_ 2 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ \_\_\_\_\_ 54795

#### 2. Library Staff

- a. How much staff time is allotted for library personnel dealing with art/design holdings, regardless of budget source?
- Branch Art/Design Library \_\_\_\_\_ 0.5 F.T.E. Units
- Main Library \_\_\_\_\_ F.T.E. Units
- Other Library \_\_\_\_\_ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for art/design library staff? \$ \_\_\_\_\_ 15600

#### 3. Technical Staff

- a. How much staff time in the art/design unit is allotted for technical/production staff? \_\_\_\_\_ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ \_\_\_\_\_

#### 4. Professional and Miscellaneous Staff

- a. How much staff time in the art/design unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. \_\_\_\_\_ 1 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ \_\_\_\_\_ 66188

## Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2012-2013

For more information about completing this section, please [click here](#).

### 1. Instructional, Operational, and Exhibition Budget Figures Administered by the Art/Design Unit (for the entire fiscal year related to the 2012-2013 academic year)

	BUDGET 2012-2013	N/I
a. Exhibition Expenses (sponsored by the art/design unit)	\$ 44444	<input type="checkbox"/>
b. Faculty and Professional Travel	\$ 11244	<input type="checkbox"/>
c. Instructional Supplies	\$ 12606	<input type="checkbox"/>
d. Library (books, periodicals, slides, films, videos)	\$ 0	<input type="checkbox"/>
e. Models	\$ 1836	<input type="checkbox"/>
f. Office Supplies	\$ 2000	<input type="checkbox"/>
g. Operating Services	\$ 0	<input type="checkbox"/>
h. Postage	\$ 2100	<input type="checkbox"/>
i. Printing/Duplication	\$ 1100	<input type="checkbox"/>
j. Student Recruitment	\$ 3325	<input type="checkbox"/>
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	\$ 0	<input type="checkbox"/>
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ 57400	<input type="checkbox"/>
m. Student Wages	\$ 10794	<input type="checkbox"/>
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ 1000	<input type="checkbox"/>
o. Technical Services	\$ 0	<input type="checkbox"/>
p. Technology Services (electronic media, software, fees, etc.)	\$ 0	<input type="checkbox"/>
q. Telephone/Fax/Electronic Communications	\$ 14693	<input type="checkbox"/>
r. Public Relations and Fundraising	\$ 0	<input type="checkbox"/>
s. All Other Expenses	\$ 17246	<input type="checkbox"/>
<b>TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2012-2013</b>	<b>\$ 179788</b>	

**Section VI.B: BENEFITS**

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. \$ 289443

**Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE ART/DESIGN UNIT IN 2012-2013**

For more information about completing this section, please [click here](#).

This figure will include monies that are **directly controlled by the art/design unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 1690547

**Section VI.D: EQUIPMENT AND BUILDING BUDGET**For more information about completing this section, please [click here](#).

		<b>2012-2013</b>	
		<b>Academic Year</b>	<b>N/I</b>
<b>1.</b>	<b>Equipment</b>		
	a. Purchases	\$ <u>14590</u>	<input type="checkbox"/>
	b. Leases and Rentals	\$ <u>2283</u>	<input type="checkbox"/>
	c. Repairs	\$ <u>7054</u>	<input type="checkbox"/>
<b>2.</b>	<b>Building</b>		
	a. Renovation and Repair	\$ <u>0</u>	<input type="checkbox"/>
	b. Leases and Rentals	\$ <u>0</u>	<input type="checkbox"/>
	c. New Construction (Please describe below)	\$ <u>0</u>	<input type="checkbox"/>
<b>TOTAL EQUIPMENT AND BUILDING BUDGET</b>			
<i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>		\$ <u>23927</u>	

## Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2011-2012

For more information about completing this section, please [click here](#).

		Income	Endowment
1. <b>Public Grants</b> (special grants to the art/design unit from national, state, or local governmental arts funding sources)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
2. <b>Foundation/Corporation Support</b> (special grants to the art/design unit from private foundations or corporations)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
3. <b>Private Gifts</b> (gifts from individuals given directly to the art/design unit)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
4. <b>Ticket Sales, Commissions, Rentals, Etc.</b> (earned income of the art/design unit related to exhibition)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
5. <b>Fund Raising</b> (controlled by and allocated to the art/design unit)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
6. <b>Tuition</b> (controlled by and allocated to the art/design unit)	\$ _____ 150000	<input checked="" type="radio"/>	<input type="radio"/>
7. <b>Student Fees</b> (controlled by and allocated to the art/design unit)	\$ _____ 39432	<input checked="" type="radio"/>	<input type="radio"/>
8. <b>Income from Endowment</b> (controlled by and allocated to the art/design unit)	\$ _____ 18872	<input type="radio"/>	<input checked="" type="radio"/>
<b>TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2011-2012</b> (Total of VI.E. 1. through 8. above)	\$ _____ 208304		

**Section VI.F: TOTAL ENDOWMENT**

For more information about completing this section, please [click here](#).

Provide the total endowment of the art/design unit restricted for use by the art/design unit. Include endowment principal for items such as art/design professorships, art/design scholarships, art/design library, art/design operating funds, exhibitions, and guest artists/designers. \$ 198660

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2011-2012**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Animation	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ceramics	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Communication Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Drawing	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Environmental Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fashion Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fiber	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Film	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fine Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Furniture Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Glassworking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Graphic Design	_____	_____	_____	_____	_____	_____	1	_____	_____	2	_____	1	_____	_____
Illustration	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Industrial Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Interior Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Painting	_____	_____	_____	_____	_____	_____	_____	_____	2	3	_____	_____	_____	_____
Photography	_____	_____	_____	_____	_____	_____	_____	_____	2	2	_____	_____	_____	_____
Printmaking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Product Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sculpture	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Textile Design/Weaving	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theatre Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Video	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visual Communications	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	1	_____	4	7	_____	1	_____	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2011-2012**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
	Advertising Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Animation	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ceramics	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____
Communication Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Drawing	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Environmental Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fashion Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fiber	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Film	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fine Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Furniture Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Glassworking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Graphic Design	_____	_____	1	_____	_____	_____	_____	_____	1	5	1	3	_____	_____
Illustration	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Industrial Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Interior Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Painting	_____	_____	_____	_____	_____	_____	_____	_____	3	2	_____	_____	_____	_____
Photography	_____	_____	_____	_____	_____	_____	_____	1	_____	1	_____	_____	_____	_____
Printmaking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Product Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sculpture	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Textile Design/Weaving	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theatre Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Video	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visual Communications	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	1	_____	_____	_____	_____	1	5	8	1	3	_____	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2011-2012**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Art Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2011-2012**

For more information about completing this section, please [click here](#).

	<b>Black or African-American Non-Hispanic/Latino</b>		<b>American Indian/ Alaska Native</b>		<b>Pacific Islander</b>		<b>Hispanic/Latino</b>		<b>White Non-Hispanic/Latino</b>		<b>Asian</b>		<b>Other/ Race Ethnicity Unknown</b>	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Art Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

### Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2011-2012

For more information about completing this section, please [click here](#).

	<b>EXPENSES 2011-2012</b>	<b>N/I</b>
a. Exhibition Expenses (sponsored by the art/design unit)	\$ <u>54203</u>	<input type="checkbox"/>
b. Faculty and Professional Travel	\$ <u>12338</u>	<input type="checkbox"/>
c. Instructional Supplies	\$ <u>24045</u>	<input type="checkbox"/>
d. Library (books, periodicals, slides, films, videos)	\$ <u>0</u>	<input type="checkbox"/>
e. Models	\$ <u>519</u>	<input type="checkbox"/>
f. Office Supplies	\$ <u>3669</u>	<input type="checkbox"/>
g. Operating Services	\$ <u>2975</u>	<input type="checkbox"/>
h. Postage	\$ <u>491</u>	<input type="checkbox"/>
i. Printing/Duplication	\$ <u>689</u>	<input type="checkbox"/>
j. Student Recruitment	\$ <u>0</u>	<input type="checkbox"/>
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	\$ <u>0</u>	<input type="checkbox"/>
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ <u>56962</u>	<input type="checkbox"/>
m. Student Wages	\$ <u>6975</u>	<input type="checkbox"/>
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>0</u>	<input type="checkbox"/>
o. Technical Services	\$ <u>0</u>	<input type="checkbox"/>
p. Technology Services (electronic media, software, fees, etc.)	\$ <u>0</u>	<input type="checkbox"/>
q. Telephone/Fax/Electronic Communications	\$ <u>10570</u>	<input type="checkbox"/>
r. Public Relations and Fundraising	\$ <u>0</u>	<input type="checkbox"/>
s. All Other Expenses	\$ <u>23674</u>	<input type="checkbox"/>
<b>TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2011-2012</b>	<b>\$ <u>197110</u></b>	

## 2011-2012 HEADS Data Survey Printable Version

### GENERAL INFORMATION

For more information about completing this section, please [click here](#).

<b>Name of Art/Design Executive/Representative to NASAD</b>	Bradford Venable
<b>Title of Art/Design Executive/Representative to NASAD</b>	Interim Chairperson, Department of Art
<b>Name of Institution</b> (please do not abbreviate)	Indiana State University
<b>Name of Unit</b> (please use full designation)	Department of Art
<b>Street Address and/or P.O. Box</b>	7th and Chestnut Streets Fine Arts 108, Indiana State University
<b>City</b>	Terre Haute
<b>State</b>	Indiana
<b>Zip Code</b>	47809
<b>Telephone</b>	812-237-3796 ext. _____
<b>Facsimile</b>	812-237-4369
<b>E-Mail</b>	brad.venable@indstat.edu

### CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

**Section I: GENERAL INSTITUTIONAL INFORMATION****1. Please check all that apply:**

- |   |  |
|---|--|
| <input type="checkbox"/> a. Private                   | <input type="checkbox"/> g. Research                   |
| <input checked="" type="checkbox"/> b. Public         | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary               | <input type="checkbox"/> i. State/Related              |
| <input type="checkbox"/> d. Not-for-Profit            | <input type="checkbox"/> j. Community/Junior College   |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input type="checkbox"/> f. Land-Grant                | <input type="checkbox"/> l. Non-Degree-Granting        |

**2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2011? Include only local campus, not system-wide, enrollment. (Please check only one.)**

- |   |  |
|---|--|
| <input type="radio"/> a. 1 - 500                    | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000                | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500              | <input type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000              | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000             | <input type="radio"/> k. 35,001 - 40,000 |
| <input checked="" type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus     |

**3. What is the highest program level offered IN ART/DESIGN at your institution? (Please check only one.)**

- |  |  |
|--|--|
| <input type="radio"/> a. Associate Degree          | <input checked="" type="radio"/> d. Master of Fine Arts Degree |
| <input type="radio"/> b. Baccalaureate Degree      | <input type="radio"/> e. Doctoral Degree                       |
| <input type="radio"/> c. Master's Degree (non-MFA) |  |

**4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)**

- |  |   |
|--|---|
| <input type="radio"/> a. Associate Degree          | <input type="radio"/> d. Master of Fine Arts Degree |
| <input type="radio"/> b. Baccalaureate Degree      | <input checked="" type="radio"/> e. Doctoral Degree |
| <input type="radio"/> c. Master's Degree (non-MFA) |   |

**5. Is your institution an accredited member of NASAD? (Please check only one.)**

- |  |                                     |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

**6. Is your institution involved with either of the following during the 2011-2012 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)**

- |  |   |
|--|---|
| <input type="checkbox"/> a. Building a new art/design facility | <input checked="" type="checkbox"/> b. Renovating the art/design facility |
|--|---|

**7. Does your institution offer any programs IN ART/DESIGN in which more than forty percent of the requirements are fulfilled through distance or correspondence learning mechanisms?**

- |                           |                                     |
|---------------------------|-------------------------------------|
| <input type="radio"/> Yes | <input checked="" type="radio"/> No |
|---------------------------|-------------------------------------|

### Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2011	(b) Art/Design Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2010 - June 30, 2011
<b>1. <u>Associate of Fine Arts Degree Programs or Equivalent</u></b> (Enter only number of major students enrolled in art/design programs with at least 65% art/design content.)			
Crafts	_____	_____	_____
Design	_____	_____	_____
Fine Arts	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.A.1 only)</b>	_____	_____	_____
<b>2. <u>Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration</u></b> (Enter only number of major students enrolled in art/design programs with at least 50% art/design content.)			
Art Education	_____	_____	_____
Art Therapy	_____	_____	_____
Art/Business/Arts Administration	_____	_____	_____
Foundation/Basic Studies	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.A.2 only)</b>	_____	_____	_____
<b>3. <u>Associate Liberal Arts Degree Programs in Art/Design</u></b> (Enter only number of major students enrolled in art/design programs with at least 30%-45% art/design content.)			
Foundation/Basic Studies	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.A.3 only)</b>	_____	_____	_____

**Section II.B: BACCALAUREATE DEGREES**For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2011	(b) Art/Design Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2010 - June 30, 2011
<b>1. <u>Bachelor of Fine Arts Degree Programs or Equivalent</u></b> (Enter only number of major students enrolled in art/design programs with at least 65% art/design content.)			
Advertising Design	_____	_____	_____
Animation	_____	_____	_____
Ceramics	_____	_____	_____
Communication Design	_____	_____	_____
Crafts	_____	_____	_____
Design	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____
Drawing	_____	_____	_____
Environmental Design	_____	_____	_____
Fashion Design	_____	_____	_____
Fiber	_____	_____	_____
Film	_____	_____	_____
Fine Arts	_____	_____	_____
Furniture Design	_____	_____	_____
General Crafts	_____	_____	_____
Glassworking	_____	_____	_____
Graphic Design	8	20	1
Illustration	_____	_____	_____
Industrial Design	_____	_____	_____
Interior Design	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____
Painting	_____	_____	_____
Photography	_____	_____	_____
Printmaking	_____	_____	_____
Product Design	_____	_____	_____
Sculpture	_____	_____	_____
Textile Design/Weaving	_____	_____	_____
Theatre Design	_____	_____	_____
Video	_____	_____	_____
Foundation/Basic Studies	1	8	_____
Other (please specify): <u>2-Dimensional Arts</u>	2	16	7
Other (please specify): <u>3-Dimensional Arts</u>	1	2	_____
Other (please specify): <u>Interdisciplinary</u>	_____	1	_____
<b>Total (Section II.B.1 only)</b>	12	47	8

**2. Baccalaureate Degree Programs in Art/Design Education, Art Therapy, and Art/Business/Arts Administration**

(Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)

Art Education	<u>5</u>	<u>28</u>	<u>4</u>
Art Therapy	<u>          </u>	<u>          </u>	<u>          </u>
Art/Business/Arts Administration	<u>          </u>	<u>          </u>	<u>          </u>
Foundation/Basic Studies	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total (Section II.B.2 only)</b>	<u>5</u>	<u>28</u>	<u>4</u>

3. **Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)**  
 (Enter only **number of major students enrolled** in art/design programs with at least 30% art/design content.)

Studio Art	<u>25</u>	<u>137</u>	<u>17</u>
Art History	<u>          </u>	<u>          </u>	<u>          </u>
Museum Studies	<u>          </u>	<u>          </u>	<u>          </u>
Foundation/Basic Studies	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
Other (please specify):	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total (Section II.B.3 only)</b>	<u>25</u>	<u>137</u>	<u>17</u>

**Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN**For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2011	(b) Art/Design Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2010 - June 30, 2011
1. <b><u>Specific Initial Master's Degree Programs (M.A. or M.S.)</u></b> (Enter only <b>number of major students enrolled</b> in art/design degree programs with at least 50% art/design content.)			
Studio Art and Design	1	5	
Art Therapy			
Art History and Criticism			
Museum Studies			
Art Education			
Arts Administration			
Interdisciplinary Program			
Other (please specify): _____			
Other (please specify): _____			
<b>Total (Section II.C.2 only)</b>	<b>1</b>	<b>5</b>	

**Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS**

For more information about completing this section, please [click here](#).

	(a) Art/Design Major Enrollment Summer 2011	(b) Art/Design Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2010 - June 30, 2011
<b>1. <u>Master of Fine Arts Degree Programs or Equivalent</u></b>			
(Enter only <b>number of major students enrolled</b> in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)			
Advertising Design	_____	_____	_____
Animation	_____	_____	_____
Ceramics	_____ 1	_____ 1	_____ 1
Communication Design	_____	_____	_____
Crafts	_____	_____	_____
Design	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____
Drawing	_____ 1	_____ 1	_____
Environmental Design	_____	_____	_____
Fashion Design	_____	_____	_____
Fiber	_____	_____	_____
Film	_____	_____	_____
Fine Arts	_____	_____	_____
Furniture Design	_____	_____	_____
General Crafts	_____	_____	_____
Glassworking	_____	_____	_____
Graphic Design	_____ 8	_____ 13	_____
Illustration	_____	_____	_____
Industrial Design	_____	_____	_____
Interior Design	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____
Painting	_____ 3	_____ 8	_____ 4
Photography	_____ 4	_____ 6	_____ 2
Printmaking	_____	_____	_____
Product Design	_____	_____	_____
Sculpture	_____	_____ 1	_____
Textile Design/Weaving	_____	_____	_____
Theatre Design	_____	_____	_____
Video	_____	_____	_____
Visual Communications	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
<b>Total (Section II.D.1 only)</b>	_____ 17	_____ 30	_____ 7

2. **Doctoral Degree Programs in Art/Design**  
(Enter only **number of major students enrolled** in art/design degree programs.)

Art History and Criticism	_____	_____	_____
Art Education	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
<b>Total (Section II.D.2 only)</b>	_____	_____	_____

**Section II.E: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT**

For more information about completing this section, please [click here](#).

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., and II.D. You do not have to enter the figure; it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2011	(b) Art/Design Major Enrollment Fall 2011	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2010 - June 30, 2011
<b>Grand Total</b>	<u>60</u>	<u>247</u>	<u>36</u>

**Section II.F: ETHNIC BREAKDOWN OF STUDENTS**

For more information about completing this section, please [click here](#).

	<b>Black or African-American</b>		<b>American Indian/Alaska Native</b>		<b>Pacific Islander</b>		<b>Hispanic/Latino</b>		<b>White Non-Hispanic/Latino</b>		<b>Asian</b>		<b>Other/Race Ethnicity Unknown</b>	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
<b>Associate Degrees:</b>														
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<b>Baccalaureate Degrees:</b>														
Professional	5	_____	2	1	_____	_____	_____	_____	15	23	_____	1	_____	_____
Liberal Arts	16	8	2	2	_____	_____	1	2	33	89	_____	6	2	4
<b>Graduate Degrees:</b>														
Initial	_____	_____	_____	_____	_____	_____	_____	_____	_____	2	1	1	_____	1
Terminal	_____	_____	1	_____	_____	_____	_____	_____	10	15	_____	3	_____	1
<b>Total:</b>	21	8	5	3	_____	_____	1	2	58	129	1	11	2	6

**Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)**

For more information about completing this section, please [click here](#).

**A.** What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2011-2012 academic year (excluding summer) **by non-art/design major students?**

Quarter Hours                      (a)                      **OR**                      Semester Hours                      (b)                      2151

\_\_\_\_\_

**B.** What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2011-2012 academic year (excluding summer) **by art/design major students?**

Quarter Hours                      (a)                      **OR**                      Semester Hours                      (b)                      3495

\_\_\_\_\_

**C.** What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2011-2012 academic year (excluding summer).

Quarter Hours                      (a)                      **OR**                      Semester Hours                      (b)                      5646

\_\_\_\_\_

**D.** What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the art/design unit during the 2011-2012 academic year (excluding summer)?

\_\_\_\_\_ 964 students

**Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF**

**A. FULL TIME FACULTY: 2011-2012 DATA ONLY**

For more information about completing this section, please [click here](#).

**1. Full-Time Faculty: Male (2011-2012 Data Only)**

Check here, if appropriate:  We are unable to provide faculty data by gender and are providing combined faculty data.  
**This is recorded in the "Full-Time Faculty: Male" chart only.**

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
<b>Full Professors</b>	2		2							2	\$ 70705	\$ 195959	\$ 266664	2
<b>Associate Professors</b>	2	2								2	\$ 58026	\$ 72323	\$ 119444	2
<b>Assistant Professors</b>	0													
<b>Instructors</b>	2		2					1	1		\$ 33000	\$ 35020	\$ 70040	
<b>Lecturers</b>	0													
<b>Unranked</b>	0													
<b>Visiting</b>	0													
<b>Total</b>	6	2	4					1	3	4			\$ 456148	4

If a tenure system does not exist, check here:

**2. Full-Time Faculty: Female (2011-2012 Data Only)**

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned						Length of Service at Institution				LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				

	(a)													
Full Professors	2	2							2	\$ 77276	\$ 83169	\$ 160445	2	
Associate Professors	3	3							3	\$ 55977	\$ 72323	\$ 186278	3	
Assistant Professors	0									\$	\$	\$		
Instructors	0									\$	\$	\$		
Lecturers	0									\$	\$	\$		
Unranked	0									\$	\$	\$		
Visiting	0									\$	\$	\$		
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
<b>Total</b>	<u>5</u>		<u>5</u>						<u>3</u>	<u>2</u>			<u>\$ 346723</u>	<u>5</u>

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors									2	2				
Associate Professors									2	1		1		
Assistant Professors														
Instructors									2					
Lecturers														
Unranked														
Visiting														
<b>Total</b>	<u>0</u>	<u>0</u>							<u>6</u>	<u>3</u>		<u>1</u>		

**Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF****B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY**For more information about completing this section, please [click here](#).**1. Part-Time Art/Design Instruction: Male**

Check here, if appropriate:  We are unable to provide faculty data by gender and are providing combined faculty data.  
**This is recorded in the "Part-Time Faculty: Male" chart only.**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	_____	_____	\$ _____
ii. Adjunct Faculty and Teaching Associates	_____	_____	\$ _____
iii. Graduate Teaching Assistants/Associates	_____ 4	_____ 2	\$ _____ 1400

**2. Part-Time Art/Design Instruction: Female**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	_____ 1	_____ 0.2	\$ _____ 3000
ii. Adjunct Faculty and Teaching Associates	_____ 1	_____ 0.47	\$ _____ 7000
iii. Graduate Teaching Assistants/Associates	_____ 4	_____ 2	\$ _____ 1400

**Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES**

**A. ART/DESIGN EXECUTIVES**

For more information about completing this section, please [click here](#).

*Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."*

1. Is the art/design executive appointed by the administration/Board of Trustees?	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Is the art/design executive elected by faculty?	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Is the art/design executive subject to formal review by faculty?	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. How often is the art/design executive subject to formal review by faculty?

- (a) Every 3 Years      (b) Every 1 Years      (c) Every \_\_\_\_\_ Years
- (d) Every \_\_\_\_\_ Years      (e) Every \_\_\_\_\_ Years      (f) Every \_\_\_\_\_ Years

5. What percentage (estimate) of the art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<u>30</u> %	<u>0</u> %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>15</u> %	<u>0</u> %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>40</u> %	<u>95</u> %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	<u>10</u> %	<u>0</u> %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	<u>5</u> %	<u>5</u> %	_____ %	_____ %	_____ %	_____ %
<b>TOTAL (Must Equal 100%)</b>	<u>100</u> %	<u>100</u> %	_____ %	_____ %	_____ %	_____ %

6. What is the art/design executive's title?

- (a) Chairperson, Department of Art
- (b) University Curator
- (c) \_\_\_\_\_
- (d) \_\_\_\_\_
- (e) \_\_\_\_\_
- (f) \_\_\_\_\_

7. What is the art/design executive's salary for 2011-2012? (exclusive of benefits)

- (a) \$ 72323      (b) \$ 63000      (c) \$ \_\_\_\_\_
- (d) \$ \_\_\_\_\_      (e) \$ \_\_\_\_\_      (f) \$ \_\_\_\_\_

8. Upon how many months is the art/design executive's salary based?	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What is the gender of the art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please enter the art/design executive's teaching load in full-time equivalence:

(a) _____ 1 F.T.E. Units	(b) _____ 0 F.T.E. Units	(c) _____ F.T.E. Units
(d) _____ F.T.E. Units	(e) _____ F.T.E. Units	(f) _____ F.T.E. Units

**Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES**

**B. ASSISTANT OR ASSOCIATE ART/DESIGN EXECUTIVES**

*Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff." Please ensure that all individuals are counted only once.*

1. Does your institution have an assistant or associate art/design executive?  No  Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate art/design executive?

(a) \_\_\_\_\_ (b) \_\_\_\_\_ (c) \_\_\_\_\_

(d) \_\_\_\_\_ (e) \_\_\_\_\_ (f) \_\_\_\_\_

3. What percentage (estimate) of the assistant or associate art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
<b>TOTAL (Must Equal 100%)</b>	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate art/design executive's salary for 2011-2012 (exclusive of benefits)?

(a) \$ \_\_\_\_\_ (b) \$ \_\_\_\_\_ (c) \$ \_\_\_\_\_

(d) \$ \_\_\_\_\_ (e) \$ \_\_\_\_\_ (f) \$ \_\_\_\_\_

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input type="radio"/>					
11 or 12	<input type="radio"/>					

6. What is the gender of the assistant or associate art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>					
Female	<input type="radio"/>					

7. Please enter the assistant or associate art/design executive's teaching load in full-time equivalence:

(a) \_\_\_\_\_ F.T.E. Units (b) \_\_\_\_\_ F.T.E. Units (c) \_\_\_\_\_ F.T.E. Units

(d) \_\_\_\_\_ F.T.E. Units (e) \_\_\_\_\_ F.T.E. Units (f) \_\_\_\_\_ F.T.E. Units

## Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

### C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

#### 1. Secretarial/Clerical Assistance

- a. How much staff time in the art/design unit is allotted for secretarial and clerical assistance? \_\_\_\_\_ 2 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ \_\_\_\_\_ 50583

#### 2. Library Staff

- a. How much staff time is allotted for library personnel dealing with art/design holdings, regardless of budget source?
- Branch Art/Design Library \_\_\_\_\_ 0.53 F.T.E. Units
- Main Library \_\_\_\_\_ F.T.E. Units
- Other Library \_\_\_\_\_ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for art/design library staff? \$ \_\_\_\_\_ 15600

#### 3. Technical Staff

- a. How much staff time in the art/design unit is allotted for technical/production staff? \_\_\_\_\_ 0 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ \_\_\_\_\_ 0

#### 4. Professional and Miscellaneous Staff

- a. How much staff time in the art/design unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. \_\_\_\_\_ 1.53 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ \_\_\_\_\_ 45480

## Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2011-2012

For more information about completing this section, please [click here](#).

### 1. Instructional, Operational, and Exhibition Budget Figures Administered by the Art/Design Unit (for the entire fiscal year related to the 2011-2012 academic year)

	BUDGET 2011-2012	N/I
a. Exhibition Expenses (sponsored by the art/design unit)	\$ 23670	<input type="checkbox"/>
b. Faculty and Professional Travel	\$ 15808	<input type="checkbox"/>
c. Instructional Supplies	\$ 8643	<input type="checkbox"/>
d. Library (books, periodicals, slides, films, videos)	\$ 5500	<input type="checkbox"/>
e. Models	\$ 2772	<input type="checkbox"/>
f. Office Supplies	\$ 13065	<input type="checkbox"/>
g. Operating Services	\$ 3640	<input type="checkbox"/>
h. Postage	\$ 2100	<input type="checkbox"/>
i. Printing/Duplication	\$ 1100	<input type="checkbox"/>
j. Student Recruitment	\$	<input checked="" type="checkbox"/>
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	\$	<input type="checkbox"/>
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$	<input type="checkbox"/>
m. Student Wages	\$ 22704	<input type="checkbox"/>
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ 10000	<input type="checkbox"/>
o. Technical Services	\$	<input type="checkbox"/>
p. Technology Services (electronic media, software, fees, etc.)	\$	<input type="checkbox"/>
q. Telephone/Fax/Electronic Communications	\$ 14693	<input type="checkbox"/>
r. Public Relations and Fundraising	\$	<input type="checkbox"/>
s. All Other Expenses	\$ 4000	<input type="checkbox"/>
<b>TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2011-2012</b>	<b>\$ 127695</b>	

**Section VI.B: BENEFITS**

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. \$ 294296

**Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE ART/DESIGN UNIT IN 2011-2012**

For more information about completing this section, please [click here](#).

This figure will include monies that are **directly controlled by the art/design unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 1484648

**Section VI.D: EQUIPMENT AND BUILDING BUDGET**For more information about completing this section, please [click here](#).

		<b>2011-2012 Academic Year</b>	<b>N/I</b>
<b>1.</b>	<b>Equipment</b>		
	a. Purchases	\$ <u>                    </u> 22114	<input type="checkbox"/>
	b. Leases and Rentals	\$ <u>                    </u>	<input checked="" type="checkbox"/>
	c. Repairs	\$ <u>                    </u> 7130	<input type="checkbox"/>
<b>2.</b>	<b>Building</b>		
	a. Renovation and Repair	\$ <u>                    </u> 318000	<input type="checkbox"/>
	b. Leases and Rentals	\$ <u>                    </u>	<input checked="" type="checkbox"/>
	c. New Construction (Please describe below)	\$ <u>                    </u>	<input checked="" type="checkbox"/>
<div style="border: 1px solid black; height: 30px; width: 100%;"></div>			
<b>TOTAL EQUIPMENT AND BUILDING BUDGET</b> <i>(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)</i>		\$ <u>                    </u> 347244	

## Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2010-2011

For more information about completing this section, please [click here](#).

		Income	Endowment
1. <b>Public Grants</b> (special grants to the art/design unit from national, state, or local governmental arts funding sources)	\$ <u>                    1924</u>	<input checked="" type="radio"/>	<input type="radio"/>
2. <b>Foundation/Corporation Support</b> (special grants to the art/design unit from private foundations or corporations)	\$ <u>                    10000</u>	<input checked="" type="radio"/>	<input type="radio"/>
3. <b>Private Gifts</b> (gifts from individuals given directly to the art/design unit)	\$ <u>                                    </u>	<input type="radio"/>	<input type="radio"/>
4. <b>Ticket Sales, Commissions, Rentals, Etc.</b> (earned income of the art/design unit related to exhibition)	\$ <u>                                    </u>	<input type="radio"/>	<input type="radio"/>
5. <b>Fund Raising</b> (controlled by and allocated to the art/design unit)	\$ <u>                                    </u>	<input type="radio"/>	<input type="radio"/>
6. <b>Tuition</b> (controlled by and allocated to the art/design unit)	\$ <u>                    320100</u>	<input checked="" type="radio"/>	<input type="radio"/>
7. <b>Student Fees</b> (controlled by and allocated to the art/design unit)	\$ <u>                    35363</u>	<input checked="" type="radio"/>	<input type="radio"/>
8. <b>Income from Endowment</b> (controlled by and allocated to the art/design unit)	\$ <u>                                    </u>	<input type="radio"/>	<input type="radio"/>
<b>TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2010-2011</b> (Total of VI.E. 1. through 8. above)	\$ <u>                    367387</u>		

**Section VI.F: TOTAL ENDOWMENT**

For more information about completing this section, please [click here](#).

Provide the total endowment of the art/design unit restricted for use by the art/design unit. Include endowment principal for items such as art/design professorships, art/design scholarships, art/design library, art/design operating funds, exhibitions, and guest artists/designers. \$ 220131

### Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

#### A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2010-2011

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
	Advertising Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Animation	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ceramics	_____	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____
Communication Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Digital Media/Multimedia	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Drawing	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Environmental Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fashion Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fiber	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Film	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Fine Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Furniture Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Glassworking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Graphic Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Illustration	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Industrial Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Interior Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Jewelry/Fine Metals	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Painting	1	_____	_____	_____	_____	_____	_____	_____	1	2	_____	_____	_____	_____
Photography	_____	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	1	_____
Printmaking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Product Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sculpture	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Textile Design/Weaving	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theatre Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Video	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Visual Communications	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	1	_____	_____	_____	_____	_____	_____	_____	1	4	_____	_____	1	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2010-2011**

For more information about completing this section, please [click here](#).

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown		
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	
	Advertising Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Animation	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Ceramics	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____	
Communication Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Digital Media/Multimedia	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Drawing	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____	
Environmental Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Fashion Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Fiber	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Film	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Fine Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Furniture Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
General Crafts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Glassworking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Graphic Design	_____	_____	_____	_____	_____	_____	_____	_____	3	5	_____	4	_____	1	
Illustration	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Industrial Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Interior Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Jewelry/Fine Metals	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Painting	_____	_____	_____	_____	_____	_____	_____	_____	3	4	_____	_____	_____	1	
Photography	_____	_____	_____	_____	_____	_____	_____	1	2	3	_____	_____	_____	_____	
Printmaking	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Product Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Sculpture	_____	_____	_____	_____	_____	_____	_____	_____	1	_____	_____	_____	_____	_____	
Textile Design/Weaving	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Theatre Design	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Video	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Visual Communications	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	
Total	_____	_____	_____	_____	_____	_____	_____	_____	1	11	12	_____	4	_____	2

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2010-2011**

For more information about completing this section, please [click here](#).

	<b>Black or African-American Non-Hispanic/Latino</b>		<b>American Indian/ Alaska Native</b>		<b>Pacific Islander</b>		<b>Hispanic/Latino</b>		<b>White Non-Hispanic/Latino</b>		<b>Asian</b>		<b>Other/ Race Ethnicity Unknown</b>	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Art Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2010-2011**

For more information about completing this section, please [click here](#).

	<b>Black or African-American Non-Hispanic/Latino</b>		<b>American Indian/ Alaska Native</b>		<b>Pacific Islander</b>		<b>Hispanic/Latino</b>		<b>White Non-Hispanic/Latino</b>		<b>Asian</b>		<b>Other/ Race Ethnicity Unknown</b>	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Art Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

### Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2010-2011

For more information about completing this section, please [click here](#).

	<b>EXPENSES 2010-2011</b>	<b>N/I</b>
a. Exhibition Expenses (sponsored by the art/design unit)	\$ <u>19190</u>	<input type="checkbox"/>
b. Faculty and Professional Travel	\$ <u>20073</u>	<input type="checkbox"/>
c. Instructional Supplies	\$ <u>9000</u>	<input type="checkbox"/>
d. Library (books, periodicals, slides, films, videos)	\$ _____	<input checked="" type="checkbox"/>
e. Models	\$ <u>3000</u>	<input type="checkbox"/>
f. Office Supplies	\$ <u>8000</u>	<input type="checkbox"/>
g. Operating Services	\$ <u>3914</u>	<input type="checkbox"/>
h. Postage	\$ <u>100</u>	<input type="checkbox"/>
i. Printing/Duplication	\$ <u>934</u>	<input type="checkbox"/>
j. Student Recruitment	\$ <u>1196</u>	<input type="checkbox"/>
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	\$ _____	<input checked="" type="checkbox"/>
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ <u>54000</u>	<input type="checkbox"/>
m. Student Wages	\$ <u>30457</u>	<input type="checkbox"/>
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>300</u>	<input type="checkbox"/>
o. Technical Services	\$ _____	<input checked="" type="checkbox"/>
p. Technology Services (electronic media, software, fees, etc.)	\$ _____	<input checked="" type="checkbox"/>
q. Telephone/Fax/Electronic Communications	\$ <u>10627</u>	<input type="checkbox"/>
r. Public Relations and Fundraising	\$ _____	<input checked="" type="checkbox"/>
s. All Other Expenses	\$ <u>6676</u>	<input type="checkbox"/>
<b>TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2010-2011</b>	<b>\$ <u>167467</u></b>	

## C. Finances

### **2009-2010**

<b>DEPT OPERATING FUNDS</b>	<b>BUDGET</b>	<b>AMOUNT SPENT</b>
EXHIBITION	37,260.00	\$52,961.00
WAGES	23,367.00	\$23,332.53
TRAVEL	12,021.00	\$14,694.58
POSTAGE	2,100.00	\$1,107.66
TELEPHONE	1,650.00	\$1,650.00
BUSINESS LINES	13,043.00	\$11,857.26
PRINTING	1,100.00	\$714.75
MISC/SUPPLIES	22,659.20	\$26,705.69
AWARDS	2,350.00	\$2,641.96
REPAIRS	15,510.97	\$9,466.50
EQUIPMENT	16,976.57	\$13,332.34
CARRY FORWARD	5,764.46	
	153,802.20	158,464.27

### **2010-2011**

<b>DEPT OPERATING FUNDS</b>	<b>BUDGET</b>	<b>AMOUNT SPENT</b>
EXHIBITION	37,555.00	\$31,666.00
WAGES	21,302.47	\$32,875.53
TRAVEL	18,158.00	\$20,072.68
POSTAGE	2,100.00	\$97.82
TELEPHONE	1,650.00	\$145.90
BUSINESS LINES	13,043.00	\$10,482.84
PRINTING	1,100.00	\$934.40
MISC/SUPPLIES	13,664.41	\$17,201.36
AWARDS	3,440.24	\$3,536.65
REPAIRS	8,044.47	\$3,914.40
EQUIPMENT	7,000.00	\$5,015.75
CARRY FORWARD	9,378.26	
	136,435.85	125,943.33

### **2011-2012**

<b>DEPT OPERATING FUNDS</b>	<b>BUDGET</b>	<b>AMOUNT SPENT</b>
EXHIBITION	37,758.00	52,329.00
WAGES	22,704.35	25,956.32
TRAVEL	15,808.00	12,338.25
POSTAGE	2,100.00	491.25
TELEPHONE	1,650.00	96.9
BUSINESS LINES	13,043.00	10,473.84
PRINTING	1,100.00	689.75
MISC/SUPPLIES/EQUIPMENT	13,065.48	28,040.85
AWARDS	2,000.00	1,200.00
REPAIRS	7,130.07	4,793.25
EQUIPMENT	22,113.98	1,776.00
CARRY FORWARD	1,975.00	
	140,447.88	138,185.41

## BE Indexes

		Current Balance
<b>Org # 3726</b>		
BILT	Operating	28,712.65
BILTDD	Distance Delivery	1,700.93
CNSTLB	CM Lab Fees	684.29
IADLB	IAD Lab Fees	223.87
SFTYLB	SFTY Lab Fees	785.82
IADESG	IAD "Travel Account"	124.61
OSHATR	OSHA Training	3,546.86
<b>Org # 3725</b>		
MCTCM	CM Advisory Board Account	3,867.01
<b>Startup Accounts</b>		
STPARR (#7607)	Arrington-Bey	445.84
STPPAY (#7622)	Payne	1,429.97

*As of 2/12/2014*

### ESTIMATED LAB FEES FOR SPRING 2014 *(based on last year's spring fees)*

CNSTLB	2,000.00
IADLB	1,575.00
SFTYLB	500.00

Summary BILT Account FY 2014

Original Balance	Total Credits	Total Debits	Current Balance
\$ 44,880.83	\$ 19,901.83	\$ 37,483.81	\$ 27,298.85

Account	Original Balance	YTD Credits	YTD Debits	Current Balance
Total Student Wages	11091.10	0.00	4427.59	6663.51
Carry Forward	4042.02	0.00	0.00	4042.02
Paid Talent	0.00	3443.28	361.24	3082.04
Total Travel	2908.00	514.05	3675.86	-253.81
Postage	1098.00	0.00	44.50	1053.50
Total Telephone	1307.00	0.00	3149.20	-1842.20
Business Lines	3464.00	0.00	1857.93	1606.07
Total Printing	1563.00	0.00	1271.21	291.79
Total Other Services	1519.00	40.57	1413.32	146.25
Total Miscellaneous Services	3623.00	0.00	3000.00	623.00
Total Supplies	9739.00	6006.20	12533.89	3211.31
Total Awards	217.00	0.00	0.00	217.00
Miscellaneous Expense General	495.00	0.00	0.00	495.00
Total Repairs & Maintenance	2510.00	0.00	2749.07	-239.07
Total Capital Equipment	1304.71	9897.73	3000.00	8202.44
		19901.83	37483.81	27298.85

CNSTLB Lab Fee Income/Expenses for Construction Management Program FY14

Date	Vendor	Req #	PO#	Credit	Debit	Balance
7/1/2013	Beginning balance					3691.10
8/2/2013	Rapid Reproduction (Canon-IPF 655 Plotter)			2950.00		741.10
8/30/2013	Oracle Software			500.00		241.10
9/6/2013	Rapid Reproduction (Field Books)			43.08		198.02
9/23/2013	Fee Income Fall 2013				3250.00	3448.02
10/7/2013	Joe Eckerle			25.47		3422.55
10/7/2013	William Baker			31.00		3391.55
10/25/2013	Staples (HP Toner)			197.59		3193.96
11/1/2013	Staples (Plotter Ink)			76.60		3117.36
11/1/2013	Staples (Plotter Ink)			76.60		3040.76
11/1/2013	Staples (Plotter Ink)			76.60		2964.16
11/1/2013	Staples (Plotter Ink)			76.60		2887.56
11/1/2013	Staples (Plotter Ink)			76.60		2810.96
11/14/2013	Reimburse AETM for CNST Portion of Studica			935.00		1875.96
11/29/2013	Republic			315.96		1560.00
11/29/2013	Lowe's (power tools)			577.00		983.00
1/29/2014	Andrew Payne			51.95		931.05
1/31/2014	Paperworks (13 x 19 Paper)			65.93		865.12
2/7/2014	Lowe's (shop vac)			180.83		684.29
2/13/2014	Fee Income				3633.14	4317.43

Total Debits	Total Credits	Current Balance
\$6,883.14	\$6,256.81	\$4,317.43

Updated  
2/18/2014

IADLB Lab Fee Income/Expenses for Interior Architecture Design Program FY14

Date	Vendor	Req #	PO#	Credit	Debit	Balance
7/1/2012	Beginning balance					188.29
9/23/2013	Fee Income for Fall 2013				2099.23	2287.52
11/14/2013	IAD Portion of Studica Software			1143.00		1144.52
1/31/2014	Staples (Toner)			843.61		300.91
2/7/2014	Rapid Reproductions (Roll Paper)			77.04		223.87
2/13/2014	Fee Income for Spring 2014				1682.45	1906.32

Total Debits	Total Credits	Current Balance
\$3,781.68	\$2,063.65	\$1,906.32

Updated  
2/18/2014

SFTYLB Lab Fee Income/Expenses for Safety Management Program FY14

Date	Vendor	Req #	PO#	Credit	Debit	Balance
7/1/2012	Beginning balance					94.03
9/23/2013	Fee Income Fall 2013				691.79	785.82
2/13/2014	Fee Income Spring 2014				721.05	1506.87

Total Debits	Total Credits	Current Balance
\$1,412.84	\$0.00	\$1,506.87

## OSHA Training Account

Date	Vendor	Req #	PO#	Debit	Credit	Balance
7/1/2012	Carry Forward					756.72
7/12/2012	NIU (National Safety Education Center)			200.00		556.72
8/10/2012	OSHA 501 Class Jun 4-7, 2012				2,400.00	2,956.72
8/15/2012	Farman Moayed teaching 501 Class Jun 4-7, 2012			1,600.00		1,356.72
8/31/2012	FICA Tax Employer's Share			93.01		1,263.71
8/31/2012	Medicaid Tax University's Share			21.75		1,241.96
12/6/2012	30-Hour Card Fee (collected from students)				1,400.00	2,641.96
2/4/2013	NIU (National Safety Education Center)--30-Hr Cards			180.00		2,461.96
4/8/2013	30-Hour Card Fee (collected from students)				800.00	3,261.96
4/12/2013	30-Hour Card Fee (collected from students)				135.00	3,396.96
4/18/2013	Reimburse Dr. Sheldon for card fees			135.00		3,261.96
5/10/2013	NIU (National Safety Education Center)--30-Hr Cards			20.00		3,241.96
11/1/2013	ManComm (training materials for SFTY class)			411.05		2,830.91
11/22/2013	Staples			114.05		2,716.86
11/29/2013	Staples			97.72		2,619.14
12/13/2013	NIU (National Safety Education Center)--10-Hr Cards			50.00		2,569.14
12/19/2013	ATMAE Reimbursed for Supplies Expenses				147.72	2,716.86
12/19/2013	30-Hour Card Fee (collected from students)				945.00	3,661.86
12/27/2013	MidAmerica (Paypal)			110.00		3,551.86
1/24/2013	MidAmerica (Paypal)			5.00		3,546.86
2/14/2014	MidAmerica (Paypal)			5.00		3,541.86

Total Credits	Total Debits	Current Balance
\$5,827.72	\$3,042.58	\$3,541.86

Printed  
2/18/2014

Summary BILT Account FY 2013

Original Balance	Total Debits	Total Credits	Current Balance
\$ 36,703.55	\$ 5,539.99	\$ 30,304.71	\$ 11,938.83

Account	Original Balance	YTD Debits	YTD Credits	Current Balance
Total Student Wages	7706.38	0.00	2369.28	5337.10
Carry Forward	504.46	0.00	0.00	504.46
Paid Talent	0.00	3454.80	8285.70	-4830.90
Total Travel	2908.00	1614.98	5656.96	-1133.98
Postage	1098.00	0.00	118.49	979.51
Total Telephone	1307.00	0.00	184.73	1122.27
Business Lines	3464.00	0.00	3311.16	152.84
Total Printing	1563.00	0.00	3407.67	-1844.67
Total Other Services	1519.00	383.66	1207.96	694.70
Total Miscellaneous Services	3632.00	0.00	0.00	3632.00
Total Supplies	9739.00	86.55	5762.76	4062.79
Total Awards	217.00	0.00	0.00	217.00
Miscellaneous Expense General	495.00	0.00	0.00	495.00
Total Repairs & Maintenance	1255.00	0.00	0.00	1255.00
Total Capital Equipment	1304.71	0.00	0.00	1304.71
		5539.99	30304.71	11938.83

IADLB Lab Fee Income/Expenses for Interior Architecture Design Program

Date	Vendor	Req #	PO#	Debit	Credit	Balance
7/1/2012	Beginning balance					673.13
9/7/2012	Staples HP Ink Cartridges			600.15		72.98
9/25/2012	Fee Income for Fall 2012				2154.31	2227.29
10/11/2012	SCTC ORACLE Software Renewed			500.00		1727.29
10/25/2012	CNSTLB Reimbursed IADLB for Oracle Software Renewal				500.00	2227.29
12/7/2012	Staples HP Ink Cartridges			510.32		1716.97
2/4/2013	Rapid Reproductions (tables repaired)			511.35		1205.62
2/15/2013	Staples HP Ink Cartridges			301.16		904.46
2/22/2013	Rapid Reproductions (printhead for plotter)			607.00		297.46
2/27/2013	Fee Income for Spring 2013				1564.41	1861.87
3/3/2013	Staples HP Ink Cartridges			301.16		1560.71
3/3/2013	Staples HP Ink Cartridges			506.80		1053.91
3/3/2013	Staples HP Ink Cartridges			301.16		752.75
3/15/2013	National Kitchand and Bath (Drawing Paper)			47.50		705.25
4/12/2013	Rapid Reproductions			68.60		636.65
5/3/2013	Rapid Reproductions			147.20		188.29
5/8/2013	Staples HP Ink Cartridges			301.16		335.49

Total Credits	Total Debits	Current Balance
\$4,218.72	\$4,703.56	\$188.29

Printed  
5/16/2013

IADLB Lab Fee Income/Expenses for Interior Architecture Design Program FY14

Date	Vendor	Req #	PO#	Credit	Debit	Balance
7/1/2012	Beginning balance					188.29
9/23/2013	Fee Income for Fall 2013				2099.23	2287.52
11/14/2013	IAD Portion of Studica Software			1143.00		1144.52
1/31/2014	Staples (Toner)			843.61		300.91
2/7/2014	Rapid Reproductions (Roll Paper)			77.04		223.87

Total Debits	Total Credits	Current Balance
\$2,099.23	\$2,063.65	\$223.87

Updated  
2/7/2014

IADESG Account -- AY2013

Date	Vendor	Req #	PO#	Debit	Credit	Balance
7/1/2012	Carry Forward					739.85
9/26/2012	Grant				2,065.00	2,804.85
9/28/2012	Bales Unlimited Chicago Field Trip			1,525.00		1,279.85
10/1/2012	Simmons Mileage Indy Field Trip			89.91		1,189.94
10/15/2012	Laurie Wojak Stipend for Chapporone Chicago Trip			250.00		939.94
10/15/2012	Wojak FICA Tax			15.50		924.44
10/15/2012	Wojak Medicaid			3.63		920.81
1/4/2013	Returned unused portion of grant			410.09		510.72
4/25/2013	Sterling lodging IAD Adv Bd & Sr Portfolio trip			186.03		324.69
4/25/2013	Sterling mileage IAD Adv Bd & Sr Portfolio trip			97.75		226.94
4/25/2013	Arrington-Bey mileage IAD Adv Bd trip			93.23		133.71

Total Credits	Total Debits	Current Balance
\$2,065.00	\$2,671.14	\$133.71

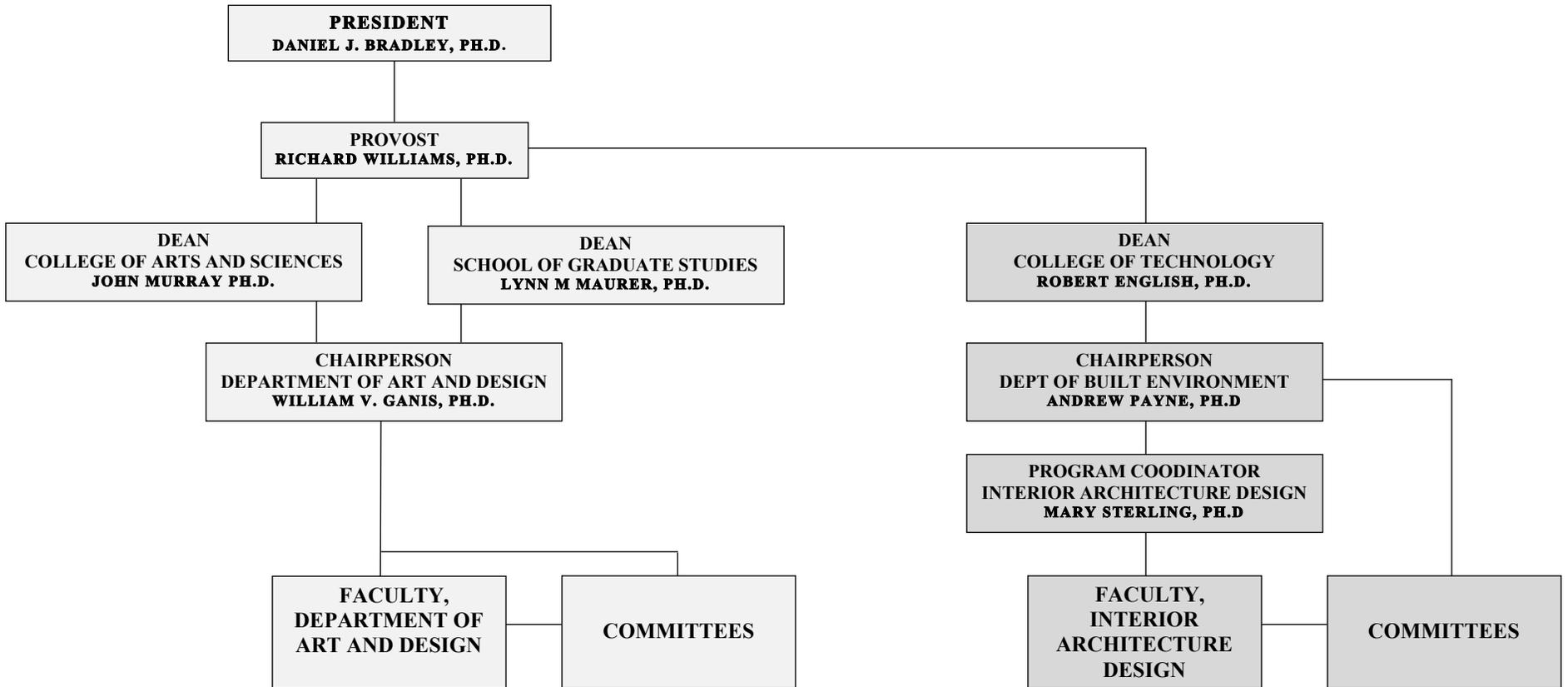
IADESG Account -- FY2014

Date	Vendor	Req #	PO#	Debit	Credit	Balance
7/1/2013	Carry Forward					133.71
9/17/2013	Bales Unlimited Bus Fee			1625		-1,491.29
10/16/2013	Simmons Travel			113.05		-1,604.34
10/16/2013	Neuenschwander Travel			96.05		-1,700.39
10/4/2013	Travel Grant Reimbursement				200.00	-1,500.39
12/6/2013	Travel Grant Reimbursement				1,625.00	124.61

Total Credits	Total Debits	Current Balance
\$1,825.00	\$1,834.10	\$124.61

# D 1. GOVERNANCE AND ADMINISTRATION

## Administrative Organization



### **D 3. Executive Responsibilities**

The art/design executive for the Department of Art and Design is the Department Chairperson. The art/design executive for the Department of Built Environment (which houses the Interior Architecture Design program) is the Department Chairperson. The Policies regarding the review of Chairpersons are outlined in the University Handbook sections 350.1.2 through 350.4 and the Department of Art and Design Handbook, pp. 22-24 as follows:

#### University Handbook

350.1.2 Delegation; Limitations on Delegation. Certain elements of department administration may be delegated by the chairperson to faculty members and staff. However, in matters of personnel administration, responsibility rests primarily with the chairperson. He/she is expected to consult with members of the faculty in a manner which seems most appropriate in maintaining constructive personnel relationships; in furthering the professional development of the faculty; and in furthering the best interests of the department, the school, or the college, and the University.

350.1.2.1 Leadership. The chairperson leads his/her department through persuasion, the weight of experience, evenhandedness, openness, and candor. Through suggestions, recommendations, and committee appointments, the chairperson assumes leadership in the implementation of new programs and in the revision of existing programs.

350.2 Duties and Responsibilities. The duties and responsibilities of academic department chairpersons are in part dependent on the size and character of each department. The following description of duties and responsibilities is intended to set forth broad and general principles which can be adapted to the circumstances of particular departments. Nothing in these descriptions is intended to abrogate general University administrative policies, the constitution of the faculty, or legislative acts of university government.

350.2.1 Recommendations for Faculty Awards. The chairperson encourages and recommends rewards for outstanding teaching, scholarship, and research, attempts to define the research goals of the department, fosters cooperative projects, and brings individual and department achievements to the attention of the academic community.

350.2.2 Responsibilities of the Departmental Chairperson. It is the responsibility of the departmental chairperson to lead his/her department through difficult and critical decisions involving faculty appointments, non-renewals, promotion and tenure decisions, awards for meritorious activities, regular evaluations, and compliance with faculty performance expectations as outlined in Section 310 (Faculty Duties and Responsibilities), Section 500 (Employment), and Section 570 (Personnel Files) of this Handbook.

350.2.2.1 Communication of Faculty Duties and Responsibilities. Each departmental chairperson shall communicate in writing to each member of the chairperson's faculty the duties and responsibilities of employment at Indiana State University that are expected of each such faculty.

350.2.2.2 Notification and Consultation- Deficient Performance. In the event that a departmental chairperson believes that a faculty member is performing deficiently his or her duties and responsibilities of employment, then such chairperson shall notify the faculty member in writing and request to know whether the faculty member would prefer for the chairperson to consult with the departmental personnel committee about the matter, or not.

350.2.2.2.1 Time for Response. The faculty member shall either respond to the chairperson in writing to indicate his or her preference within five (5) business days, or the chairperson shall proceed to notify and consult with the departmental personnel committee.

350.2.2.2.2 Faculty Desire for Consultation. If the faculty member responds with a preference for consultation, then the departmental chairperson shall notify the departmental personnel committee of the nature of the deficient performance and consult with the personnel committee regarding the same.

350.2.2.2.3 Faculty Desire for No Consultation. If the faculty member responds that he or she would prefer that no consultation with the departmental personnel committee occur, then there shall be no consultation about the matter.

350.2.2.3 Notice to Faculty Member. After consideration of the matter and/or consultation with the departmental committee discussed above, the chairperson shall provide to the subject faculty member notice of the deficient performance.

350.2.2.4 Continued Deficient Performance. If the subject faculty member continues to perform deficiently, then the chairperson shall meet with the departmental personnel committee to notify this committee of the continued deficient performance and to consult with the committee regarding the same.

350.2.2.4.1 Written Admonishment. After consultation about the continued deficient performance, the chairperson shall provide the faculty member with a written admonishment that sets forth the deficiency of performance, actions the faculty member can take to cure the deficiency, and a date by which the deficiency must be cured.

350.2.2.4.2 Continued Uncured Deficient Performance. If the deficient performance continues uncured, then the chairperson shall notify the appropriate dean of the continued deficient performance so that further action can be determined.

350.2.2.5 Personnel Committee. If the faculty member in issue normally sits on the departmental committee that addresses personnel matters, then the subject faculty member shall be disqualified from this committee for purposes of consideration of the issues addressed in this Section 350.2.2.

350.2.2.5.1 Notices and Responses. The subject faculty member shall be entitled to submit a written response to all written notices and admonishments. All notices and admonishments shall be retained in the official personnel file of the subject faculty member.

350.2.3 Representation of Departmental Faculty. The chairperson represents the interests of individual faculty members and of the department to the dean and to the University administration. The chairperson is the representative of the department, but he/she should also be able to convey to his/her colleagues the positions of the University administration.

350.2.4 Official Departmental Spokesperson. The chairperson is authorized to speak officially for and on behalf of the department in matters concerning personnel decisions, budget requests, recommendations for membership in the graduate faculty, approval of grant and contract applications, and other issues concerning resources.

350.2.5 Advocacy. The chairperson is an advocate for the academic interests of the faculty of the department, especially in curricular affairs wherein faculty authority is paramount. Those issues that require approval beyond the department will ordinarily be firmly advocated by the chairperson. If earlier internal deliberations result in the chairperson's disagreement with the majority opinion of the department faculty, and if the chairperson cannot support the majority position, he/she is obliged to make known to the dean the position of department colleagues together with his/her own position with appropriate justification and rationale for both positions. The chairperson will inform departmental colleagues of his/her opposition to or disagreement with the majority view.

350.2.6 Course Scheduling. The chairperson, acting on the advice of his/her faculty, has responsibility for scheduling classes, arranging teaching hours, and meeting student needs in graduate and undergraduate programs in accordance with the policies and procedures of the University and the standards of the department. He/she serves as mediator in faculty-student disputes.

350.2.7 Administration of Departmental Office. It is the duty of the chairperson to administer the department office, to request supporting resources for the work of department faculty, to provide the administration with a means of communicating with faculty and students, and to handle the routine paperwork of the department.

350.2.8 Operational Duties. The chairperson has responsibility and authority for the hiring of support staff; the hiring of temporary and part-time help; the preparation and submission of catalog materials based on the curricular decisions and

recommendations of the faculty; the supervision of the procedures of budget development; the administration of the operating budget (the chairperson has the responsibility of maintaining department expenses within the allocations to the department operating budget); the maintenance of department files and records; the supervision of procedures for developing the schedule of classes; the representation of the department in administrative matters relating to the school/college and to the University as a whole; the supervision of student advisement procedures; nominations for department representation to the school/college committees; the supervision of department publicity (brochures, program announcements, news releases, catalog and bulletin copy, state and regional outreach information); the control of department equipment, properties, books, records, and supplies; and coordination, through the appropriate dean's office, of activities that cross department lines.

350.3 Regular Consultation with Departmental Faculty. It is a general principle of the administration of academic departments that the chairperson should consult regularly with members of his/her department. To consult is to seek the opinion, judgment, and advice of the members of the department. It remains the prerogative of the chairperson to make determination contrary to this counsel, but if he/she does so, it is his/her duty to explain the reasons both to colleagues within the department and (if it is a matter which is forwarded to higher administrative authority) to administrative superiors, together with the nature and extent of the disagreement.

350.3.1 Limitations on Consultative Requirement. This duty of consultation is not to be construed as implying that the chairperson is only an executant without power of initiative. Perhaps the most important duty of a chairperson is to lead the way in setting policies and, as much as possible, in making tactical decisions. The chairperson should have a program for the department and should aim at marshaling the support of the department for that program. The emphasis upon consultation is designed not to shackle the chairperson but to enlist the active and effective participation of the staff in joint endeavors.

350.3.2 Form of Consultation. Consultation with the department may take the form of meetings of the department as a whole or of conference with departmental committees. In small departments, an elaborate committee structure would be artificial; in large departments, meetings of the entire department might be awkward. It is the prerogative of the department as a whole to determine its own internal structure and procedures, which shall be codified and filed with the dean of the college and with the Provost and Vice President for Academic Affairs.

350.3.3 Ad Hoc Committees. The apparatus of committees, their scope and function, and the procedures by which committee members are selected, are determined by fulltime regular members of the department. The chairperson has the prerogative of appointing ad hoc committees to investigate and advise upon matters which are not regularly recurring concerns and which may not be of crucial importance to the department as a whole, but this prerogative is not to be used to avoid the duty of conferring with the entire department or with regularly constituted committees on all

matters of general concern or of continuing or recurring character.

350.3.3.1 Matters of General Concern or Recurring Character. Among those matters of general concern or of recurring character are such issues as:

- A. the formal curriculum and methods of instruction in the department and also conferences, colloquia, non-credit courses, and the establishment of requirements for departmental programs and academic standards,
- B. the recruitment and advising of students, the department budget for services, travel, equipment, and supplies,
- C. the recruitment, evaluation, retention, promotion, and salary of faculty, and
- D. the assignment of faculty to classes and offices.

350.3.3.2 Matters of Delicacy. Matters of particular delicacy—such as the salary, tenure, and promotion of faculty—may in general be best dealt with by a committee, but a department is not precluded from discussing as a whole either policies or individual decisions on these questions, and the chairperson should seek the advice of the department as a whole on the procedure to be followed in these matters.

350.4 Meetings of Department. Notwithstanding any other provision of this document, the chairperson shall call at least one (1) meeting of the entire department in each semester of the regular academic year. A standing item on the agenda of such meeting(s) shall be “New Business.”

#### Department of Art and Design Handbook

##### **Chairperson**

a. The Department Chairperson is appointed by the University President on the recommendation of the Provost and Vice President for Academic Affairs and the recommendation of the Dean, based on the formal recommendation of the faculty of the Department. (See Handbook 350.5.3 for search committee formation).

b. Responsibilities of the Departmental Chairperson. It is the responsibility of the Departmental Chairperson to lead his/her Department through difficult and critical decisions involving faculty appointments, non-renewals, promotion and tenure decisions, awards for meritorious activities, regular evaluations, and compliance with faculty performance expectations. (Outlined in Section 310 (Faculty Duties and Responsibilities), Section 500 (Employment), and Section 570 (Personnel Files) of this Handbook).

c. Representation of Departmental Faculty. The Chairperson represents the interests of individual faculty members and of the Department to the Dean and to the University administration. The Chairperson is the representative of the Department, but he/she should also be able to convey to his/her colleagues the positions of the University administration.

d. Official Departmental Spokesperson. The Chairperson is authorized to speak

officially for and on behalf of the Department in matters concerning personnel decisions, budget requests, recommendations for membership in the graduate faculty, approval of grant and contract applications, and other issues concerning resources.

e. **Advocacy.** The Chairperson is an advocate for the academic interests of the faculty of the Department, especially in curricular affairs wherein faculty authority is paramount. Those issues that require approval beyond the Department will ordinarily be firmly advocated by the Chairperson. If earlier internal deliberations result in the Chairperson's disagreement with the majority opinion of the Department faculty, and if the Chairperson cannot support the majority position, he/she is obliged to make known to the Dean the position of Department colleagues together with his/her own position with appropriate justification and rationale for both positions. The Chairperson will inform, in writing, Departmental colleagues of his/her opposition to or disagreement with the majority view.

f. **Course Scheduling.** The Chairperson, acting on the advice of the Curriculum Committee, has responsibility for scheduling classes, arranging teaching hours, and meeting student needs in graduate and undergraduate programs in accordance with the policies and procedures of the University and the standards of the Department.

g. **Administration of Departmental Office.** It is the duty of the Chairperson to administer the Department office, to request supporting resources for the work of Department faculty, to provide the administration with a means of communicating with faculty and students, to handle the routine paperwork and serve as mediator in faculty-student disputes.

h. **Operational Duties.** The Chairperson has responsibility and authority for the hiring of support staff; the hiring of temporary and part-time help; the preparation and submission of catalog materials based on the curricular decisions and recommendations of the faculty; the supervision of the procedures of budget development; the administration of the operating budget (the Chairperson has the responsibility of maintaining Department expenses within the allocations to the Department operating budget); the maintenance of Department files and records; the supervision of procedures for developing the schedule of classes; the representation of the Department in administrative matters relating to the school/college and to the University as a whole; the supervision of student advisement procedures; nominations for Department representation to the school/college committees; the supervision of Department publicity (brochures, program announcements, news releases, catalog and bulletin copy, state and regional outreach information); the control of Department equipment, properties, books, records, and supplies; and coordination, through the appropriate Dean's office, of activities that cross Department lines.

i. **Regular Consultation with Departmental Faculty.** It is a general principle of the administration of academic Departments that the Chairperson should consult regularly with members of his/her Department. To consult is to seek the opinion, judgment, and advice of the members of the Department. It remains the prerogative of the Chairperson to make determination contrary to this counsel, but if he/she does so,

it is his/her duty to explain the reasons both to colleagues within the Department and (if it is a matter which is forwarded to higher administrative authority) to administrative superiors, together with the nature and extent of the disagreement.

j. Once each semester, the Chairperson shall invite each faculty member to discuss mutual professional concerns. The Chairperson's performance of his/her duties and responsibilities shall be reviewed by the Faculty of the Department of Art and Design annually until tenured and thereafter at least once every three years while serving as Chairperson. The Chairperson shall not be evaluated more than once every academic year.

## **D 4. Governance and Administrative Responsibilities**

Governance and administrative responsibilities for the Department of Art and Design are outlined in the Department of Art and Design Handbook, pp. 4-6 and 25-29 as follows:

### **I. Governance**

A. Voting Faculty: All full-time tenure track faculty of the Department of Art and Design *with* academic rank are voting members (with the exception of the Chairperson who only votes in the event of a tie).

B. Full time and part time employees of the Department in instructional and administrative positions may attend regularly scheduled faculty meetings and are eligible to voice comments and concerns, but have no voting rights.

C. The Department of Art and Design shall endeavor to conduct its programs and business according to the highest standards of the National Association of the Schools of Art and Design, the College Art Association, and the National Art Education Association.

D. The Chairperson will be a nonvoting (*ex officio*) member of all committees. The Chairperson may not attend meetings of the Personnel Committee when it is reviewing faculty for promotion, tenure, or biennial reviews or when the Committee is conducting a review of the Chairperson.

### **II. Procedural Rules for Departmental Meetings**

The action of the Faculty of the Department of Art and Design shall be taken through the Departmental meetings.

A. Quorum—A quorum is constituted by a simple majority of the voting members. A motion may be passed by a majority of the votes cast, a quorum being present and abstentions not counting.

B. All decisions and recommendations, with the exception of Bylaws revisions (see section E.1), shall be determined by a majority vote of the members present.

C. The presiding officer at Departmental meetings is the Chairperson or, in the Chairperson's absence, the Chairperson's designee.

D. A meeting may also be called by the Chairperson of the Personnel Committee as a part of the evaluation process of the Department Chairperson. 5

E. The Chairperson shall appointment a Parliamentarian at the first meeting of each Fall semester.

F. There shall be at least six regular sessions of the Departmental meeting each year, to be called by the Chairperson of the Department of Art and Design.

1. The Chairperson of the Department of Art and Design shall send written notice of the time and place of the regular faculty meetings and shall request agenda items; this communication will take place at least 7 school days before each regular meeting and will have as its deadline for faculty agenda input three working days before the meeting date.

2. At each regular session, the standing Committees of the Department shall report to the Faculty.

3. In addition to the established regular sessions of the Departmental meeting:

a. the Chairperson may call such special sessions as he/she deems necessary,

b. the Chairperson will, within ten days, call a special session upon receiving either:

1) a request from a standing Committee;

- 2) a written petition, signed by at least half the full-time members of the Faculty, stating the purpose of a meeting. When a meeting is called to discuss a proposal generated by a committee, or group of faculty, that proposal must be distributed in writing at least one week in advance.
4. Although the Meetings will be open to visitors, including students, no visitor will have voting privileges. The Department reserves the right to move into executive session.
5. Departmental Meeting Procedures:
  - a. Meetings will be conducted according to criteria set forth by *Robert's Rules of Order*, as interpreted by the Parliamentarian. b. Topics which appear on the agenda may be voted upon during the faculty meeting for which the agenda was prepared (with the exceptions noted below). However, any "call for the question" will be delayed until the chair determines that sufficient discussion on a topic has occurred among faculty at the meeting.
  - c. The following two topics, which are excluded from the provisions as outlined above in point III.5.b. must be introduced to the faculty one meeting prior to the vote. The time lapse between meetings will be determined by a majority vote of the faculty at the initial meeting.
    - 1) amendments to the Bylaws,
    - 2) tabled old business, the character of which changes substantially at a subsequent meeting.
  - d. Absentee voting:
    - 1) Absentee votes will be accepted for Bylaws revisions, staffing and/or program changes from faculty.
    - 2) The absentee vote must be presented in writing to the Chairperson of the Department of Art and Design prior to the meeting in which the issue comes up for a vote.
    - 3) If a substantial change is made on the proposal under consideration, absent faculty members must be consulted and their vote recorded in the minutes.
  - e. Minutes will be taken at each faculty meeting and distributed for approval at a subsequent meeting. A permanent file of minutes will be maintained in the office of the Chairperson.
  - f. A record of attendance shall be part of the minutes.

## **II. ELECTED COMMITTEES/POSITIONS**

### **A. Functions and Operation**

1. Committees will receive their respective charges from the Chairperson after the selection of new committee members. Committees normally function from the first Departmental meeting of the academic year to the formation of new committees at the beginning of the new academic year.
2. All committee recommendations affecting Departmental policies must be presented to the faculty-at-large.
3. All committees shall be advisory to the Chairperson who may serve as an ex-officio, but not participatory member of all committees.
4. In each case, a quorum shall be constituted by a majority of the Committee.

### **B. Selection**

1. For committee purposes, when applicable, the academic areas of the Department are: Cognitive, Three-dimensional and Two-dimensional.
2. Each committee listed below under C. will be elected, in the given order, at the

beginning of the fall semester of each academic year, at the first Departmental Meeting of the academic year, as described below under each committee.

3. For committees on which representation is according to academic areas, members will be chosen by the respective areas. For committees representing the Department-at-large, members will be selected by secret ballot.

### **C. Standing Committees**

#### 1. Personnel Committee

##### a. Responsibilities:

1) The Personnel Committee shall screen and review petitions, within the parameters of the Department's policies and procedures for:

a) contract renewals

b) tenure (See section B of the Department Handbook.)

c) promotion (See section B of the Department Handbook)

d) leaves and sabbaticals

e) graduate faculty status (See Appendix 3)

f) performance-based or other additional salary adjustments and

g) when a faculty member grieves a decision of the Personnel Committee, the faculty member by-passes the Committee and appeals directly to the Chairperson.

2) Evaluation for tenure should be made by the entire tenured faculty, by secret ballot in a faculty meeting called by and chaired by the Personnel Committee's Chairperson.

3) The entire Personnel Committee shall write the shared reflections they perceive as accurate into the final statement which they present along with the precise tabulation of the faculty vote.

b. Structure: The Committee shall be composed of *five* tenured members to be selected from the Department with the Personnel Committee chair convening.

c. Selection: Members to be elected by the faculty at large.

d. Term of Office: Two of the members will have two-year overlapping appointments, two members will have one year appointments. All members may be re-elected.

e. Committee will operate according to the procedures established by the Department for Guidelines and Procedures for tenure, promotion, graduate faculty status and above average salary increases.

#### 2. Curriculum Committee

a. Responsibilities: The Curriculum Committee shall be responsible for making recommendations to the Faculty concerning the structure and coordination of the Department's undergraduate and graduate curricula.

b. Structure: The Committee shall be composed of three members, one each from Two-Dimensional, Three-Dimensional, and a Cognitive Area.

c. Selection: Members to be elected by area.

d. Term of Office: Two members shall be elected for one year and one member shall be elected for a two-year overlapping appointment; all members may be re-elected.

#### 3. Budget Committee

a. Responsibilities: The Budget committee shall serve as an advisory body to the Chairperson on budgetary matters, including the preparation of budget requests, expenditures for major items of equipment, funds for meetings and seminars, and any other budgetary matter upon which the Chairperson requests advice.

1) Priority for travel requests will be given to tenure or tenure-track faculty.

2) Faculty travel funding priority levels shall be in order of importance: 27

a) Number One: Major events related to a faculty member's research and creativity as explained in the Faculty Evaluation Criteria for Tenure and Promotion (pp.8-17) Biennial Review Process (pp. 17-22).

b) Number Two: Critical screening or interviews for faculty positions at conferences.

c) Number Three: Field trips; faculty travel to major professional conferences and events.

b. Structure: The Committee shall be composed of three members including one each from Two-Dimensional; Three-Dimensional; and a Cognitive Area.

c. Selection: Members to be elected by area.

d. Term of Office: The members shall be elected for one year and may be re- elected.

#### 4. Recruitment/Scholarship Committee

a. Responsibilities:

1) To oversee the design and publication of Departmental brochures and other promotional literature.

2) To oversee and implement recruitment efforts.

3) To oversee selection of recipients of scholarships to the Department of Art and Design

b. Structure: The Committee shall be composed of three members.

c. Selection: Members to be elected by the faculty-at-large.

d. Term of Office: The members shall be elected for one year and may be re- elected.

#### 5. Graduate Committee

a. Responsibilities:

1) To oversee, to act upon, and to recommend to the Faculty any matters regarding the graduate degrees. (refer to M.F.A./M.A. Policies and Procedures Handbook)

2) To recommend acceptance or conditional acceptance or rejection of M.F.A. and M.A. applicants. The Committee will meet at least twice each semester to review applications for admission for following semester.

3) To recommend recipients and assignments of Graduate/Teaching Assistantships and Fellowships.

b. Structure: Three members who have graduate faculty standing (one each from Two-Dimensional, Three-Dimensional, and a Cognitive Area) and as ex-officio, the Graduate Coordinator.

c. Selection: Members to be elected by area.

d. Term of Office: One year. All members may be re-elected.

e. In the event of extenuating circumstances, the Chairperson of the Department in consultation with available Committee members has the authority to assign graduate assistantships/fellowships.

f. The Committee will recommend and conduct recruitment activities for entry into the Graduate Program.

#### 6. Assessment Committee

a. Responsibilities:

1) To design and coordinate Departmental assessment tools.

2) To analyze and compile assessment data and, where appropriate, make recommendations for improvement.

- 3) To guide the assessment activities of the Department.
  - b. Structure: The Committee shall be composed of three members.
  - c. Selection: Members to be elected by the faculty-at-large.
  - d. Term of Office: Two members shall be elected for one year and one member shall be elected for a two-year overlapping appointment; all members may be re-elected.

#### 7. Visiting Artist/Scholar and Gallery Committee

##### a. Responsibilities:

1) To plan, coordinate, and oversee the Departmental visiting artist/scholar program and to advise the University Curator.

b. Structure: The Committee shall be composed of five members.

1) Membership of the committee will include five members of the Department of Art and Design's Visiting Artists/Scholars and Gallery Committee (comprised of the *University Curator*, two faculty members from the Department of Art and Design, the graduate student Director of the Bare-Montgomery Memorial Student Gallery, and one undergraduate student from the Department of Art and Design.

c. Selection: Faculty members to be elected by the faculty-at-large.

d. Term of Office: One member shall be elected for one year and one member shall be elected for a two-year appointment; all members may be re-elected.

#### 8. Search Committee (refer also to Appendix 2: Selection of New Faculty Members)

a. Responsibilities: As mandated by the Chairperson (in consultation with the Faculty) as appropriate.

b. Structure: To be determined according to the charge of the Committee.

c. Selection: To be elected by the faculty-at-large. In the event that the faculty-at-large cannot be convened, the Chairperson may appoint a committee from available faculty.

d. The Search Committee for the Chairperson position will follow University Policy Handbook 350.5.3. **350.5.3.1 Nominating Committee.** *The full-time tenured and tenure-track faculty members of the Department should then proceed to elect a nominating committee composed of at least five (5) but not more than seven (7) full-time tenures(sic) or tenure-track faculty members who shall conduct a search for candidates.*

9. Other Elected Positions: Shall be elected by the faculty-at-large at the first fall Departmental Meeting and shall serve for that academic year.

a. Arts & Sciences Faculty Council Representative

b. University Art Gallery Board of Advisors Representative (refer to Appendix 4: University Art Gallery Advisory Board Mission Statement and Responsibilities)

c. Library Representative

d. Parliamentarian

e. Other (e.g. Department Representative to CAS Tenure/Promotions Pool, CAS Faculty Council, and CAS Grievance Pool).

### **III. COMMITTEES OR COORDINATORS APPOINTED BY CHAIR**

#### A. Undergraduate Academic Adviser

1. Responsibilities: To advise all freshmen and all transfer students and to advise all undergraduates on their general education program.

2. Term of Office: One year (may be reappointed).

#### B. Graduate Coordinator

1. Responsibilities: To work with the area advisors to ensure that complete files on student progress toward graduation are maintained and on file in the Department office; to be an ex-officio member of the Graduate Committee.

2. Term of Office: One year (may be reappointed)

C. Departmental Ad-Hoc Committees

1. Responsibilities: As mandated by the Chairperson (in consultation with the Faculty, as appropriate).

2. Structure: To be determined according to the charge of the committee.

3. Selection: Appointed by the Chairperson.

D. Other (in consultation with the faculty, as appropriate).

## **D 5. Review of Chief Art/Design Executive**

There is no University, College or Department policy regarding the term of academic Chairpersons.

Policies regarding the review of Chairpersons are outlined on the College of Arts and Sciences website ([http://www.indstate.edu/cas/faculty\\_and\\_staff/chairReview.htm](http://www.indstate.edu/cas/faculty_and_staff/chairReview.htm)) and the Department of Art and Design Handbook, p. 24 as follows:

College of Arts and Sciences Website:

### **Procedures for Evaluating Chairpersons**

Faculty have the right to expect a high level of administrative performance, and the principal reason for evaluating the performance of chairpersons [and Center Directors who supervise faculty] is to help ensure that this expectation is being met at the department level. According to the *Handbook* (3-25), "The Chairperson serves at the pleasure of the Dean and the Department faculty," and both are to take part in his/her evaluation. The expressed purpose of the evaluation, according to the *Handbook*, is to study "the retention of a chairperson," but it is logical to assume that the purpose must extend beyond that. Even the most effective and conscientious administrator can improve, and another important purpose of the evaluation must surely be to facilitate that improvement.

The *Handbook* also outlines in the broadest terms the frequency with which and means by which such an evaluation is to be carried out: "An evaluation of the performance of the Department Chairperson will be conducted triennially by the Dean, in accord with rules and procedures prescribed and established by the Dean, based on consultation with the Chairperson and the Department faculty; and the Dean will weigh and balance the several principles cited above [on page 3-25] in his/her decision regarding the retention of the Chairperson." Moreover, should the Dean feel that a review prior to the passage of three years would be desirable, "the Dean has the authority to call for an evaluation of the performance of the Chairperson at any time the Dean believes it is necessary" (3-26). The only other thing the *Handbook* has to say on the subject of an evaluation not triggered by a faculty petition (on that subject, see 3-27) is that, "when there is disagreement between the Department faculty and the Dean on the retention of a chairperson, the decision-making authority on the matter rests with the President, based on the reports and recommendations of the Department faculty, Dean, and Vice President for Academic Affairs" (3-25).

What follows is a proposal, in simple outline form, for the procedures which the *Handbook* mandates that the Dean "prescribe and establish":

### **Procedures**

1. The Dean will appoint and convene a Chairperson Review Committee. Insofar as possible, the composition of the Committee will be balanced for scope of curricular offerings, academic rank, gender, and race/ethnic origin. At the Dean's discretion, an elected standing committee of the Department may be used or

- supplemented to serve as the Chairperson Review Committee.
2. The Dean will communicate with the department faculty, informing them of the membership of the Review Committee and the evaluation procedures.
  3. Using the core questionnaire as a basis and after considering additional questions proposed by the Review Committee and the Chairperson, the Dean will construct and distribute to the faculty the questionnaire to be used in the evaluation. Ordinarily only regular, full-time faculty will participate in the review, all of whom must be given the opportunity to do so.
  4. The Review Committee will receive the questionnaires and prepare a written report which offers a detailed assessment of the Chairperson's performance. The report will be submitted to the Dean, together with the questionnaires, a tabulation of the questionnaire results, and any other pertinent materials.
  5. The Dean will meet with the Review Committee about the report and will meet with the Chairperson to discuss his/her performance as viewed by both the Review Committee and the Dean.
  6. The Dean will report his/her recommendations to faculty in the Department and to the Vice President for Academic Affairs.

This set of procedures is designed to maximize involvement of faculty in the review process by guaranteeing them the opportunity to respond individually through the questionnaire and collectively through the Chairperson Review Committee. The purpose of this evaluation is to provide feedback from a variety of perspectives, and does not preclude any other departmental evaluation of the Chairperson's performance.

**Adopted:**

November, 1988

**Revised:**

December, 1996

Department of Art and Design Handbook

**Review of the Chairperson**

- a. The Chairperson's performance of his/her duties and responsibilities shall be reviewed by the Faculty of the Department of Art and Design annually until tenured and thereafter at least once every three years while serving as Chairperson. The Chairperson shall not be evaluated more than once every academic year.
- b. The review will be undertaken at a Special Meeting of the Faculty. The chair of the Personnel Committee will act as the chair of the Special Meeting. A quorum for the Special Meeting shall be three-fourths of the full-time Faculty of the Department eligible to vote. Should the Chairperson fail to receive the vote of confidence, as defined in the University Faculty Handbook, it is expected that he/she resign from the position of Chairperson as soon as possible.
- c. The Chairperson of the Special Meeting will submit to the Dean of the College of Arts and Sciences and to the Chairperson of the Department of Faculty of the Department deriving from the Special Meeting.

## **D 6. Outline of Communications**

Because both the Department of Art and Design and the Department of Built Environment are relatively small, communication can take both formal and informal routes. On the formal side, the committee structures assure all faculty participate in the infrastructural work required for healthy departments. These committees make reports at each faculty meeting (three of which are required each semester, though one-per-month is the norm). The deans and chairpersons are accessible and consult often with scheduled meetings once-per-month and as needed. The chairpersons also have direct access to the associate deans as well as the College of Arts and Sciences, and College of Technology support staff. Electronic technologies that include email, web, mobile communications, and texting have made it extremely easy to communicate with faculty, staff and students. Teachers usually communicate with students in their courses through Blackboard interfaces or email.

For certain processes, such as the Biennial Review, communication and reporting lines are clearly communicated in the process guides. These expressly state how the individual being reviewed, Department Personnel Committees and Chairpersons are to make and forward evaluations.

## **D 7. Clerical and Staff Support**

Two full-time administrative assistants working in the Department of Art and Design offices take care of the Department's daily business. One oversees scheduling, maintains departmental documents, assists faculty, and is often the first person students come to for help.

Another administrative assistant navigates the University's finance and purchasing regulations to take care of the Department's constant needs for art supplies and equipment. This same administrative assistant also maintains the Department's budgeting, effectively leveraging grants, course fees and other income and allocations.

A part-time Visual Resources librarian makes and maintains visual resources, mostly digital image files, that aid in teaching studio art and art history. This same librarian accounts for a collection of textbooks as well as a historical collection of slides.

The University Gallery has an Assistant Curator who is responsible for framing, cataloging and otherwise caring for works in the University's Permanent Art Collection.

The gallery also has a Communications Coordinator who facilitates visits by schoolchildren, maintains the gallery's website, Facebook and Pinterest pages, and provides related digital content to the Department.

In the Department of Built Environment, home of the Interior Architecture Design program one full-time administrative assistant takes on the roles described in the first two paragraphs above. A student librarian helps faculty to take care of the IAD resources library.

## **D 8. Joint Programs**

Only one Department of Art and Design program is jointly administered—we work with the Bayh College of Education to offer The Art Education program. Please see section II B. for detailed information about this program.

## **E 1 a. Loads**

Guidelines regarding loads are included in sections 310 1.1 of the University Handbook. The Department of Art and Design Faculty Teaching Load Policy is included in the Department of Art and Design Bylaws and Handbook as Appendix A, pp. 30-33. The Department is further guided by the College of Arts and Sciences Statement Regarding Teaching Workload.

### **University Handbook**

310.1.1 Normal Teaching Load. The normal teaching load will be 12 semester credit hours of course work per semester or 24 semester credit hours per academic year (or equivalent).

310.1.1.1 Overload. In emergency situations, full-time tenured or tenure-track faculty members may agree to teach a course or a section of a course in addition to the regular teaching schedule. Pay for such extra teaching responsibility is based upon an established overload teaching pay rate approved by the ISU Board of Trustees and available from the Provost and Vice President for Academic Affairs Office.

310.1.1.2 Per Semester Credit Hour Limit. Teaching assignments shall not exceed 16 semester credit hours per semester or 6 semester credit hours in a summer term. The total summer assignment for a faculty member shall not exceed 12 semester credit hours or equivalent.

310.1.1.3 Release Time. A faculty member may be released from part or all of the teaching load for research or other professional activities. It is the responsibility of the department chairperson and the academic dean to equate such special assignments to the normal teaching load.

### **Department of Art and Design Bylaws and Handbook** **Department of Art and Design Faculty Teaching Load Policy** **Introduction**

The faculty work load reflects the teaching needs of the diverse undergraduate and graduate programs of the Art & Design Department as well as the maintenance of service and scholarship/creative activities that are consistent with the mission of the Department. (Throughout this document a distinction is made between teaching load and work load—the latter refers to the total expectations of faculty including teaching, scholarship/creative production, and service.) Exceptions to the standard teaching load that infringe on the individual's ability to perform adequately in all three areas of responsibility should be only for extreme reasons and temporary (See: NASAD Handbook 2010-2011, 53).

### **Departmental Mission Statement**

The mission of the Department of Art and Design is to promote excellence in the creation, understanding, appreciation of, and education in the visual arts. Through a comprehensive curriculum in studio, graphic design, art education, art history, and art appreciation, students are provided with the essential elements of a visual arts education

in an environment that is responsive, critical and challenging. Along with its primary mission to its students, the Department contributes to the aesthetic and cultural atmosphere of the campus community, region, and state.

### **Standard Work Load for Tenured and Tenure-Track Faculty**

Teaching responsibilities in the College of Arts and Sciences vary considerably in terms of class sizes, course levels and contact hours relative to credit hours. In the Department of Art and Design, in addition to meeting classes, faculty also has responsibility for facilities, equipment maintenance, classroom safety and technology in order to maintain an environment conducive to learning (NASAD Handbook, 55). While faculty members are responsible for meeting these needs during regular class hours, students in Art must also have access to studio facilities at other than scheduled class times and faculty have responsibilities to assure equipment is accessible and in good working order beyond normal class times.

Policies regarding the teaching load of faculty in the Department of Art and Design are described below and reflect the diversity of educational, artistic and administrative responsibilities as well as the relationship of contact to credit hours (NASAD Handbook, 53).

The standard teaching load for all full-time faculty in the College of Arts and Sciences is 4/4 (12 semester hours per semester). For Art/Design faculty this corresponds to 24 contact hours and Art Education and Art History faculty 12 credit hours. (At comparable institutions, the typical teaching load for studio faculty is 18 contact hours per semester.) In the case of all art classes, credit hours do not accurately reflect contact time. Art education faculty, similar to studio faculty, has lab components in the curriculum, and, in addition, site visits involving faculty travel time off-campus. Preparation for art history, studio and art education courses involves locating slides and acquiring visual images not contained in the slide library—a task that normally amounts to a minimum of an hour for the preparation of visual materials for each hour of lecture. The following provisions apply:

1. All courses with an enrollment of 125 or more will count as 6 semester hours.
2. Lower division classes must have a minimum of 15 enrolled students except in the case of studio instruction where the minimum is 10. Reassignment of teaching load may be considered for reasons of creative activity/scholarship, administrative responsibilities, or cases in which contact hours impede upon the ability of a faculty member to perform effectively in all three major workload areas. (In the Art and Design Department, a class may include multiple courses taught by the same instructor at the same time.)
3. Upper division and graduate courses must have a minimum of 10 enrolled students although consideration will be given to the unique aspects of studio instruction.
4. Graduate seminars must have a minimum of 5 enrolled students (NASAD Handbook, “Class Size standards,” 54).
5. Faculty whose course enrollments fall below these minimums will be given the option

to:

- a. Drop the course and be assigned another;
- b. Continue offering the course, but teach an additional course in the current or a future semester as an overload.

6. Faculty may team teach a course within normal course load, first, with the permission of the Department chair and second, when there are at least 10 students enrolled for each faculty member in the teaching team.

7. Classroom responsibilities may be modified for one semester when necessitated by the care of a family member when these modifications are in the best interest of the University's instructional program. This policy does not apply to situations where the use of sick leave is appropriate.

### **Teaching Load Reassignments**

Full-time faculty in Art/Design may request and, upon approval, receive a teaching load reassignment. The reassignment is made in consideration of the faculty member's total workload. The reassigned load is designed to promote excellent teaching as well as enable faculty to maintain a strong and productive commitment to their creative/scholarship and/or service agenda. When considering load reassignments, the Art/Design Department Chairperson has the responsibility to assure teaching loads are equitably distributed, that student and programmatic demands are being met, and that faculty have adequate time to "provide effective instruction, advise and evaluate students, supervise projects, research, and theses, continue professional growth, and participate in service activities" (NASAD Handbook, 53).

### **Criteria and Procedure for Requesting Teaching Load Reassignment.**

Procedurally, faculty will set annual goals for teaching, research and service annually and review these with the Chairperson. Faculty requesting a load reassignment to emphasize research/creative productivity will have demonstrated above average performance in the preceding year (as defined in the Department of Art and Design Annual Evaluation criteria) and will have definitive goals for the coming year's productivity that warrant reassignment consideration. Goals and approvals must be completed in time to assure preparation of the final schedule of classes.

Because faculty work is diverse in the Department of Art and Design, significant goals might include preparing for a scheduled one-person exhibit at a major venue, preparing a monographic manuscript or major article(s) for a referred journal, editing a peer reviewed journal, developing a major design project, serving as a major officer of a regional or national discipline organization, or taking on a major task at the request of the Dean, Provost, or President of the University.

The Chairperson will review all requests and forward his/her recommendations to the Dean for approval.

### **Administrative Load**

Administrative releases are limited to the Department chair (teaching load will be 1/1). All other administrative releases must be approved by the Dean of the College of Arts and Sciences.

### **Instructors and Temporary Faculty**

Instructors (those faculty who are on multi-year contracts) are expected to teach a 15 hours per semester (5/5 course load) or the equivalent. Additionally, full-time temporary faculty (those on a semester or single-year contract) are expected to teach 15 hours (5/5 courses) or the equivalent. Consideration, however, should be given to limiting the teaching load to 4/4 in view of the added responsibilities for maintenance of studios, preparation time, and the 2:1 ratio of contact to credit hours required in studio classes. Faculty members in these categories of employment have no research or service expectations.

### **Overload Policy**

Tenure-track and tenured faculty must teach 4 courses (12 semester hours) to receive overload compensation for teaching a 5th course. Instructors and Temporary faculty must teach 5 courses (15 semester hours) to receive overload compensation for a 6th course. Full-time tenured and tenure-track faculty engaged in overload teaching must continue to fulfill their responsibilities for service and creative/scholarship as well as their normal teaching load.

### **College of Arts and Sciences Statement Regarding Teaching Workload**

Created by Faculty Teaching Load Task Force

May 6, 2011

Faculty have three related areas of responsibility within the university: they conduct and publish research, and create scholarship, public works, or performances in their disciplines; they provide service necessary for the governance and functioning of their department, college, university, and professional organizations and journals/presses; and they teach undergraduate and graduate students. These three areas are related, and they reinforce and inform performance and practice in each of the others. Also, they are not static, but ebb and flow in relation to one another according to a variety of factors, including the needs of their department, school, college, and university, and the awarding of grants and contracts to publish.

In addition, all three have natural times of intense focus, often followed by less attention for a period of reflection or planning. Given these characteristics of faculty

work and the great variation across the CAS, the following general principles should guide more specific department and college decisions.

PRINCIPLE 1: Faculty in the College of Arts and Sciences are expected to, and expect of themselves, commitment to and productivity in scholarship, teaching, and service. A faculty member's teaching load should be of a level that permits that faculty member sufficient time to perform all three activities except in the most extreme and temporary circumstances.

PRINCIPLE 2: Curricular needs of the department, school, college, and university take precedence over time for research or service in any given semester, but it is harmful to students, faculty and the health of the university when insufficient resources are devoted to programs, departments, and schools that result in too little time available for faculty to conduct research and perform service.

PRINCIPLE 3: Scholarly productivity enhances teaching, and indeed is necessary to offer our students access to the latest developments in our respective fields, the kinds of "experiential learning," mentoring and contacts important for their professional and academic success, and the prestige of degree which enhances the university and the degrees our students carry into the world. The production and dissemination of scholarship by its faculty is a critical mark that distinguishes a university from other institutions of higher education. Our expectation to be active scholars is reflected in the College's requirements for promotion (to associate professor) and tenure and for promotion to full professor.

#### RECOMMENDATIONS:

1. Teaching in the many disciplines and departments in the ISU College of Arts and Sciences varies dramatically in terms of class size, contact hours, and the intensity of many courses (e.g., graduate seminars, one-on-one instruction, laboratories, and so forth). Within the broad guidelines established below, and as stated in the ISU Faculty Handbook, Department Chairpersons have primary responsibility for the specific distribution of teaching assignments within their Departments.

2. While the ISU Faculty Handbook states that tenure-track and tenured faculty will teach 12 credit hours per semester, comparison with our peer institutions as well as decades of practice and policy at ISU suggest that the equivalent of a 9-hour teaching load (three classes per semester) is the greatest level of teaching that allows for faculty to devote sufficient time to their other areas of responsibility. For departments within the College of Arts and Sciences, analogous departments at peer institutions normally have a 9-hour teaching load, frequently with fewer students (a

lower Student Credit Hour average) and equal or lesser expectations for scholarly or creative productivity. (See attached materials from peer institutions.) Faculty members who teach an equivalent 3 - 3 load must maintain an active and productive scholarly agenda, as defined and evaluated within their departments.

3. The 3 - 3 equivalent load (9 hours per semester) is best determined by some measure of contact hours, which varies from department to department, rather than simple student credit hour measures. Counting of SCH measures may be useful to compare a department, for example History, to another History department at a peer institution that has a similar mission and faculty policies (such as a graduate program or promotion and tenure requirements). It is not likely to be useful, except in very limited cases, to compare different departments at the same institution.

4. Faculty time reassigned for reasons other than scholarship are justified in some cases. We list below two levels of consideration: (1) College standard and (2) Department recommended. The College Standard reductions reflect primarily situations in which a faculty member takes on administrative tasks, since the normal responsibilities of a faculty member do not include administration. This type of responsibility should always receive reassigned time compensation. These will be reviewed and approved by chairs/directors and the dean, but considered standard across the CAS. The Department Recommended reductions reflect situations in which faculty are going above and beyond in their time commitments to an aspect of their normal work responsibilities, in a way that could hinder their ability to perform effectively in all three areas. The reassigned time for these responsibilities is in recognition of the need for balance and the university's commitment to those tasks and activities. These circumstances will normally be decided at the Department level (and will be based on the mission and nature of each Department) and reviewed and approved by the dean. College Standard: -- Chair of department or director of school: reduction to 1 - 1 teaching load (or 2 courses per academic year). -- Directors of programs that have both research and curricular components (e.g., Interdisciplinary Programs) : generally reduction to 1 - 1 teaching load, but negotiated on case - by - case basis. -- Directors of disciplinary or interdisciplinary programs having either major research or curricular components (e.g., director of undergraduate studies in a single program, director of a research institute, science lab coordinator): level of reduction varies based on size, complexity, available funds (negotiated between faculty member, department chair or school director, and dean). -- Major administrative tasks (e.g., Chair of Institutional Review Board, Chair of the Faculty Senate) : level of reduction varies based on size, complexity, available funds (negotiated between faculty member, department chair or school director, and dean). - - Extraordinary tasks required for the health of the university, college, or department

/school (e.g., taking full responsibility for writing a department's /school's re - accreditation or review document) : level of reduction varies based on size, complexity, available funds (negotiated between faculty member, department chair or school director, and dean). -- Single sections of 125 or more students are counted as two sections. Department Recommended: -- Teaching courses that exceed by a substantial amount the norm in that department /school or best practices in the field. Examples of characteristics suggesting intensity include size of class, quantity of writing, substantial experiential learning, fieldwork, lab sections, graduate seminars, and on - line courses. Many courses that have one or more of these characteristics are part of the University's Foundational Studies Program. -- Supervision of graduate students as chair of a committee or of undergraduate students in programs that offer a senior thesis or creative project option at that level. -- Undergraduate advising, if a faculty member has responsibility for a large portion of a department's advising burden. -- Specific research or creative projects (e.g., to complete a book manuscript to meet a contract deadline or to devote time to crafting a major grant application). -- Specific professional service assignment or responsibility (e.g., editing a peer - reviewed journal).

College of Arts and Sciences  
Statement Regarding Teaching Workload

Created by

Faculty Teaching Load Task Force

May 6, 2011

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Given these characteristics of faculty work and the great variation across the CAS, the following general principles should guide more specific department and college decisions.

PRINCIPLE 1: Faculty in the College of Arts and Sciences are expected to, and expect of themselves, commitment to and productivity in scholarship, teaching, and service. A faculty member's teaching load should be of a level that permits that faculty member sufficient time to perform all three activities except in the most extreme and temporary circumstances.

PRINCIPLE 2: Curricular needs of the department, school, college, and university take precedence over time for research or service in any given semester, but it is harmful to students, faculty and the health of the university when insufficient resources are devoted to programs, departments, and schools that result in too little time available for faculty to conduct research and perform service.

PRINCIPLE 3: Scholarly productivity enhances teaching, and indeed is necessary to offer our students access to the latest developments in our respective fields, the kinds of "experiential learning," mentoring and contacts important for their professional and academic success, and the prestige of degree which enhances the university and the degrees our students carry into the world. The production and dissemination of scholarship by its faculty is a critical mark that distinguishes a university from other institutions of higher education. Our expectation to be active scholars is reflected in the College's requirements for promotion (to associate professor) and tenure and for promotion to full professor.

RECOMMENDATIONS:

1. Teaching in the many disciplines and departments in the ISU College of Arts and Sciences varies dramatically in terms of class size, contact hours, and the intensity of many courses (e.g., graduate seminars, one-on-one instruction, laboratories, and so forth). Within the broad guidelines established below, and as stated in the ISU Faculty Handbook, Department Chairpersons have primary responsibility for the specific distribution of teaching assignments within their Departments.
2. While the ISU Faculty Handbook states that tenure-track and tenured faculty will teach 12 credit hours per semester, comparison with our peer institutions as well as decades of practice and policy at ISU suggest that the equivalent of a 9-hour teaching load (three classes per semester) is the greatest level of teaching that allows for faculty to devote sufficient time to their other areas of responsibility. For departments within the College of Arts and Sciences, analogous departments at peer institutions normally have a 9-hour teaching load, frequently with fewer students (a lower Student Credit Hour average) and equal or lesser expectations for scholarly or creative productivity. (See attached materials from peer institutions.) Faculty members who teach an equivalent 3-3 load must maintain an active and productive scholarly agenda, as defined and evaluated within their departments.

3. The 3-3 equivalent load (9 hours per semester) is best determined by some measure of contact hours, which varies from department to department, rather than simple student credit hour measures. Counting of SCH measures may be useful to compare a department, for example History, to another History department at a peer institution that has a similar mission and faculty policies (such as a graduate program or promotion and tenure requirements). It is not likely to be useful, except in very limited cases, to compare different departments at the same institution.
4. Faculty time reassigned for reasons other than scholarship are justified in some cases. We list below two levels of consideration: (1) College standard and (2) Department recommended.

The College Standard reductions reflect primarily situations in which a faculty member takes on administrative tasks, since the normal responsibilities of a faculty member do not include administration. This type of responsibility should always receive reassigned time compensation. These will be reviewed and approved by chairs/directors and the dean, but considered standard across the CAS.

The Department Recommended reductions reflect situations in which faculty are going above and beyond in their time commitments to an aspect of their normal work responsibilities, in a way that could hinder their ability to perform effectively in all three areas. The reassigned time for these responsibilities is in recognition of the need for balance and the university's commitment to those tasks and activities. These circumstances will normally be decided at the Department level (and will be based on the mission and nature of each Department) and reviewed and approved by the dean.

#### College Standard:

- Chair of department or director of school: reduction to 1-1 teaching load (or 2 courses per academic year).
- Directors of programs that have both research and curricular components (e.g., Interdisciplinary Programs): generally reduction to 1-1 teaching load, but negotiated on case-by-case basis.
- Directors of disciplinary or interdisciplinary programs having either major research or curricular components (e.g., director of undergraduate studies in a single program, director of a research institute, science lab coordinator): level of reduction varies based on size, complexity, available funds (negotiated between faculty member, department chair or school director, and dean).
- Major administrative tasks (e.g., Chair of Institutional Review Board, Chair of the Faculty Senate): level of reduction varies based on size, complexity, available funds (negotiated between faculty member, department chair or school director, and dean).
- Extraordinary tasks required for the health of the university, college, or department/school (e.g., taking full responsibility for writing a department's/school's re-accreditation or review document): level of reduction varies based on size, complexity, available funds (negotiated between faculty member, department chair or school director, and dean).
- Single sections of 125 or more students are counted as two sections.

#### Department Recommended:

- Teaching courses that exceed by a substantial amount the norm in that department/school or best practices in the field. Examples of characteristics suggesting intensity include size of class, quantity of writing, substantial experiential learning, fieldwork, lab sections, graduate seminars, and on-line courses. Many courses that have one or more of these characteristics are part of the University's Foundational Studies Program.
- Supervision of graduate students as chair of a committee or of undergraduate students in programs that offer a senior thesis or creative project option at that level.
- Undergraduate advising, if a faculty member has responsibility for a large portion of a department's advising burden.
- Specific research or creative projects (e.g., to complete a book manuscript to meet a contract deadline or to devote time to crafting a major grant application).
- Specific professional service assignment or responsibility (e.g., editing a peer-reviewed journal)

Submitted by the CAS Teaching Load Taskforce

## **E 1 b. EVALUATION OF TEACHING**

The Department of Art and Design criteria for evaluation and of teaching effectiveness is included in the Department of Art and Design Bylaws and Handbook, pp. 8-9.

### **a. Teaching**

*Satisfactory Teaching* -- A demonstration of satisfactory performance in the classroom is essential for any candidate seeking promotion, tenure or above-average salary consideration in the Department of Art and Design. To qualify for a *Satisfactory* rating, a faculty member applying for tenure and/or promotion to the rank of associate professor must: (1) present a variety of significant evidence which documents teaching effectiveness; (2) receive favorable peer evaluations to be conducted by the Departmental Personnel Committee (such evaluations must be conducted annually, in the case of pre-tenure faculty); (3) receive overall favorable student evaluations, which must be conducted in each class, each semester; and (4) meet the basic instructional expectations of University faculty specified in the *University Handbook* (3-2 to 3-5) and in the *Guidelines for Academic Tenure and Promotion - College of Arts & Sciences*.

Those aspiring to the rank of professor must demonstrate the maturity of their teaching by showing that their instructional contributions are significant and multi-faceted and have developed to a high level, which has been sustained over time. Contributions may include the use of experiential learning activities as well as community engagement consistent with Indiana State University's Mission and the Mission of the Department of Art and Design.

Documentation of *satisfactory teaching*, for the period under consideration may include, but is not limited to, the following:

- Student evaluations.
- Peer evaluation (conducted by Departmental Personnel Committee, advisory to the Chair).
  - (1) class visitation and/or presentation to Departmental Personnel Committee.
  - (2) review of student evaluations.
  - (3) review of letters of recommendation from, for example, Departmental colleagues and students.
  - (4) review of instructional materials.
- Evidence of innovation in teaching.
- New course development.
- Teaching awards.
- Record of being sought after as a visiting lecturer.
- Presentation of a seminar or a workshop in area of professional expertise.
- Course-oriented research.
- Well-organized course syllabi and related instructional materials that challenge the students.
- Upgrading class material and maintaining professional expertise.
- Other pertinent information.

*Unsatisfactory Teaching* -- An *Unsatisfactory* rating means that the candidate has not

fully met performance expectations and/or has not sufficiently documented teaching effectiveness. This judgment may result from the fact that the candidate has not presented enough evidence of high instructional quality and/or has not presented sufficiently compelling evidence. faculty work load reflects the teaching needs of the diverse undergraduate and graduate programs of the Art and Design Department as well as the maintenance of service and scholarship/creative activities that are consistent with the mission of the Department. (Throughout this document a distinction is made between teaching load and work load—the latter refers to the total expectations of faculty including teaching, scholarship/creative production, and service.) Exceptions to the standard teaching load that infringe on the individual's ability to perform adequately in all three areas of responsibility should be only for extreme reasons and temporary

## **E 1 c. FACULTY DEVELOPMENT**

The University includes policies for faculty development, including enrollment in courses, and sabbaticals in the University Handbook, respectively Sections 325 and 335.

### **325 FACULTY ENROLLMENT IN COURSES**

Policy 325 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows:

Section 325.2 on November 1, 2006.

325.1 Limitations on Degree. A member of the faculty above the rank of instructor may not work toward a degree at this University.

325.1.1 Exceptions. Exceptions to this policy may be granted through petition of the Dean of the College of Graduate and Professional Studies.

325.1.2 Tenured Faculty Member. If tenured, a faculty member must resign his/her position upon entering a program leading to an ISU doctoral degree.

325.2 Limitation on Enrollment . A faculty member in a professional college may not enroll in a course in his/her own college. A faculty member in the College of Arts and Sciences may not enroll in a course in his/her own department.

325.2.1 Exceptions. Exceptions require permission of the Provost. An annual report of exceptions will be provided by the Provost to the Executive Committee.

325.2.2 Assigned Duties. Enrollment in graduate courses should not conflict with assigned duties in the University.

325.3 Enrollment in Graduate Courses. A faculty member who desires to take a graduate course at Indiana State University must first confer with the College of Graduate and Professional Studies. Prior approval of the department chairperson, the appropriate academic dean, and the graduate professor scheduled to teach the course are required.

325.4 Limitation on Number of Semester Hours. A faculty member may enroll for no more than twelve (12) semester hours of work during a regular academic year. If a faculty member holds a teaching assignment during a summer term, he/she may enroll in courses but the total activity, teaching and personal course enrollment, may not exceed six (6) hours in any summer term.

325.5 Normal Enrollment and Registration Procedures. Faculty members enrolling in courses at Indiana State University are expected to follow normal enrollment and registration procedures.

### **335 SABBATICAL LEAVES POLICY**

Policy 335 was included in the 2001 University Handbook revision and was substantially amended by the ISU Board of Trustees on

December 3, 2004; Section 335.2.1 amended on December 17, 2011.

335.1 Purpose. Sabbatical leaves are granted to faculty members for the purpose of enhancing professional skills and knowledge to better enable them to contribute to the mission of the University. Leaves may be for professionally-related activities, including but not necessarily limited to, advanced study, scholarly travel, research, writing, creative performance, service, development of new skills, or a combination of these.

335.2 Process for Sabbatical Approval. In making a request for sabbatical leave, the applicant is responsible for explaining how proposed sabbatical activities might enhance professional capabilities, benefit students, and/or accomplish the goals of the University.

335.2.1 Regular Faculty Members. A tenured or tenure-track faculty member is eligible for a sabbatical leave after completion of twelve (12) semesters of full-time service subsequent to the date of appointment or since the end of the previous sabbatical leave.

335.2.1.1 Temporary Service. One year temporary full time service spent on a continuing contract may be applied if, and only if, the temporary service resulted in a regular faculty appointment which is in force immediately prior to the sabbatical.

335.2.2 Request Form. Sabbatical leave requests are made using standard forms supplied by the Academic Affairs Office.

335.2.3 Approvals. A sabbatical is not granted automatically. It must be approved by the Provost and Vice President for Academic Affairs, who considers recommendations from the department and the appropriate college. These recommendations are based on the overall quality and value of the proposed activity (see Procedures for Sabbatical Leave Proposals 335.5).

335.2.4 Reassigned Courses. Courses and other responsibilities regularly assigned to a faculty member on sabbatical leave will ordinarily be reassigned to colleagues in his/her department. If granting the leave requires replacement faculty, this may be a factor in the decision to approve, defer, or deny a sabbatical leave during a particular year.

335.2.5 Delay or Advance of Leave. Because of programmatic reasons related to the smooth functioning of a University and/or financial reasons, a department, college, or the University may request faculty to delay or to advance sabbatical leaves.

335.2.6 Time for Delay. The delay of a leave (as opposed to the denial of a leave) is limited to no more than twelve (12) months, and the time before faculty can apply for a subsequent sabbatical will be calculated from the date of original eligibility. Indiana State University

335.2.7 Report and Presentation. All faculty members granted a sabbatical leave must submit, within one semester of returning from leave, a report to their academic deans (via their chairperson) on activities and accomplishments during the leave. Approvals of subsequent sabbatical requests are contingent upon submission of this report. The chairpersons, deans, and Office of the Provost and Vice President for Academic Affairs must acknowledge to the faculty that the sabbatical leave report has been received. Faculty members may, at the discretion of their department chairpersons, be asked to make a presentation to their department of the activities during the sabbatical leaves.

335.2.8 Commitment by Faculty Member. When granted a sabbatical leave, the faculty member commits to returning to full faculty status employment at Indiana State University for a minimum of the number of semesters spent on the latest sabbatical leave.

335.3 Duration and Payment of Sabbatical Leaves. A sabbatical leave may be for either a fall or spring semester at full pay, or for one (1) academic year (fall and spring semesters) at 60 percent pay. Sabbatical leave for a full calendar year can be granted to those on academic year appointments, with a 60 percent pay calculated separately for the spring and subsequent fall semesters of the leave period. In those cases, the University will provide no summer compensation. A faculty member holding a fiscal year appointment shall be granted special leave for six (6) months at full pay or twelve (12) months at 60 percent of the fiscal year pay. Benefits calculations during a sabbatical leave will be based on the amount of the base appointment salary earned.

335.3.1 Limitation on Leave. A sabbatical leave may not be preceded or followed by any other leave of absence with pay, with rational exceptions, such as medical leave.

335.4 University Leaves Oversight Committee. The University Leaves Oversight Committee makes recommendations to the President of the University regarding appeals by faculty members whose proposals for sabbatical leave are disapproved by the Provost and Vice President for Academic Affairs (see “Procedures for Sabbatical Leave Proposals” 335.5). The committee is composed of eight (8) faculty, three (3) of whom are from the College of Arts and Sciences, and one (1) from each professional college and the library. The members of the committee are elected to staggered three-year terms by the faculty of their respective colleges or the library. Only tenured faculty members are eligible to serve.

335.5 Procedures for Sabbatical Leave Proposals.

335.5.1 Department Review. By September 1, any special needs or priorities of the department, college, or university affecting approval of sabbaticals will be communicated by the appropriate unit head or heads to individual faculty members eligible to apply for sabbatical.

335.5.1.1 Notification to Department. By September 15 of the year prior to the academic or fiscal year during which the requested sabbatical is to begin, an eligible faculty member must notify the department chairperson of the intent to file for a sabbatical leave.

335.5.1.2 Application Deadline. On or before November 5, the actual application for sabbatical leave must be submitted to the department chairperson. Until the application is delivered to the Provost and Vice President for Academic Affairs, a faculty member has the opportunity to withdraw the application.

335.5.1.3 Review and Recommendation by Faculty Governance Committee. Departments are permitted to have a faculty governance approved committee participate in the review process. Following review of a proposal, the committee must present its written recommendation to the applicant and department chair. The recommendation must address the same criteria used by the department chairperson, and accompany the proposal throughout the review process.

335.5.1.4 Review and Recommendation by Department Chairperson. The department chairperson reviews the leave proposal for the following: the overall quality of the proposal, how the proposal contributes to the overall professional development of the applicant, and how the proposal contributes to the mission of the department. After reviewing each proposal, the department chairperson provides each applicant with a written recommendation. If the chairperson has questions about the proposal, he or she should seek clarification from the applicant. The applicant has five (5) working days to respond to the chairperson's recommendation and/or provide additional documentation to strengthen the proposal.

335.5.1.5 Submission to College. By January 10, the department chairperson forwards all proposals and recommendations to the dean for review. Any faculty response is forwarded with the proposal. In addition, the chairperson must indicate the costs and benefits associated with the proposed leave and explain how the responsibilities for each faculty member on leave will be met by the department.

### 335.5.2 College Review.

335.5.2.1 Review and Recommendation by Faculty Governance Committee. Any college is permitted to have a faculty governance approved committee participate in the review process. Following the review of the proposal, the committee must present its written recommendation about a particular proposal to the applicant, the department chair, and the dean of the college. The recommendation must address the same criteria used by the dean and accompany the proposal throughout the remainder of the review process.

335.5.2.2 Review and Recommendation by College Dean. The dean reviews each sabbatical leave proposal forwarded by a department chairperson for the following: the overall quality of the proposal, how the proposal contributes to the overall professional development of the applicant, and how the proposal contributes to the mission of the college. Following the review, the dean provides each applicant and his or her department chairperson with a written recommendation regarding the proposal. The applicant has five (5) working days to respond to the dean's recommendation and/or provide additional documentation to strengthen the proposal. 335.5.2.3 Submission to Provost. By February 1, the dean forwards all proposals, along with faculty responses and recommendations from the department and college, to the Provost.

335.5.3 Provost and Vice President for Academic Affairs Review. The Provost and Vice President for Academic Affairs reviews recommendations accompanying each forwarded proposal and makes a decision concerning approval. In cases of inconsistency among the recommendations from the department chairperson, the dean, and any departmental or college committees, before making a decision the Provost shall consult jointly with the concerned department chairperson and dean. In cases where the recommendations are consistent at the previous steps but the Provost intends to disagree, the Provost shall consult, as above, with those who made the recommendations.

335.5.3.1 Time for Decision. By March 1 the Provost provides each applicant, his or her dean, department chairperson, and the chairperson of the University Leaves Oversight

Committee with a written recommendation and rationale for approval or disapproval of the proposal.

335.5.3.2 Approval of the Board of Trustees. All approvals of sabbatical leaves are contingent upon the final approval of the Board of Trustees of the University.

335.6 Appeals. Any individual who has had his or her proposal disapproved has the right to appeal to the University Leaves Oversight Committee.

335.6.1 Time for Appeal. The faculty member has ten (10) working days to appeal in writing to the University Leaves Oversight Committee chairperson.

335.6.2 Copies of Appeal. Copies of the appeal shall also be provided to the department chairperson, the dean, and the Provost.

335.6.3 Review and Recommendation by University Leaves Oversight Committee. The committee may call on concerned parties to clarify their positions orally or in writing.

335.6.3.1 Time for Recommendation. The University Leaves Oversight Committee will make its recommendation to the President, copying its deliberations to all concerned parties by March 31.

335.6.4 Review and Decision by University President. The President of the University receives all documentation from the chairperson of the University Leaves Oversight Committee concerning appealed sabbatical leave requests. The President may ask for additional clarification from any concerned party.

335.6.4.1 Time for Decision. By April 15, the President will render a final decision in writing with respect to the approval or disapproval of appealed sabbatical leave requests, informing all parties (appellant, department chairperson, dean, and members of the University Leaves Oversight Committee) of his/her decision.

335.6.4.2 No Further Appeals. No further appeals are possible through any internal University process.

## E 2. Faculty Chart

Department of Art and Design faculty are also listed at: <http://indstate.edu/art-design/faculty.htm>

Interior Architecture Design faculty are also listed at: <http://www.indstate.edu/interior/people/>

<b>Name</b>	<b>Year Hired</b>	<b>Rank</b>	<b>Tenure Status</b>	<b>Degrees (Insitutions, Majors, Emphases)</b>
Abas, Soulaf	2012	Adjunct Professor	Non-Tenure Track	M.F.A. Indiana State University, Painting B.F.A. Indiana State University, Painting
Anderson, Sister Alma Mary	1987	Professor	Tenured	M.F.A. Rochester Institute of Technology, Graphic Design, Advanced Certificate in Optical and Videodisc Technology RIT B.F.A. Saint Mary's College (Notre Dame, IN)
Arnold, Steve	2006	Adjunct Professor	Non-Tenure Track	B.Arch., Ball State University
Arrington-Bey, Azizi	2010	Assistant Professor	Tenure Track	M. Arch, Florida A&M University B.S., Florida A&M University, Architecture
Benjamin, Lloyd	2000	President Emeritus, Trustee, Professor	Tenured	Ph.D. University of North Carolina, Art History B.A. Emory University, Art History
Burton, Chester	2008	Full-Time Lecturer	Non-Tenure Track	M.F.A. Indiana State University, Sculpture B.F.A. Atlanta College of Art, Printmaking and Sculpture
Cavanaugh, Alice	2000	Associate Professor	Tenured	Ph.D. University of North Carolina at Chapel Hill, Art History B.A. in Art History, Mount Holyoke College, Art History
Cordray, Sharon	2013	Adjunct Professor	Non-Tenure Track	M.F.A. Indiana State University, Graphic Design, Photography B.F.A. Indiana State University, Graphic Design, Photography B.S. Illinois State University, Education
Enriquez (Kalondy), Kira	2012	Assistant Professor	Tenure Track	M.F.A. Stephen F Austin State University, Ceramics B.F.A. Instituto de Bellas Artes de la Universidad Autónoma de Chihuahua, Ceramics
Ganis, William	2013	Chairperson and Professor	Tenured	Ph.D. Stony Brook University, Art History and Criticism B.A. University of Pittsburgh, Art History, Business, Studio Art
Krueger, Jason	2013	Adjunct Professor	Non-Tenure Track	M.F.A. Indiana State University, Painting B.A. University of Iowa, Studio Art
Lattanzio, Fran	1975	Professor	Tenured	M.F.A. University of Michigan, Photography B.F.A. University of Michigan, Photography

Nichols-Pethick, Nancy	2001	Associate Professor	Tenured	M.F.A. Indiana State University, Painting B.F.A. University of Southern Maine, Drawing
Nyendick, Petra	2012	Director, Community School fo the Arts	Non-Tenure Track	M.F.A. Indiana State University, Painting and Sculpture Major B.F.A. York University, Toronto, Graphic Design & Painting Major
Payne, Andrew	2013	Chairperson and Associate Professor	Tenured	Ph.D. North Carolina State University, Design M. Arch. North Carolina State Universit, Campus Design B.E.D.A.. North Carolina State University. Environmental Design. Architecture
Räcker, Barbara	2011	University Curator	Non-Tenure Track	M.F.A. Louisiana Tech University, Ruston, Painting and Ceramic Sculpture B.F.A. Louisiana Tech University, Ruston, Painting and Drawing
Sterling, Mary	1999	Program Coordinator & Associate Professc	Tenured	M.A., Central Michigan University, Interior Design B.I.D. University of Manitoba, Interior Design
Venable, Bradford	2002	Associate Professor	Tenured	Ph.D. Purdue University, Art Education M. Ed. Art Education, Indiana State University B.A. Art Education
Wilkey, Wanda	2013	Adjunct Professor	Non-Tenure Track	M.F.A. Indiana State University, Photography B.F.A. Indiana State University, Photography
Wong, Sala	2005	Associate Professor	Tenured	M.F.A. University of Maryland (UMBC), Imaging and Digital Arts B.A. University of Western Ontario, Visual and Performing Arts

## **F 1. FACILITIES FOR ART/DESIGN AND RELATED ACTIVITIES**

### **ADMINISTRATIVE OFFICES**

<b>BUILDING</b>	<b>ROOM #</b>	<b>DESCRIPTION</b>	<b>HEGIS</b>	<b>SQ. FT.</b>
FINE ARTS	107	FACULTY OFFICE CHAIRPERSON	310	208
FINE ARTS	104A	ADMIN ASSISTANT OFFICE	310	126
FINE ARTS	108	OFFICE RECEPTION	310	306
FINE ARTS	103	OFFICE WORKROOM	315	156
FINE ARTS	104	OFFICE WORKROOM	315	166
FINE ARTS	105	OFFICE WORKROOM	315	90
FINE ARTS	036	FILE STORAGE	315	290
FINE ARTS	111C	CONFERENCE ROOM	315	600
TECH BLDG	200	DEPARTMENT OF BUILT ENVIRONMENT OFFICE	310	
TECH BLDG	217	CHAIRPERSON OFFICE	310	

### **FACULTY OFFICES**

<b>BUILDING</b>	<b>ROOM #</b>	<b>DESCRIPTION</b>	<b>HEGIS</b>	<b>SQ. FT.</b>
CPFA	102	GALLERY DIRECTOR OFFICE	310	168
ART ANNEX	G-GA	WOOD FACULTY OFFICE	310	96
ART ANNEX	016	CERAMICS STUDIO/OFFICE	310	273
ART ANNEX	017	CERAMICS STUDIO/OFFICE	310	196
ART ANNEX	G-1 (003)	SCULPTURE FACULTY OFFICE	310	540
FINE ARTS	119A	FACULTY OFFICE	310	150
FINE ARTS	125C	FACULTY OFFICE	310	150
FINE ARTS	125D	FACULTY OFFICE	310	150
FINE ARTS	125E	FACULTY OFFICE	310	150
FINE ARTS	125F	FACULTY OFFICE	310	150
FINE ARTS	125H	FACULTY OFFICE	310	150
FINE ARTS	125J	ASSESSMENT DOCUMENTS STORAGE	215	150
FINE ARTS	125K	FACULTY OFFICE	310	150
FINE ARTS	211	FACULTY OFFICE	310	160
FINE ARTS	236	FACULTY OFFICE	310	160
FINE ARTS	237	FACULTY OFFICE	310	156
FAIRBANKS	102	PRINTMAKING FACULTY OFF	310	135
FAIRBANKS	123	PHOTO FACULTY OFFICE	310	184
FAIRBANKS	202	ADVISING OFFICE	310	136
FAIRBANKS	215	PAINTING FACULTY OFFICE	310	152
FINE ARTS	219	FACULTY ASSESSMENT OFFICE	310	222
FAIRBANKS	304	GRADUATE TA OFFICE	310	147
TECH BLDG	215	FACULTY OFFICE	310	
TECH BLDG	216	FACULTY OFFICE	310	

### **GRADUATE STUDIO/OFFICES**

<b>BUILDING</b>	<b>ROOM #</b>	<b>DESCRIPTION</b>	<b>HEGIS</b>	<b>SQ. FT.</b>
ART ANNEX	G-2 (002)	SCULPTURE GRAD STUDIO	310/220	550
ART ANNEX	G-4B ?	WOOD GRADUATE STUDIO	310/220	360
ART ANNEX	G-7	CERAMIC GRADUATE STUDIO	310/220	790
ART ANNEX	G-10	CERAMIC GRADUATE STUDIO	310/220	240
FINE ARTS	218	GA STUDIO OFFICE	310/220	216
FINE ARTS	220	GA STUDIO OFFICE	310/220	208

FAIRBANKS	216	GA STUDIO/OFFICE	310/220	481
FAIRBANKS	220	GA STUDIO/OFFICE	310/220	706
FAIRBANKS	304	GA STUDIO/OFFICE	310/220	147
FAIRBANKS	306	GA STUDIO/OFFICE	310/220	450
FAIRBANKS	308	GA STUDIO OFFICE	310/220	519
FAIRBANKS	310	GA STUDIO OFFICE	310/220	272

### FACULTY STUDIOS

BUILDING	ROOM #	DESCRIPTION	HEGIS	SQ. FT.
ART ANNEX	G-6	NON-CLASS LAB WOOD FACULTY STUDIO	250	500
FAIRBANKS	214	NON-CLASS LAB PHOTO/PAINTING FACULTY STUDIO	250	450

### GENERAL CLASSROOMS

BUILDING	ROOM #	DESCRIPTION	HEGIS	SQ. FT.
HH	009	GENERAL USAGE ROOM PRIORITY ASSIGNED TO ART FOR ART HISTORY	110	791
FINE ARTS	234	GENERAL USAGE ROOM JOINT ASSIGNMENT FOR SHARED USAGE TO ART AND MUSIC	110	1,147

### STUDIO CLASSROOMS

BUILDING	ROOM #	DESCRIPTION	HEGIS	SQ. FT.
ART ANNEX	G-3 (C)	SCULPTURE UNDERGRADUATE STUDIO	210	2,452
ART ANNEX	G-4 (B)	WOOD UNDERGRADUATE	210	2,412
ART ANNEX	G-8 (A)	CERAMIC UNDERGRADUATE STUDIO	210	2,012
FINE ARTS	102	CLASS LAB STUDIO CLASSRM	210	1,160
FINE ARTS	110	CLASS LAB SERIGRAPHY	210	864
FINE ARTS	119	CLASS LAB ART EDUCATION STUDIO	210	1,989
FINE ARTS	202	STUDIO CLASSROOM	210	1,131
FINE ARTS	208	STUDIO CLASSROOM	210	640
FINE ARTS	212	STUDIO CLASSROOM	210	1,053
FAIRBANKS	103	PRINT LAB LITHO	210	917
FAIRBANKS	110	PRINTMAKING PAPERMAKING	210	343
FAIRBANKS	118	PRINTMAKING CLASS LAB	210	1,255
FAIRBANKS	130	PHOTO CLASS LAB	210	1,110
FAIRBANKS	204	CLASS LAB DRAWING	210	1,109
FAIRBANKS	222	CLASS LAB PAINTING	210	808
FAIRBANKS	224	CLASS LAB PAINTING	210	1,109
TECH BLDG	238	INTERIOR ARCHITECTURE DESIGN STUDIO	210	
TECH BLDG	246	INTERIOR ARCHITECTURE DESIGN STUDIO	210	

## EXHIBITION SPACES

BUILDING	ROOM #	DESCRIPTION	HEGIS	SQ. FT.
CPFA	105	MAIN GALLERY	620	1,915
CPFA	107	SMALL GALLERY	620	304
FINE ARTS	111	TURMAN GALLERY	620	1,286
FAIRBANKS	227	STUDENT GALLERY	620	510
CPFA	108	GALLERY KITCHENETTE	625	
CPFA	110	GALLERY STORAGE/RECEIVING	625	
CPFA	111	GALLERY PREPARATION/CLEAN ROOM	625	352
FINE ARTS	111A	TURMAN GALLERY KITCHEN	625	49
FINE ARTS	117	TURMAN GALLERY STORAGE	625	445
TIREY		ART COLLECTION STORAGE	625	2,600

## STUDIO CLASSROOMS SUPPORT FACILITIES

BUILDING	ROOM #	DESCRIPTION	HEGIS	SQ. FT.
ART ANNEX	G-4A	WOOD SPRAY BOOTH	215	96
ART ANNEX	G-6B	STOREROOM	215	64
ART ANNEX	G-5 (005)	WOOD STORAGE	215	480
ART ANNEX	G-9	CERAMICS CLAY MIXING	215	216
ART ANNEX	G-21	CERAMICS STORAGE	215	
ART ANNEX	G-11	CERAMICS KILN ROOM	215	828
ART ANNEX	G-12	GLAZE LAB	215	324
FINE ARTS	118	ART EDUCATION KILN ROOM	215	176
FINE ARTS	205	ART STORAGE	215	95
FINE ARTS	207	ART STORAGE	215	130
FAIRBANKS	113	PRINTMAKING PAPER BEATERS	215	72
FAIRBANKS	119	PRINTMAKING ACID ROOM	215	185
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FAIRBANKS	121	PHOTO LIGHT STUDIO	215	299
FAIRBANKS	124	PHOTO INTERNAL CORRIDOR	215	72
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FINE ARTS	216/217	DESIGN RESOURCE ROOM (SPECIAL CLASS LAB)	220	651
FINE ARTS	239	DIGITAL ARTS LAB	220	138
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## **F 2. INVENTORY OF EQUIPMENT**

<b>EQUIPMENT INVENTORY : DRAWING AREA</b>			
23	Easels	2	Large worktables
20	Drawing Tables	2	Cast Metal Shelves
1	Skeleton	2	Spot/Flood Lights
1	Modeling Platform (detached)	20	Stools

<b>EQUIPMENT INVENTORY : PAINTING AREA</b>			
2	flammable liquid storage cabinets	1	panel saw
38	Easels (30 metal, 8 wood)	1	table saw
9	wooden locker cabinets (3 lockers each)	1	chop saws
35	taborets and rolling palette stands	1	dust collector
1	rolling wooden stand	1	Large folding table
1	large wooden cabinet	1	Pneumatic nail gun
6	wooden painting racks		Assorted small hand tools
4	small wooden cabinets		

<b>EQUIPMENT INVENTORY : PRINTMAKING, PAPERMAKING, SCREENPRINTING</b>			
3	Etching Press-Brand, AM French Tool, Martech	2	Foredom Flexible Shaft Motors—One Handpiece
2	Litho Press-Brand	1	Magnifier Lamp (illuminated)
2	Vandercook Relief Press*	3	Type cases with type
1	Paperbeaters-Clark Holander, McDonald Bast Stamper	1	30 Ton Paper Press
2	Large Paper Moulds-Wove	1	Large Book Press
2	11 X 14 Paper Moulds	1	Hilger Paper Vacuum
3	Forming Vat	1	Hydro Pulper
2	Large Drying Racks 30 X 40	1	Water Distiller
1	Small Drying Rack	1	Anderson Vreeland Flexo Platemaker
2	Sheet Metal Shear	6	Screen Print Tables
50	Litho Stones	1	24 X 30 Portable Light Table
1	Aquatint Box	1	30 X 40 Light Table
6	Large Diameter Inking Rollers	15	Screen print frames
1	Hydraulic Lift for Stones	1	36 X 50 exposure black light box
4	Hot Plates	1	Screen drying cabinet
1	Bench grinder	1	High Pressure Water Compressor
1	Jig Saw	1	Dell Computer
1	Belt Sander	1	Epson 2200 Inkjet Printer
1	Hand Drill	1	Hp Laser Deskjet Printer
1	Mat Cutter		Assortment of Hand Tools & Rollers

<b>EQUIPMENT INVENTORY : GRAPHIC DESIGN AREA</b>	
30 iMac 3.06 GHz Core 2 Duo 4Gb RAM	2 Ricoh Aficio SPC 821DN Laser Printers
13 Mac 2 x 2.26 GHz Quad Core Intel 8Gb RAM	1 HP OfficeJetPro K850
28 Dell and ViewSonic displays	1 HP Color LaserJet 8550 N
2 Microtek ScanMaker 6000	1 Ricoh Aficio AP610N
2 Epson Perfection 4870 Photo	1 Canon iPF8000 42" Plotter
8 PowerPC G5 1.6 GHz 5 Gb RAM	Software licenses for Adobe, Apple, AutoDesk, Corel, etc, for design and modeling/animation

<b>EQUIPMENT INVENTORY : PHOTOGRAPHY AREA</b>	
1 Mulltigraph Auto Exposure Cabinet Model 1480	1 Bienfang Masterpiece 250 Dry Mount Press
2 11 X 14 Zone VI Archival Printwashers	1 Burke & James 8 x 10 view camera w/ lens
1 16 X 20 Zone VI Archival Printwasher	1 Calumet 4 x 5 View Camera w/ lens
2 Doran RC500A Print Dryers	1 Sinar 4 x 5 View Camera w/ lens
1 Delta 1 DC-1 Film Drying Cabinet	1 Samson Model 31 Tripod (for 8x10 vc)
1 Leedal Film Drying Cabinet	1 Yashicamat medium format Camera
3 Thomas Duplex Safelights	1 Wein Flash Meter
1 Beseler 8 X 10 Enlarger	2 Gossen Digipro F Light Meters
1 20 X 24 Beseler Easel	1 Davis and Sandford Tripod
3 Simmons Omega 16 X 20 Easels	1 Linhof Tripod
18 D2 Omega Enlargers	1 Bogen 3047 Tripod
2 Beseler 45 enlargers (1 cold-light, 1 condenser)	3 Smith Victor P900 Tripods
3 Beseler Enlarger 23C II	1 Logan Simplex Plus 750 Mat cutter
24 50 mm Enlarger Lenses	1 Olympus E-500 DSLR Camera with 14-45mm & 40-150mm lenses
5 80 mm Enlarger Lenses	2 Neumade Slide Files
3 135 mm Enlarger Lenses	1 Epson Perfection 4870 Photo Scanner
1 Ohaus Triple Beam Balance Scale	1 Epson Perfection V750 Pro Scanner
1 Bogen Auto-Pole Background System	1 Epson Photo R2880 Printer
1 Cambo Est. Studio Stand	1 Epson Artisan 50 Printer
2 Studio strobes	1 Epson R-280 Printer
1 Light Table	2 Epson Stylus Pro 9600 Printers
Variety of studio lights/reflectors/softboxes	Selection of older 35mm film cameras/lenses
Items listed below are still in the photo area, but are currently not in use. (Enlargers used primarily for parts)	
3 D2 Omega Enlargers	1 Chromega D Dichroic Enlarger

1	20 X 24 Vacuum Easel	1	Chromegatrol
2	Zone VI Cold-light head	1	Toyo 4 X 5 Camera

<b>EQUIPMENT INVENTORY : SCULPTURE METALS AREA</b>			
2	Overhead Bridge Crane System (covering 4,6600 sq. ft.)	2	Metal Furnaces
2	Miller MIG Welder 250 AMP	2	Burn-Out Kilns
1	Miller TIG Welder 250 AMP	1	Pexto Sheet Roller (1/4" capacity)
1	Electric Spot Welder	1	Baileigh Bar Roller
2	Oxygen/Acetylene Torch	1	Pexto Plate Sheer (16 ga. capacity)
1	Powermatic Belt/Disc Sander	1	Sheet Metal Break 6 ft. (16 ga. capacity)
1	Muller	2	Hypertherm Plasma Metal Cutter
1	Hydraulic Pipe Bender	1	Portable Flexible Shaft Tool
1	Portable Sand Blaster	1	Anvil
1	Powermatic Vertical Band Saw	1	RiteHete Wax Pot
2	Gravity Feed Horizontal Band Saw	1	Portable Cement Mixer
1	Powermatic Drill Press		Assortment of Pneumatic Hand Tools
1	Scale		Assortment of Electric Hand Tools
1	Metal Cut-Off Saw		Assortment of Hand Tools
1	PlasmaCam CNC Plasma Cutter (awaiting installation)		Assortment Welding/Bar Clamps
1	6" Metal Bench Sheer		

<b>EQUIPMENT INVENTORY : CERAMICS AREA</b>			
1	Sprung arch downdraft gas kiln, 105 cu ft.	1	Spray Booth
1	Sprung arch downdraft gas kiln, 100 cu ft.	6	Ware rolling Carts
1	Cross Draft Soda gas kiln, 64 cubic ft.	1	Pug Mill
1	Raku car kiln, 20 cubic ft.	7	Motorized Randall Wheels
1	Wood kiln, 90 cubic ft. (inoperable)	1	Pug Randall Kick wheel
1	1 Caternary arch downdraft gas kiln, 35 cubic ft. (inoperable)	8	Brent electric wheels
1	Sprung arch downdraft gas kiln, 56 cubic ft. (inoperable)	1	Soldner clay mixer
1	6 High Fire electric Kilns	2	Hoper or "dough" clay mixers
1	Test Kiln	1	Ball mill
1	Slab roller	1	Extruder
1	OHAUS Triple Beam Balance. 2kg Capacity	1	OHAUS Scale Model # 1119. 20 kg Capacity
1	HANSON Parcel Post Scale Model #1515. 50 pounds capacity	1	HISHIDA Scale Model# MTE-300D 300x1 pound capacity (Norris Scale Co)

<b>EQUIPMENT INVENTORY : SCULPTURE WOOD AREA</b>	
1 Delta Radial Arm Saw	1 Delta Wood Lathe
1 12" – 14 Table Saw	Dust System for Wood Shop Area
1 10" Delta Table Saw	75 Wetzler Bar Clamps
1 20" Powermatic Band Saw	5 Jorgensen Wood Clamps
1 14" Delta Band Saw	9 Bessy Bar Clamps
1 Hegner Jig Saw	Assortment of Pneumatic Hand Tools
1 Powermatic Jig Saw	Assortment of Electric Hand Tools
1 Powermatic Belt/Disc Sander	Assortment of Hand Tools
1 Powermatic Drill Press	1 Dell Computer (Services the Building)
1 Spindle Sander	1 Digital Projector (Services the Building)
1 8" Grizzly Jointer	1 Air Compressor (Services the Building)
1 16" Powermatic Planer	

<b>EQUIPMENT INVENTORY : VISUAL ARTS EDUCATION AREA</b>	
6 Student Work Tables 4' X 5'	31 Plastic Chairs
1 Ceramic Damp Storage Cabinet 2' X 4' X 7'	2 Motorized Amaco Potter's Wheels w/ Stands
1 Paper Cutter 30 X 30"	6 Metal Stools
1 Medium Storage Cabinet 6.4' X 1'	1 4-Roll 3' Paper Dispenser
4 Large Storage Cabinets 6.4' X 2' X 7'	4 Medium Metal Cabinets 1.20' X 3'
1 Light Table 30" X 25"	2 Medium Wood Tables 30" X 5'
1 Wire Drying Rack 18" X 18" X 5'	1 Wood Open Storage Shelf 6' X 1' X 7'
2 Large Draw Tables w/ Flat Storage 6' X 4'	1 Small Drawing Table 30" X 40"
2 Large Counter Tables 10' X 2', w/ lockers	1 Small Counter Table 2' X 2', w/ Lockers
2 Medium Metal Storage Lockers 2' X 2' X 4'	2 Med. Multi-Drawer Metal Cabinets 1 X 30"
5 File Cabinets 4 Drawer	5 Metal Open Storage Shelves 4' X 1' X 7'
1 Large Metal Storage Cabinet 4 X 2 X 7'	1 Large Multi-Drawer Cabinet 2' X 6' X 3'
1 Large Metal Ceramic Drying Cabinet 4' X 2' X 7'	1 Large Ceramic Kiln 30" X 50"
1 Medium Storage Cabinet 30" X 5'	1 Small Enameling Kiln 1' X 1' X 1'
4 Brent Pottery Wheels	4 Wooden Chairs
2 4-Drawer Table-Top Slide Storage Cabinet	1 35mm Slide Table-Top Light Table
2 Medium Trapezoid Student Tables	2 Small Wooden Tables 30" X 40"

<b>EQUIPMENT INVENTORY : DIGITAL ARTS AREA</b>	
7 Marantz Digital Recorders (for sound)	2 Nikon Coolpix Digital Cameras
4 EOS Rebel T3 DSLR Digital Cameras	11 Canon DV Digital Video Camcorders
4 HDC-SD 800 Panasonic Digital Video Camcorder	2 sets of color gels (spotlight filters)
2 Panasonic Projectors	2 BenQ-MP776 Projectors
1 iMac 21.5-inch: 2.7GHz (stop motion station)	1 DragonFrame 3.5 software (stop motion station)1
MacBook	1 ReadyAnimator – animation table
3 Table-top Spotlights with gorillaPod	4 Video Tripods

4 Chroma Key backdrop set with stands	16 Wacom Tablet - Graphite (4"x5")
Please note that Digital Art Area shares Computer Lab equipment and software in FA 212 with Graphic Design area. The above list is in addition to the equipment and software available in FA 212 Computer Lab.	

<b>EQUIPMENT INVENTORY : UNIVERSITY ART GALLERY</b>	
1 Power Mac 5400/180 Computer	1 12 foot ladder
1 Dell Desktop	1 video projector mount
1 Exterior Iomega Zip Drives	2 Flat Dollies (1 small, 1 large)
1 HP Laser Jet Printer 2100	9 foot Rolling Stair/Ladder with Brake Wench Shelf
1 Panasonic Combination VCR	
9 Pair of Bose and wireless (2) bookshelf speakers	1 Panel Moving Cart Red
1 Hand Truck	3 Tool Carts
2 Work Tables	1 Power ShopVac
2 Bookshelves	1 Microwave
4 Two-Drawer Filing Cabinets	8 Wooden Benches (2 in Turman, 1 in Bare Montgomery)
3 Four-drawer filing cabinets	1 Fletcher wall mounted glass/plexi/board cutter
5 Rolling Desk Chairs	1 vacuum cleaner
1 Electronic Printing Calculator	1 Space heater
25 Pedestals of varying sizes	2 Steel Cabinets with Locking Doors
4 Divider Walls 8' X 8'	4 Video projectors (2 HD)
18 Vitrine Tops of varying sizes	1 Compufile Security Cabinet for VCR
2 Platforms of varying sizes	4 Rectangular Banquet Tables (3 six, 1 eight ft)
1 ELSEC Environmental Monitor	2 iPADS (first generation)
1 Light Meter	1 Minolta digital camera
1 8 Foot Ladder	2 Flat screen tv/dvd combos, 26 x 42 inch
3 DVD players (2 NTSC and 1 PAL)	1 Blu-ray player
1 Lenovo Thinkpad	2 Makita Drills (1 cord, 1 battery)
1 40-in. Advantage Mat Cutter	2 Mac Desktops

<b>EQUIPMENT INVENTORY : PERMANENT ART COLLECTION</b>	
1 Dell Desktop	1 Stanley Drill (battery)
1 Mac Laptop	1 Dry Mount Press
2 Mac Desktops	7 4-Drawer File Cabinets
4 Sets of Flat Files	1 Ricoh Copier
1 60-in Mat Cutter	

<b>EQUIPMENT INVENTORY : TURMAN ART GALLERY</b>	
12 Pedestals (most pedestals stored in UAG)	1 Tool Cart
1 Flat Dolly	1 8 foot ladder
1 Vacuum cleaner	2 8 foot rectangular tables
3 Metal Shelves	

<b>EQUIPMENT INVENTORY : IMAGE LIBRARY</b>	
75 Neumade 5-Drawer Slide Cabinets	1 Oak Table 30 X 60 X 30
1 2-Drawer Visuflex DVD File Cabinet	2 Wood Computer Desks 30 X 48
1 Dell Optiplex GX620	1 Metal Computer Desk 27 X 44 X 37
1 Dell Optiplex 780	
1 Dell Optiplex 755	
1 3-Drawer File Cabinet	2 Typewriter Tables
1 FreeAgent 1.5 TB External Drive	2 Bookcases
1 Lacie 500 GB External Drive	
1 Maxtor 250 GB External Drive	
1 Nikon Super Coolscan Slide Scanner	4 Chairs
1 Nikon SF-210 50-slide loader attachment	3 Stools
1 HP Deskjet 960c Printer	5 Oak Bases for Slide Cabinets
2 HP PSC1210 Inkjet Printers	
1 Slide Light Table 40 X 54 X 36	67 Reference Texts
1 Slide Light Table 42 X 30 X 30	Approximately 200,000+ Slides

<b>EQUIPMENT INVENTORY : RESOURCE ROOM</b>	
1 Canon NP6025 Photocopy Machine	1 Paper Cutter
2 Ektagraphic Slide Projectors	3 Chairs
1 Projector Cart	2 Wood Shelving Units
120 Slide Carousels	1 Metal Shelving Unit
1 Olympia Typewriter	1 Bulletin Board 36 X 48
1 2-Drawer File Cabinet	78 Assorted Video Tapes and DVDs
1 Table 24 X 48	400 Reference Texts, Miscellaneous Reference Magazines, Catalogs and Newspapers
1 Computer Desk 30 X 48	

<b>EQUIPMENT INVENTORY : ADMINISTRATIVE OFFICES</b>	
1 Dell Optiplex GX 620 computer	1 Ricoh color laser printer
1 MacBook Pro laptop computer	1 HP laser printer
1 Dell Optiplex 755 computer	1 HP Deskjet 6540 printer
1 Dell Optiplex 990 computer	1 ScanSnap S 1500 scanner
1 Ricoh mp 3352 computer	

<b>EQUIPMENT INVENTORY : INTERIOR ARCHITECTURE DESIGN</b>	
1 Printer/Copier, OCE 7050	1 Printer, Hewlett Packard, Laserjet 5550DTN
3 Lenovo ThinkPad	1 Printer, Canon, IPF 8000S
1 PC, Dell ,Optiplex 960	1 24X36 Light Table
21 PC, Dell, Precision T3400	1 Aficio MP 2851 Scanner/Printer/Copier

### **F 3. Maintenance**

The maintenance of studio equipment is currently supervised by the instructor in charge of each studio in question. Unfortunately, faculty workloads are such that regular preventive maintenance becomes difficult. If equipment becomes outdated or too expensive to repair, requests for new equipment are made and processed through the normal channels--going through the Department of Art and Design's Budget Committee which makes a recommendation to the Chairperson who, in turn, makes a prioritized request to the Dean of the College of Arts and Sciences who approves or rejects the request.

Building maintenance is overseen by ISU Facilities Management. This department takes care of building needs from changing light bulbs and HVAC filters to managing construction. Facilities Management oversees custodial services. Cleaning is performed nightly across the campus—special protocols for studio spaces (such as wet-mopping ceramics spaces) are followed in order to mitigate hazards.

# PRINTMAKING HEALTH & SAFETY

Almost all printmaking materials and tools have the potential to be harmful to one's good health. However, with the proper knowledge of the materials being used and by following proper safety guidelines, art making may proceed without unduly compromising life or limb.

## SUGGESTED READING I & 2

- ***Alternatives for the Artist: A printmaking guide to the safe use of materials***  
This publication details the chemical components of printmaking materials and suggested precautions - PLEASE READ CAREFULLY
- ***Health & Safety in Printmaking: A Manual for Printmakers***  
You will note frequent references to "proper ventilation", "wear appropriate rubber gloves", and "use with respirator." The studio is equipped with proper ventilation in designated areas but individuals are responsible for personal care items such as rubber gloves, respirator, dust masks, ear plugs, etc.
- You will also find information about safety and the arts at the following:  
<http://web.princeton.edu/sites/ehs/artsafety/>  
<http://www.tucsonaz.gov/arthazards/>

## PRESSES & POWER TOOLS

- None of this equipment may be used without first being instructed in its proper use by the instructor.

## HAND TOOLS

- A safe tool is one that is specifically designed for a particular purpose and is properly used & maintained (i.e., sharpened, lubricated, etc.) Periodic demonstrations will illustrate acceptable use of tools at the introduction of new projects.

## ACID ROOM

- This is an area where acids and chemicals of a highly toxic nature are stored and used. All posted precautions MUST BE OBSERVED. Only authorized individuals who have been instructed in safety procedures are allowed in this room. Special gloves, aprons, and goggles are provided for mixing and dispensing chemicals. These must be used in this environment or severe personal injury may result. An emergency shower is strategically placed adjacent to the acid booth in case of major acid splash.

## First Aid

- A first aid kit is mounted on the cabinet over the sink in the main studio to be used in case of a minor physical trauma. ISU HEALTH CENTER and ISU SECURITY phone numbers are posted over each phone.

## HEALTH AND SAFETY INFORMATION - PHOTOGRAPHY

### General Information:

Many photography chemicals have hazards associated with them, especially if they are used improperly. Some people are more susceptible to certain irritants and must take extra precautions. For the most part, the chemicals in general use in the photo area are used in diluted form, and, as such, pose less of a hazard. However, certain steps to protect yourself should be taken at all times. Having basic knowledge about the materials you use is the first step. **Read** the information that is available to you and **use your common sense!** In general, chemicals can be absorbed into the body in three ways: skin contact, inhalation and ingestion.

**Skin Contact:** If you know that you have sensitive skin, or if your skin is very dry or has been irritated in some way (e.g., poison ivy), it is a good idea to take appropriate precautions to avoid problems in this area. The most obvious is the wearing of protective gloves. Inexpensive, thin, vinyl gloves are available from several sources and are sufficient protection from the chemicals. (Thin latex gloves do not provide a chemical barrier.) You should avoid skin contact whenever possible (even if you do not have a problem) by not putting your hands in chemical trays unnecessarily. Prints can be removed from trays with clean tongs, or, if you are not comfortable using tongs, limit your contact to just two fingers. Wash your hands as often as you can. Rinsing chemicals from your hands between prints is fine, but be sure to wash thoroughly before leaving the area.

**Inhalation:** This is a problem primarily when mixing chemicals from stronger, undiluted solutions or when mixing powders into a liquid form. Most of you will not be mixing chemicals from stock solutions, this is primarily the task of lab monitors and/or instructors. The building is equipped with a ventilation system, although for some processes, additional air circulation may be recommended, in particular, when toners are being used. It is recommended that, weather permitting, the window closest to the work area be opened to provide a source of fresh air.

**Ingestion:** Naturally, you don't expect to be eating or drinking the materials you use in the lab (we hope!). However, anytime food or drinks are brought into work areas where open containers of chemicals allow for the evaporation of chemicals into the air, some of these materials will be ingested. Limit foods to clean, chemical-free areas of the studio and always wash your hands before eating.

***Recommendations to reduce health risks  
while working with photographic processes:***

- Avoid skin contact with chemicals, particularly in concentrated form.
- No food or drink in darkroom or around open chemical containers.
- Whenever possible, mix chemicals from liquids rather than powders.
- Close/cover chemical containers when not in use.
- Clean spills immediately – to avoid evaporation into the air.
- Always have a source of running water handy, especially when mixing chemicals.
- Work in well-ventilated areas.
- Know the location of the eyewash and fire extinguisher.
- If you splash something in your eyes, immediately flush with water for 10-15 minutes.
- Use appropriate containers to store chemicals.
- Always work in a well-ventilated area.
- Avoid contact between electrical equipment/cords when working with wet materials.
- Protect clothing, eyes and skin from contact. Wash hands frequently, especially before leaving the lab.
- Avoid use of any flame around chemicals (some are flammable) and other materials, such as backdrop paper, which may burn easily.
- Be aware of hazards and read new information carefully.
  
- Be aware that smokers generally have a lower tolerance for chemicals!
  
- KNOW THE NUMBER FOR PUBLIC SAFETY: \*EXT. 5555\*

ADDED NOTE: Over time, you may find yourself becoming more sensitive to chemical contact. Also, children are more susceptible than adults to toxic substances.

Recommended reading:

“Making Darkrooms Saferooms”  
National Press Photographers Assoc.

“Overexposure – Health Hazards in  
Photography”  
Susan D. Shaw & Monona Rossol

# Ceramics Safety Manual

**Poison Control: 1-800-222-1222**

**For Immediate Attention, please contact ISU POLICE DISPATCH AT  
812-237-5555**

**If the emergency is life threatening call 911, or ask a professor or secretary to call**

Chemicals enter the body through the skin, inhalation and ingestion. Smoking increases the hazards of respiratory reactions.

**Art materials may be:**

Toxic, cause physical injury via breathing (inhalation), eating (ingestion), or by skin contact & absorption

Caustic, may burn you on contact

Irritant, cause skin, eye, mucous membrane inflammation or pain

Flammable, can ignite or be set on fire

Explosive, may explode when exposed to heat, pressure or shock

## **GENERAL PRECAUTIONS:**

Do not eat or drink close to work area (to prevent accidental ingestion).

Familiarize yourself with substances that are hazardous.

Clean hands thoroughly after working using baby oil, soap and water, or a non-toxic hand cleaner such as GoJo.

Keep work area clean and organized.

Ask your doctor if you are taking medication or are pregnant about what precautions you should be taking.

Identify location of fire extinguishers, first aid box and eye wash stations (ask your professor if need be).

Notify your professor about any health condition or medication that may affect you in the classroom.

Material Safety Data Sheets (MSDS) are available to all, located in the main room of the ceramic studio.

## Quick Overview of Hazards

Clay Dust - Silica

Glazes - Silica, lead, cadmium and more

Kiln Firing - Sulfur dioxide, carbon monoxide, fluorides, infrared radiation, burns

## MATERIALS

### CLAY

Clays are minerals composed of hydrated aluminum silicates, often containing large amounts of crystalline silica. Other impurities may include organic matter or sulfur compounds. Sometimes, grog (ground firebrick), sand, talc, vermiculite, perlite, and small amounts of minerals such as barium carbonate and metal oxides, are added to modify clay properties.

Clays can be worked by hand or on the potter's wheel, or cast in a clay slurry into molds.

Clay is made by mixing dry clay with water in clay mixer.

Talc in Clay bodies: Geographical sources of talcs are relevant, for example, New York State talcs are notoriously asbestos-contaminated, while Vermont talcs are not. Pfizer has some fiber-free talcs.

Clays and clay additives in the Art Annex ceramic studio are: Fireclay, Om4 Ball Clay, Gold Art, Silica, Red Art Clay, Custer Feldspar, Grog, Talc and EPK Kaolin. Students may be mixing clay 4-5 times a semester, working in the clay mixing room (room # 9). These clays all have crystalline silica as a component. Crystalline silica may cause scarring of the lung (silicosis) and is carcinogenic. **AVOID INHALATION OF THESE PRODUCTS.**

### PRECAUTIONS

- Clay mixing should always take place inside the Clay Room (room #9).
- When using the clay mixers always wear appropriate NIOSH approved respirator, keep the room closed and turn on the exhaust fan in the room.
- Always turn off mixers and be sure blades are not rotating before opening the lids.
- Never reach for clay while the mixer blades are turning.

- Wear separate work clothes while in the studio. Wash these clothes weekly, and separately from other laundry.
- Avoid contact of clay with broken skin. Use a skin moisturizer.
- To prevent back problems, always lift with knees bent.
- Keep wrists in unflexed position as much as possible to prevent carpal tunnel syndrome. Take frequent work breaks.
- Be careful of the moving parts on kickwheels.
- Recondition clay by cutting still-wet clay into small pieces, letting them air-dry, and soak in water.
- Finish green ware while still wet or damp with a fine sponge instead of sanding when dry.
- To minimize free silica inhalation **Sanding green-ware is not allowed in the studio**. If sanding should occur on bone dry or bisque ware, wear NIOSH approved respirator and work in a room with exhaust and proper ventilation. These may be Clay mixing room #9.
- Wet mop floors and work surfaces daily to minimize dust levels and prevent dry scraps from becoming pulverized and then airborne.

**Do not eat, drink, or smoke in your work space. Do not interchange tools and eating utensils. Scrub hands thoroughly after working.**

## **HAZARDS**

- It is the finest, least visible particles that can hang in the air for hours that are the most dangerous because they are the most easily respirable and because we are less likely to wear a mask when the air seems clear.
- Silicosis, or lung scarring, occurs over time with the inhalation of various clay products. Symptoms of silicosis include: shortness of breath, dry cough, emphysema, and high susceptibility to lung infections such as tuberculosis.
- Silica dust exposure is not hazardous by skin contact or ingestion.
- Chronic inhalation of kaolin is moderately hazardous, and can result in kaolinosis, a disease in which the lungs become mechanically clogged.
- Asbestos is extremely toxic by inhalation and possibly by ingestion. Asbestos inhalation may cause asbestosis, lung cancer, mesothelioma, stomach cancer, and intestinal cancer.
- Sand, perlite, grog, and vermiculite contain free silica and are, therefore, highly toxic by inhalation. Vermiculite is also frequently contaminated with asbestos.
- Hypersensitivity, pneumonia, asthma, or other respiratory problems may occur with exposure to molds growing in wet clay that is being soured or aged in a damp place, in slips that stand for months, or with inhalation of dry aged clay. Molds can cause or exacerbate skin problems and change the workability of clay.

- Throwing on a potter's wheel for long periods of time can result in carpal tunnel syndrome because of the awkward position of the wrists. Pain, numbness and/or pins and needles in the thumb and first three fingers, are common symptoms. Back problems can occur from bending over the potter's wheel for long periods of time.
- Hand contact with wet clay can result in abrasion and dryness of fingertips and hands. Moving parts of kickwheels can cause cuts and abrasions.
- Clay scraps on the floor, bench and other surfaces can dry and pulverize, producing an inhalation hazard due to the presence of free silica. Similarly, reconditioning clay by pulverization and sanding finished green ware, can create very high concentrations of hazardous silica dust.

### **GLAZES**

Glazes used to color or finish clay pieces are a mixture of silica, fluxes and colorants. Common fluxes include barium, lithium, calcium and sodium, and are used to lower the melting point of silica.

The actual colorants, which are an assortment of metal oxides usually account for less than 5% of the glaze by weight.

The use of lead is not allowed in any of the glazes in the Art Annex ceramic studio. Historically, soluble raw lead compounds including red lead, white lead, galena, and litharge were used as fluxes in low-fire glazes. Many cases of lead poisoning were reported in British potters during the ninth century. Lead frits and good housekeeping greatly lowered the number of potters that had been poisoned by these highly toxic lead compounds.

Frits are made of melted minerals and metal compounds that are sintered and ground into powder form. Only leadless frits are allowed in the studio. While lead frits are sometimes assumed to be insoluble and nontoxic, leaching tests with acids have shown that many frits are as soluble as raw lead compounds and, in fact, there have been cases of lead poisoning from both inhalation or ingestion of these.

High fire porcelain and stoneware techniques eliminate the need for lead as a flux. Also, alkali earth or alkaline earth fluxes can be used for low-fire conditions instead of lead.

Alkali earth fluxes include sodium, potassium, and lithium oxides; alkaline earth fluxes include calcium, magnesium, barium, and strontium oxides. Minerals containing these fluxes include certain feldspars, Nepheline Syenite, petalite, bone and plant ashes, whiting, and dolomite.

An assortment of metal oxides or other metal compounds produce particular colors when fired. These are added in such small amounts to the glaze, that they are not usually a great hazard. Luster glazes can contain mercury, arsenic, highly toxic solvents such as aromatic and chlorinated hydrocarbons, and oils such as lavender

oil. The common metals are often resins of gold, platinum, silver, and copper. Some underglazes and overglazes use mineral spirits as the vehicle instead of water.

Glaze components are weighed, sorted and mixed with water. These materials are often in fine powdered form, and result in high dust exposures. Glazes can be dipped, brushed, poured, or sprayed on the ceramic piece.

### **Know what you are using.**

- Call the manufacturer to see if there are any ingredients of concern to you in the commercial glazes, slips, or stains you may be using.
- Read Material Safety Data Sheets, U.S. Dept. of Labor Occupational Health Guidelines, or New Jersey Dept. of Health Hazardous Substance Fact Sheets for detailed information about the hazardous materials that you use.
- DO NOT assume that industrial threshold limits for exposure are safe guidelines.
- Learn distinctions such as: iron oxide is not toxic but iron sulphate is.
- If you cannot find adequate information about a material, assume hazardous potential.
- Know that individual sensitivities to hazardous materials vary tremendously and can be affected by medications and health histories as well as genetics.

### **PRECAUTIONS**

- Use lead-free glazes.
- Glazes containing Barium Carbonate should only be used on non food-ware items.
- Barium-glazed pottery should be labeled as toxic.
- Always wear a NIOSH approved respirator when weighing and mixing powdered chemicals.
- Wet glazes are not an inhalation hazard.
- Good housekeeping procedures and cleanup of spills reduce the risk of inhalation or ingestion of toxic dusts.
- Wet mop spilled powders.
- Gloves should be worn while handling wet or dry glazes.
- Good dilution ventilation or local exhaust ventilation should be available when applying solvent-containing glazes.
- Basic personal hygiene rules should be followed including restricting eating, drinking in the studio, and wearing personal protective equipment such as gloves, and separate work clothes or coveralls.
- Wash hands after work.

- Leftover glazes and glaze scrapings can be homogenized, combined, tested, and used as a glaze.
- Smoking is prohibited in both indoor and outdoor studios.

**Do not eat, drink, or smoke in glazing area. Do not interchange eating and glazing utensils. Scrub your hands thoroughly after glazing.**

## HAZARDS

- Although use of Lead compounds are not allowed to use in the ceramic studio or glazes due to their highly toxicity by inhalation or ingestion; the ceramic student should be informed of the hazards of this material. Symptoms of lead poisoning include: damage to the peripheral nervous system, brain, kidney, or gastrointestinal system, as well as anemia, chromosomal damage, birth defects and miscarriages. Lead-glazed food-ware can leach lead if not fired properly, or if the glaze composition is not correctly adjusted. For example, the addition of copper to lead frits renders a higher solubility of lead in the final fired ware. Acidic drinks and foods such as tomato juice, citric juices, sodas, tea, or coffee, can increase this hazard.
- When commercial bought glazes are labeled as “lead-safe” means that the finished ware, if fired properly, will not release lead into food or drink. The actual glaze is still hazardous to handle and fire and may contain lead.
- Other fluxes such as barium and lithium are also highly toxic by inhalation, but less so than lead.
- Certain colorant compounds of particular metals are known or probable human carcinogens, including: arsenic, beryllium, cadmium, chromium (VI), nickel, and uranium.
- Antimony, barium, cobalt, lead, lithium, manganese, and vanadium colorant compounds are highly toxic by inhalation.
- Antimony, arsenic, chromium, vanadium, and nickel compounds are moderately toxic by skin contact.
- Free silica occurs in many of the clays, plant ash, flint, quartz feldspars, talcs, etc. used in glazes. See the discussion above for the hazards of silica and the disease silicosis. Weighing and mixing glazes can result in the inhalation of these toxic materials.
- Soda ash, potassium carbonate, alkaline feldspars, and fluorspar used in glazes are skin irritants.
- Spray application of glazes is very hazardous because of the potential inhalation of glaze mists.

- Dipping, pouring, and brushing certain glazes may cause skin irritation and accidental ingestion due to careless personal hygiene habits.
- Commercial glazes containing solvents are both flammable and hazardous.

## **FIRING**

Electric kilns and gas-fired kilns are used to heat the pottery to the desired firing temperature.

The fuels for gas kilns produce carbon monoxide and other combustion gases.

Fuel-fired kilns are usually vented from the top through a chimney.

Electric Kilns use heating elements that heat the kiln as electric current passes through the coils. The temperature rises until the kiln is shut off. Firing temperatures can vary from as low as 1,382°F for raku and bisque wares, to as high as 2,372°F for stoneware, and higher for certain porcelains.

The early stages of bisque firing involves the oxidization of organic clay matter, to carbon monoxide and other combustion gases. Sulfur breaks down later producing highly irritating sulfur oxides. Also, nitrates and nitrogen-containing organic matter break down to nitrogen oxides.

Galena, cornish stone, crude feldspars, low grade fire clays, fluorspar, gypsum, lepidolite and cryolite can release toxic gases and fumes during glaze firings.

Carbonates, chlorides, and fluorides are broken down to releasing carbon dioxide, chlorine, and fluorine gases.

### **Touching an element in an electric kiln can be fatal.**

- Never reach into an electric kiln unless all of the switches are turned off.
- Electric kilns that are wired for 3 phase may pass electricity through the elements even when the kiln sitter timer is off. Since no kiln sitters are made for 3 phase wiring, manufacturers adapt them by adding a power relay after the kiln sitter. When the power relay becomes old, the relay may allow electricity to pass through even when the kiln sitter is off. If that is the case, one must turn off the switches to be sure no current is flowing through the elements. Since our power relays started to fail after 5 years, we are changing them every two years.
- As an extra precaution, turn off the kiln at the circuit breaker if you vacuum it or insert any other good conductor into it.

### **Firing of clay materials in electric and gas kilns produces carbon monoxide, formaldehyde, and sulphur dioxide gases.**

- If you fire below the volatilization point for your specific glaze ingredients this may not be a problem. If firing above, a HEPA dust, fume, mist filter might be

necessary for protection. Lead, cadmium, and lustre glazes are particularly volatile at low-medium firing ranges.

- Copper, chrome, and tin glazes are volatile in high-firing ranges.

**The intense heat and infrared radiation from all kiln firings can damage your eyes.**

- Wear welders goggles when looking in the kiln spy holes.

**Use of any studio equipment can be hazardous if not operated properly.**

- Receive proper instructions and permissions before operating. Never operate equipment if taking any medication, drugs, or alcohol that could impair your judgment.

**Use of motorized grinders can be very hazardous.**

- Use eye protector goggles, protective gloves, and a HEPA filter mask when grinding.

## **PRECAUTIONS**

- Infrared goggles or hand-held welding shields should be worn when looking into the operating kiln. Shade number from 1.7 to 3.0 is recommended, but a darker shade may be required if spots appear in front of one's eyes after looking away from the kiln.
- Do not use lead compounds at stoneware temperatures since the lead will vaporize. Lead is not allowed to use in the studio. Special permission from the instructor is required.
- Lumber, paper, solvents, or other combustible and flammable materials should not be stored inside the studio and the indoor kiln room.
- Solvents and other flammable materials must be stored inside the flammable cabinet in room # 7.
- Always check that the kiln has shut off.
- If gas leaks are suspected (e.g. gas odor): shut off gas at the source; shut off power to the kiln room at the circuit breaker; and call Public Safety (x5555).

## **HAZARDS**

- Many metal fumes generated at high temperatures are highly toxic by inhalation.

- Sulfurs and Chlorine gasses are present during bisque firing, always fire in a well ventilated area. Mop floors regularly to avoid any build up of hazardous materials on floors.
- Since lead vaporizes at a relatively low temperature, it is especially hazardous.
- Carbon monoxide from fuel-fired kilns or the combustion of organic matter in clays is highly toxic by inhalation and can cause oxygen starvation. One symptom of carbon monoxide poisoning is an intense frontal headache, un-relievable by analgesics.
- Hot kilns produce infrared radiation, which is hazardous to the eyes. There have been reports of cataracts, from years of looking inside the hot kilns.
- Heat generated by the kiln can cause thermal burns.
- Heat produced by even small electric kilns can cause fires in the presence of combustible materials or flammable liquids.
- If an electric kiln fails to shut off, the heating elements melt which can cause fires. Gas kilns also generate a lot of heat, and room temperatures often exceed 100°F.
- While most glaze firings refer to firing a glaze-coated pot in the kiln, special processes sometimes are used. Salt glazing and raku firing are two examples.

## **LEACHING**

General information on Leaching: There is a real concern about lead leaching into food and drink from pottery fired with lead glazes. Both the US Food and Drug Administration (FDA) and the Canadian Consumer and Corporate Affairs have regulated how much lead can leach from food ware into food and drink. Acidic liquids are of particular concern. Similarly, continual microwave reheating, (e.g. a coffee mug at work) can yield greater leaching of lead glazes. Many cases of lead poisoning, and even some fatalities, have occurred from the leaching of lead from lead-glazed pottery.

While commercial ceramics companies routinely test their ware for lead leaching, craft potters do not have the same quality control as does the ceramics industry, and lead leaching is more of a problem.

According to United States regulation, ceramic ware that does not pass the lead leaching tests must have a permanent fired decal stating:

**NOT FOR FOOD USE - MAY POISON  
FOR DECORATIVE PURPOSES ONLY**

A hole can be drilled in the pottery so it cannot be used for liquids or food. Preferably, do not use lead glazes, especially for food and drink vessels.

Other metals can leach into food and drink:

Cadmium is the single metal besides lead presently regulated in the United States and Canada. However, other possible toxic metals in glazes can leach.

Barium has been seen in some tests to leach in hazardous amounts from certain glaze formulations. If a barium glaze, or other glaze, changes color from contact with food, do not use the vessel for food. Try and use only glazes with calcium, magnesium, potassium, and sodium fluxes and minimize the amounts of toxic metal colorants.

### **Other Resources**

*The Artist's Complete Health and Safety Guide*, Monona Rossol, Allworth Press, NY

*Health Hazards Manual for Artists*, Michael McCann, The Lyons Press, NY

*Making Art Safely*, Merle Sanforfer, Deborah Curtiss and Jack Snyder, Van Nostrand Reinhold, NY

# Ceramic Studio

Evacuation Route  
Fire Alarm

**(A) Kiln Room**  
ADD MASK WHEN VACUUMING / BRICKING UP KILN DOORS

Gloves when firing  
Glasses when firing

Gas Area  
CAUTION HOT

FIRE EXTINGUISHER

**(B) Glaze Room**

Gloves  
Mask

**(C) Clay Room**

Soft Mask  
Glasses

**(D) Kiln Outdoor Area**  
PROTECTIVE GEAR WHEN FIRING Raku, Wood or Soda (MASK, GLOVES, APRON)

Mask when firing  
Gloves when firing  
Gas Area  
CAUTION HOT

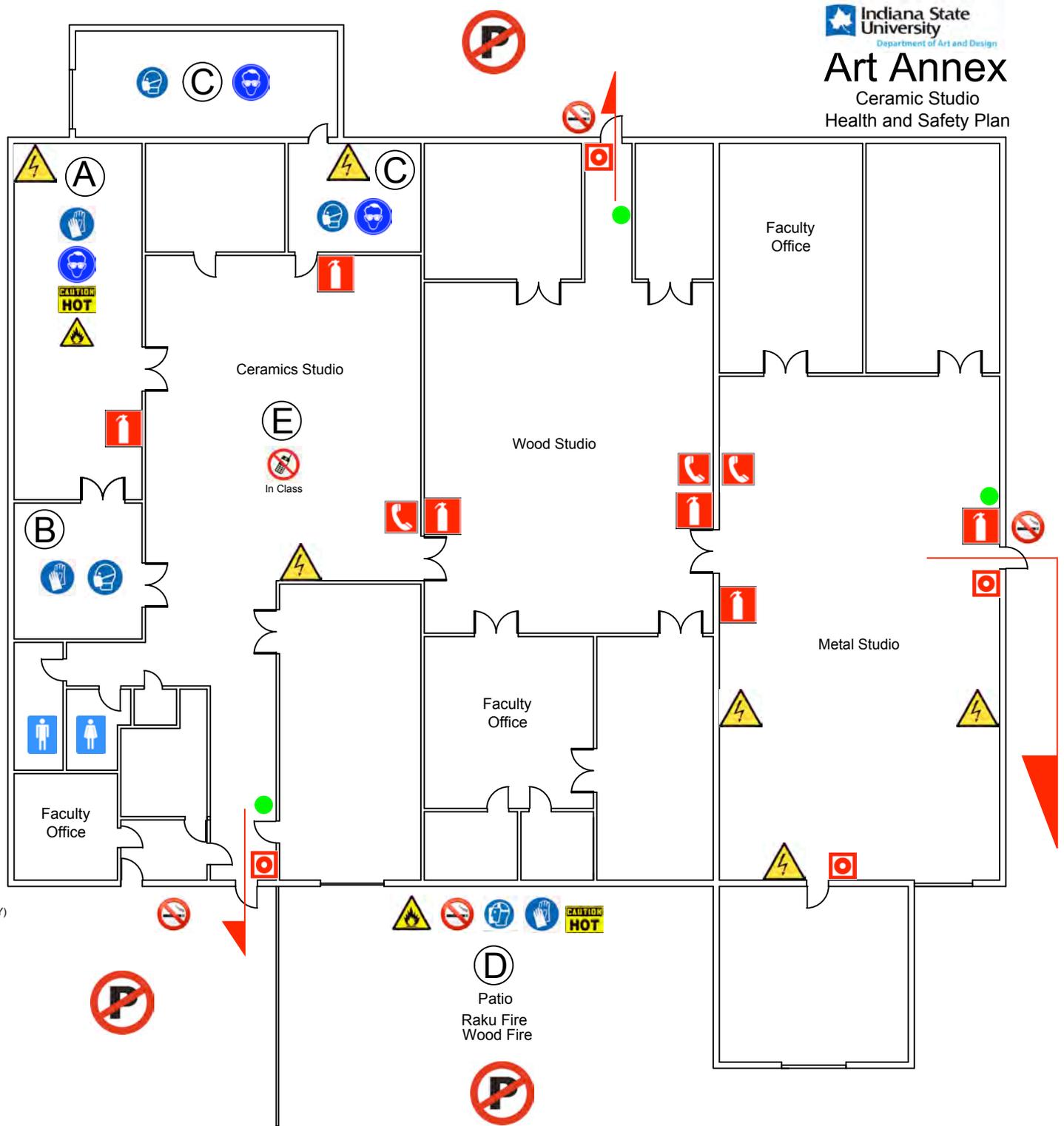
No Smoke (see ISU CAMPUS TOBACCO POLICY)

**(E) Class Room**

No Cell Phone in class  
Emergency Phone

**(E) Misc**

No Parking



# Sculpture – Fall 2013

## Woodshop General Safety Test

Instructor: Chester Burton

Name \_\_\_\_\_ Date \_\_\_\_\_

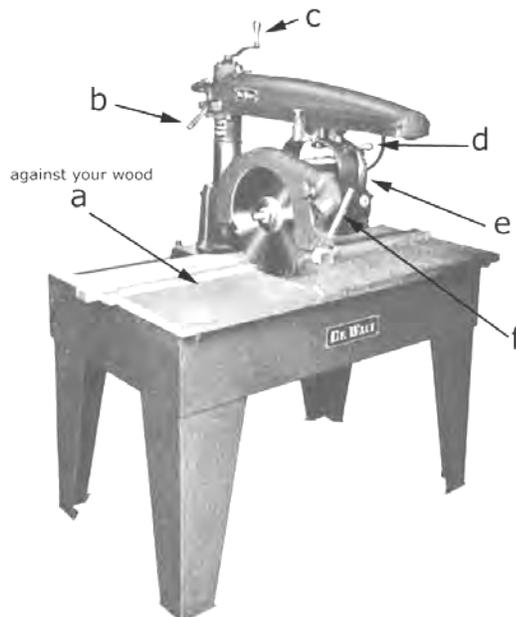
1. You are **required** to wear what single piece of safety equipment while you are using the machines in the woodshop? It is the same item you should always be wearing when you are in the Wood Studio or Metals Studio.
  - a) hearing protection
  - b) a hair net
  - c) safety glasses
  - d) steel-toed shoes
  - e) a respirator
  
2. It is **recommended** that you wear which of the following items when using the machines in the woodshop? Mark as many, or as few, as apply.
  - a) prayer beads
  - b) hearing protection
  - c) Spandex
  - d) A respirator
  - e) sensible work shoes
  
3. If you have long hair and are about to use a piece of power equipment, you should do which of the following?
  - a) keep it pulled back or done up and out of the way
  - b) allow it to hang loose so you're comfortable
  - c) neither A nor B. The state of your hair is a fashion consideration only.
  
4. If you are wearing long sleeves and are about to use a piece of power equipment you should do which of the following?
  - a) allow them to dangle loose and unbuttoned so you are comfortable
  - b) roll them up snugly, or button them about your wrists
  - c) neither A nor B. The state of your sleeves is a fashion consideration only.
  
5. When using a piece of power equipment you should do which of the following?
  - a) Remove all jewelry from hands and wrists, including loose and dangling jewelry such as necklaces.
  - b) Keep all your jewelry on your hands and wrists and neck because you look prettier cutting wood that way.
  - c) Wearing jewelry has no impact on your safety when using power equipment.
  
6. If you don't know how to use a piece of equipment safely, you should do which of the following?
  - a) Plow on ahead and run the risk of injury to yourself, those around you, your project, and/or the machinery.
  - b) Stop what you are about to do and ask the instructor for assistance.
  - c) Ask the person beside you, and trust that he/she knows more than you do.

7. **YOU MAY NOT** do which of the following in the Art Annex.
- Get paint of any kind on the floor of the building or the drives and walks surrounding the building
  - Get glue, paint, or other finishing material on the carpeted Sanding Table
  - Mix, sand, carve, or otherwise use Plaster in the Woodshop.
  - All of the above
8. Warped, cupped, or otherwise twisted wood may be cut on any of the shop **saws** and poses no unusual safety issues or considerations.
- True
  - False
9. You should think twice (and probably consult the instructor) before attempting to run which of the following materials through any of the machines in the woodshop? Mark as many or as few as apply.
- wood that is old, weathered, and covered in mud
  - wood that is covered in plaster
  - any material that is **not** wood
  - wood that has been previously used, and is potentially hiding nails or other metal debris
  - wood that is twisted
  - wood that is cupped
  - wood that is irregular in shape and has no straight side
  - wood that is warped and will not lay flat against the table
  - all of the above
10. Of the following materials, which is acceptable to cut with the machinery in the woodshop? Mark as many or as few as apply?
- glass
  - concrete
  - steel
  - clean dry wood
  - drywall or plaster board
  - ceramic
11. If there is a problem of any kind when cutting your wood, it always acceptable to let go of the wood and hope that nothing bad happens.
- True
  - False
12. The sounds the saws make when you are cutting can alert you to possible problems about the cut.
- False
  - True
13. If you have a bind during a cut or other problem that prevents you from safely finishing your cut, you should do which of the following?
- While controlling the wood, call out for assistance.
  - While continuing to control the wood, turn off the machine.
  - If controlling the wood takes both hands, have someone else turn off the machine.
  - After the machine has stopped, consult with the instructor about why there was a problem.
  - All of the above

14. A \_\_\_\_\_ cut is a cut made with the grain of the wood.
15. A \_\_\_\_\_ cut is a cut made across the grain of the wood.
16. Horseplay is always advisable in a shop where people are using industrial saws.
- True
  - False
17. It is a bad idea to distract, talk to, or surprise someone who is using a piece of power equipment because such behavior could harm them or those around them.
- False
  - True
18. The speed at which you push the material through a saw or draw the saw through the material has a definite impact on the quality of the cut and the safety of the operator. Cuts should be made smoothly and allow for the blade's safe removal of the material being cut.
- True
  - False

### Radial Arm Saw:

19. While the Radial Arm Saw may be used for a variety of cuts, which cut is **most** appropriate or recommended?
- dado
  - crosscut
  - rip
20. The Radial Arm Saw is also capable of a type of cut that is not recommended in this shop?
- rip
  - crosscut
  - mortise
21. As it is pictured, which two letters represent the correct hand positions for an operator of a Radial Arm Saw?



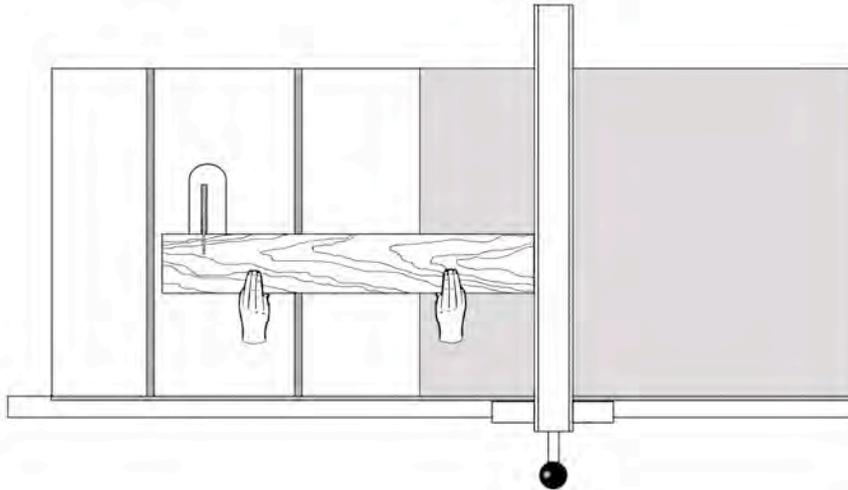
22. As it is pictured on the previous page, which handle raises and lowers the blade?
23. In general, the blade of the Radial Arm Saw may be raised as high as necessary above the saw table surface **for the given cut**, but the blade should never be lowered more than ¼ inch below the saw table surface.
- a) False
  - b) True
24. When using the Radial Arm Saw you **should** do which of the following? Mark as few or as many as apply.
- a) Keep your wood pressed securely against the saw fence.
  - b) Keep your wood held flat against the table.
  - c) Don't bother holding the wood because the moving blade will keep it against the fence.
  - d) Place your hand so that it is in the path of the blade.
  - e) All of the above

## Table Saw:

25. It is considered acceptable to use the Table Saw without the aid of either the Fence or the Miter Guide.
- a) True
  - b) False
26. On the Table Saw you **must** be using either the Fence **or** the Miter Guide to safely cut your work piece.
- a) False
  - b) True
27. It is a good idea to use both the Fence **and** the Miter Guide at the same time when using the Table Saw.
- a) True
  - b) False
28. When using the Table Saw, you should always have at least one hand or push-stick on the work piece at all times.
- a) False
  - b) True
29. When using the Table Saw, the work piece must be pushed completely clear of the blade before removing your hands or push-sticks.
- a) True
  - b) False

30. When using the Table Saw with the fence, the potential for harm and kickback is almost always going to be with \_\_\_\_\_, and so you should concentrate more on controlling this piece of material through the cut and clear of blade.
- a) the piece to the outside of the blade
  - b) the piece between the blade and the fence
  - c) the scrap you just cleared away and threw in the trash
31. When using the Table Saw, push-sticks are almost always the best choice. Exceptions may be made when the work piece is large, flat, and if your hands can be a safe distance from the blade during the cut and/or give you better control.
- a) False
  - b) True
32. When using the Table Saw, you should stand directly behind the material you are cutting.
- a) False
  - b) True
33. The Fence on the Table Saw is generally used for which kind of cut?
- a) rip
  - b) crosscut
  - c) miter
34. The Table Saw blade should be \_\_\_\_\_ higher than the thickness of the wood.
- a) no
  - b) from  $\frac{1}{4}$  inch to  $\frac{1}{2}$  inch
  - c) from  $\frac{1}{2}$  inch to 1 inch
  - d) at least 2 inches
35. When using the Table Saw, freehand cuts (cuts without the use of a fence or miter-guide) are incredibly DANGEROUS, and are forbidden!
- a) True
  - b) False
36. You must always keep your work material fully supported when using the Table Saw. This means that the wood should be flat against the table and securely pressed against either the fence **or** the miter-guide depending upon the cut.
- a) False
  - b) True

37. The following picture illustrates a cut being attempted on the Table Saw. What, if anything, is wrong with this cut? Mark as many or as few as apply.



- a) There is nothing wrong with this cut. It is proper and safe.
- b) This cut is dangerous! It is a crosscut, and it should be made using the miter-guide, not the fence!
- c) This cut is wrong and dangerous because there is too little material against the fence to compensate for the width of the board. It will be difficult to control. It will rack easily and is likely to kick back. Don't do this!
- d) The cut is obviously dangerous because the operator's hands have already been severed in mid cut. Yikes!

## Band Saw:

38. What does it mean if you hear and/or see the guide bearings of the Band Saw beginning to spin rapidly?
- a) The blade is about to come off the wheels.
  - b) The blade is dull.
  - c) The operator is turning the wood too quickly and tightly, causing the blade to rub against the guide.
  - d) The saw needs maintenance.
39. The blade guide of the Band Saw should be \_\_\_\_\_ higher than the material to be cut.
- a) 1 inch
  - b) 2 inches
  - c) any amount
  - d) as close as possible, but no more than a  $\frac{1}{4}$  inch
40. Should a Band Saw blade break during use (and that is when it usually happens), what should you do? Mark all that apply.
- a) Turn the machine off.
  - b) Step away from the machine.
  - c) Attempt to stop the damaged blade from flailing about by grabbing it with your hands.
  - d) Notify the instructor, who is probably already on his/her way across the room to you.
  - e) None of the above

41. Backing out of a Band Saw cut is **not** recommended for which of the following reasons?
- a) It's just too difficult to do.
  - b) You might ruin your cut.
  - c) The wood might bind as it is cut, and backing out runs the risk of pulling the blade off the wheels.
42. All work run through the Band Saw must be fully supported against the table in order to avoid potential accidents.
- a) True
  - b) False
43. Awkward shapes of wood that cannot rest on saw table with at least 2 stable points should not be cut on the Band Saw.
- a) False
  - b) True
44. It is a good idea to put your hands as close to the Band Saw blade as possible.
- a) True
  - b) False
45. \_\_\_\_\_ cuts are a series of straight cuts made to help relieve the binding of the blade that may be caused when cutting a tight curve.

## Jointer:

46. Jointers are designed to cut end-grain.
- a) False
  - b) True
47. Having loose shirtsleeves, dangling jewelry and long undone hair is recommended when using the Jointer.
- a) True
  - b) False
48. It is a very bad idea to attempt to use the Jointer with material that is small or thin because you will have a difficult time controlling the work piece, and your hands may pass too near the cutting blades.
- a) False
  - b) True
49. In some cases, push-sticks or push-pads may be used with a Jointer in order to gain better control of the work piece and increase the safety of the cut.
- a) True
  - b) False
50. Jointers are designed to cut wood with the grain, and any attempt to cut the wood against the grain would be a **mistake** and completely unsafe.
- a) False
  - b) True
51. In the ISU Woodshop you should feel free to adjust the height of the Jointer's "in-feed" table.
- a) False
  - b) True

52. The Jointer “in-feed” table (the end at which you stand to correctly feed the wood through the machine) almost universally dictates that the Joiner fence will be to your right. If the Joiner fence is on your left, you are about to feed the wood through the machine backwards and you should not do this.
- a) True
  - b) False

## **Drill Press:**

53. When using the Drill Press, it is a good idea to clamp all small or awkward work pieces before drilling.
- a) True
  - b) False
54. Should your work piece get away from you while you are using the Drill Press, you should do which of the following?
- a) Attempt to stop and control the spinning work piece by grabbing it with your hands.
  - b) Press the Stop button if possible and move quickly away from the machine.
55. In general, it is a good idea to clamp all work materials securely when using the Drill Press.
- a) False
  - b) True
57. The Drill Press may be adjusted for the speed of the drill bit and the material being drilled. You should feel free to make this adjustment yourself without consulting the instructor.
- a) True
  - b) False
58. The part of the Drill Press that you tighten to hold the drill bit is called the \_\_\_\_\_.

## **Planer:**

59. If your wood binds in the Planer and does not move, you should bend over and look into the machine, while it is still running, to see if you can see the problem.
- a) False
  - b) True
60. If your wood binds in the Planer and does not move, you should lift the chip breaker handle and push your wood firmly to help engage the feed rollers.
- a) True
  - b) False
61. If your wood binds in the Planer and does not move, and you have attempted to release the bind by lifting the chip breaker handle but still the wood is bound; you should do which of the following?
- a) Turn the machine off.
  - b) If necessary, move out from the path of the wood.
  - c) Allow the machine to come to a complete stop before making any further adjustments.
  - d) Get assistance from the instructor as to the problem.
  - e) All of the above

62. It is advisable to stand directly behind the work piece you are feeding into the planer.
- a) False
  - b) True
63. Planer and Joiners are designed to cut \_\_\_\_\_?
- a) against the grain of the wood
  - b) the end grain of the wood
  - c) with the grain of the wood
64. If you attempted to use the Planer or Joiner to cut \_\_\_\_\_ or \_\_\_\_\_, you would run the risk of serious personal injury as well as damaging your work piece or the machine. You should not do either!
- a) against the grain of the wood
  - b) the end grain of the wood
  - c) with the grain of the wood
65. NO material shorter than 14 inches should be fed into the Planer.
- a) True
  - b) False
66. In almost every problem situation involving the Planer, where there is a question about what to do, it is best to turn the machine off, move away, and ask the instructor for assistance.
- a) False
  - b) True
67. If the sound of the Planer's cut is loud and grinding, you have probably done what.
- a) Set the thickness of the cut to a dimension larger than the thickness of the wood, and you should immediately turn the Planer off and readjust it.
  - b) Set the thickness of the cut to a dimension smaller than the thickness of the wood, and you should immediately turn the Planer off and readjust it.
  - c) Set the thickness of the cut to a dimension excessively smaller than the thickness of the wood, and you should immediately turn the Planer off and readjust it.
  - d) Nothing wrong, and will just need to push harder on your wood to get it through the machine.

## **Spindle Sander:**

68. When using the Spindle Sander, the throat plates are optional.
- a) True
  - b) False
69. When using the Spindle Sander, you almost always want to feed your wood into the spin of the spindle.
- a) False
  - b) True
70. All materials being sanded with the Spindle Sander should be fully supported and remain flat against the table.
- a) True
  - b) False
71. If you are sanding the interior of your object, it is a safe practice to remove your work piece from the spindle while it is still spinning and definitely before it stops.
- a) False
  - b) True

72. How many 16ths are there in 1 inch?

- a) 24
- b) 17
- c) 16
- d) 6

73. Measure the following lines and write the measurement beside each. Do so to the nearest 1/16 of an inch. You did remember to get your tape measure and/or adjustable square, right?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

74. Which of the following saws is best suited for a rip cut?

- a) Radial Arm Saw
- b) Back Saw
- c) Coping Saw
- d) Table Saw

75. Which of the following saws is best suited for a crosscut cut?

- a) Coping Saw
- b) Jig Saw
- c) Radial Arm Saw
- d) Table Saw

76. It is considered reasonable to walk away from any running piece of power equipment.

- a) False
- b) True
- c)

77. The motto of the Art Annex Woodshop for this Semester is, "There is no such thing as a stupid question".

- a) True
- b) False

78. By correctly answering the questions on this test, you agree that you are well versed with the **general** safety rules and procedures necessary for the safe use of the machinery in the Art Annex Woodshop.

- a) False
- b) True

# Intro Sculpture – Spring 2014

## Safety Quiz #1

1. Name \_\_\_\_\_
2. Which of the following pieces of safety equipment are you *required* to wear when standing, working, or just socializing in the metal working area? Select as many as apply.
  - a. safety helmet
  - b. suspenders
  - c. fully enclosed work shoes
  - d. safety glasses
  - e. full face respirator
  - f. an iPod
3. The MIG welder is going to be the welder that you use most this semester. The acronym MIG stands for \_\_\_\_\_
4. You are not to work alone in the studio when using any of the power equipment and must sign in with another student.
  - a. True
  - b. False
5. Another welder available to you is the TIG welder. The acronym TIG stands for \_\_\_\_\_
6. You should feel free to let other students and the custodian clean up your slag and mess after a good or bad day's work.
  - a. True
  - b. False
7. You should always feel free to wear shorts and open-toed shoes and sandals when working in the metals area.
  - a. True
  - b. False
8. When in doubt, stop what you are doing and get help or guidance from the instructor. There are NO stupid questions.
  - a. True
  - b. False

9. If the instructor has not approved you to use a tool or piece of equipment, you should do which of the following?
- a. Just plunge right in and start working. Your self-motivation will more than make up for the damage and potential hazards you are about to create.
  - b. Ask the student standing closest to you if he or she will instruct you on the safe usage of the tool.
  - c. Do not even breathe on the tool or piece of equipment until you get proper guidance and/or approval from the instructor.
10. The arc from a welder gives off spatter and harmful UV light. Which of the following should you do to avoid damaging your skin and /or eyes?
- a. Always wear welder's gloves to prevent burns from hot steel and stray spatter.
  - b. Always wear full sleeves to prevent burns from hot metal and spatter, as well as skin irritation associated with UV radiation.
  - c. Have no fear; spatter and UV pose no real potential for harm.
  - d. Always wear a full face helmet with a lens shaded dark enough to protect your eyes from the blinding light of the welder's arc.
  - e. A,B, & D
11. Which of the following is permitted when you make a quick weld or tack weld?
- a. You can leave your helmet up and just close your eyes.
  - b. You can leave your helmet up and just turn your head.
  - c. Both a and b.
  - d. You must always have a helmet and lens shade between you and the arc regardless of how quick or small the weld will be.
  - e. You can look right at the weld and arc since it will not last long.
12. While there are several common shield gases used for MIG welding, we currently use which gas from the following list?
- a. Carbon Dioxide
  - b. A mix of Carbon Dioxide and Argon
  - c. Helium
  - d. Carbon Monoxide
  - e. A mix of Carbon Monoxide and Helium

13. The shield gas is performing what function when welding?

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14. When using either the MIG or TIG welder you should always be certain that the shield gas tank is turned "ON" before beginning to weld.
- True
  - False
15. Welding without shield gas is actually OK because the welds will still be usable and doing so saves on the gas usage.
- True
  - False
16. You can generally tell if you are welding without shield gas by the way the final weld looks and by the sound the welder is making as you weld.
- True
  - False
17. If you have problems with the way your finished welds look, you should adjust the gauges on the gas cylinder until the welds improve.
- True
  - False
18. You are never to adjust the gauges on the welder's gas cylinders without the instructor's guidance or permission.
- True
  - False
19. Wire feed and voltage settings allow you to adjust the MIG welder for different thicknesses and types of metal. There are two other variables on the MIG welder chart inside the lid of each welder that will help you determine a good general setting for the MIG. Select these last two from the list.
- feed wire diameter
  - shield gas pressure
  - shield gas type
  - barometric pressure
  - length of the weld
20. Both MIG welders are currently set up to use a specific wire diameter. Please choose this wire diameter from the list.
- .040"
  - .340"
  - .035"
  - 3.50"

21. The torches on the Plasma cutter and all of the welders double as a very effective hammers. You should feel free to pound on your steel with any of these if a hammer is not readily available.
- True
  - False
22. You can tell if there is air pressure to the plasma cutter by looking at the valve handle on the compressed air line. Which of the following means that the air is ON?
- The handle is "in-line" with the air line.
  - The handle is "at a right angle" to the air line.
23. You can only cut steel with the Plasma cutter, because the Plasma cutter is useless on anything else, including hands and fingers.
- True
  - False
24. There are specific tables designated as cutting tables, and to use any other tables for cutting with the Plasma cutter would be a mistake.
- True
  - False
25. You should only adjust the speed of the drill press \_\_\_\_\_.
- While the press is safely turned off
  - While the press is running
  - After checking with the instructor about why you need to adjust the speed, and then, only while the press is running
26. Which is most accurate?
- Using clamps on the drill press is for wimps. Real sculptors just hold the metal down with their mighty Kung Fu grip.
  - Sculptors who wish to keep their fingers and hands in working order always use clamps on the drill press because it is the safest way to proceed.
  - Using clamps on the drill press is only recommended for odd shapes and small pieces of metal.
27. Different materials require different types of cutting bits and blades as well as different tool cutting speeds?
- True
  - False

28. You are required to do which of the following if you use the facilities outside of class?

- a. Sign in using the sign-up sheet.
- b. Have a partner available and also signed in if you plan to use any power equipment.
- c. Be willing to follow any directives issued by the sculpture monitor on duty.
- d. Clean up your work area when you are through working, turn off any equipment you used, and put away any tools you used.
- e. All of the above

**Bonus: Worth 3 Points**

It is acceptable to use Plaster or Paint in every area of the studio including the metal working area.

- a. True
- b. False



**SMOKE-FREE CAMPUS**



For more information or to register a complaint call  
1-812-237-5555 or visit [www.indstate.edu](http://www.indstate.edu)

# METALSHOP RULES

for SAFETY and General Use



- No student may use any shop equipment without the consent of the faculty or teacher who teaches the equipment.
- No student may use any power equipment while alone. Faculty, teacher or fellow student must also be present.
- You must always wear appropriate safety gear while working with or around the shop equipment. (Welding Mask, Gloves, Safety glasses, hearing protection, respirator)
- If you have not been trained to use a piece of shop equipment, do not attempt to do so.
- Loose shirt sleeves, short hair, long hair, and jewelry must be rolled up or behind, tucked in, tied back, and removed before operating any shop equipment.
- NO PLASTER IN THE METAL WORKING AREA  
(No plaster mixing, carving, sanding, staining, painting, or anything else in the workshop)
- NO METAL WORKING IN THE PLASTER AREA  
(No grinding, cutting, filing, or anything else near metal in the plaster area)
- Do not hold in the metalshop. Use the handeling tools for all handling and painting.
- DO NOT PAINT THE FLOORS OF THE METALSHOP  
(Do not paint the concrete loading area or sidewalks around the air doors)
- Machinery tables should not be used as work tables.
- Any raw material or work piece left in the shop should be stored off of the work tables and out of the general working floor space.
- Always Clean up and Sweep up after yourself.
- When in doubt, ASK.

SCULPTURE

### General Operating & Safety Instructions for the JOINTER:

1. You must get permission and instructions from your instructor before using this piece of equipment.
2. Your instructor must be present while you use this piece of equipment.
3. The jointer is intended for the machining of WOOD ONLY! DO NOT attempt to machine wet wood, non-wood materials like plywood or MDF, any lumber that has been treated in any fashion, plastic, or cement.
4. DO NOT attempt to machine any single work piece thicker than 12" in length or thicker than 2 1/2".
5. DO NOT attempt to machine "end" grain or feed the work piece end the cutting head across the grain.
6. Always wear Eye Protection when working in the Woodshop.
7. Remove all loose loose articles of clothing like coat sleeves, and button long hair.
8. Remove jewelry from hands and wrists.
9. The dust vacuum should always be on while operating the tool.
10. The jointer table should be free from any stray tools or scrap materials.
11. Keep the floor around the machine clean and free of scraps, sawdust, oil, and grease.
12. The operator should always use Push-Buttons or Push-Buttons when appropriate to the work piece.
13. Do not attempt any adjustment of this equipment without the approval of your instructor.
14. Do not look around or carry on a conversation while operating the machine.
15. Do not remove any tool guards on this equipment or attempt to repair the safety features of the equipment.
16. Do not walk away from this machine while it is running.

### General Operating & Safety Instructions for the PLANE:

1. You must get permission and instructions from your instructor before using this piece of equipment.
2. Your instructor must be present while you use this piece of equipment.
3. The Plane is intended for the machining of WOOD ONLY! DO NOT attempt to machine wet wood, non-wood materials like plywood or MDF, any lumber that has been treated in any fashion, plastic, or cement.
4. DO NOT attempt to plane any work piece thicker than 4" in height.
5. Always wear Eye Protection when working in the Woodshop.
6. Remove all loose loose articles of clothing like coat sleeves, and button long hair.
7. Remove jewelry from hands and wrists.
8. The dust vacuum should always be on while operating the tool.
9. The Plane table should be free from any stray tools or scrap materials.
10. Keep the floor around the machine clean and free of scraps, sawdust, oil, and grease.
11. When handling lumber into the machine, the operator should stand to the side of the front fence roller.
12. The operator should never reach over a work piece that is in a cutting.
13. Check the work material "flat" being machined FOR THE ENTIRE LENGTH OF the work piece as it is machined.
14. It is not acceptable to take the Plane Table over the top of the complete machine if the operator needs.
15. Do not look around or carry on a conversation while operating the machine.
16. Do not remove any tool guards on this equipment or attempt to repair the safety features of the equipment.
17. Do not walk away from this machine while it is running.



**G. LIBRARY**

Regarding this area, please refer to the robust response in section I G.

**H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, ADVISEMENT, AND STUDENT COMPLAINTS**

Regarding this area, please refer to the robust response in section I H.

## **I. PUBLISHED MATERIALS AND WEBSITES**

Regarding this area, please refer to the robust response in section I I.

### **1. Institution**

Indiana State University

<http://cms.indstate.edu/>

### **2. Art/Design Units**

Department of Art and Design

<http://indstate.edu/art-design/>

Interior Architecture Design Program

<https://www.indstate.edu/interior/>

## **J. COMMUNITY INVOLVEMENT**

### Most Significant Community Involvements/Interactions

Community School of the Arts—non-degree courses in visual and performing arts

Vigo County Schools—gallery hosts many schoolchildren making a field trip to the University Art Gallery and ISU campus

Habitat for Humanity—Interior Architecture Design student must complete 15 hours of service. IDEA student group often contributes even more service.

Community Semester—Department of Art and Design faculty and the University Art Gallery participate in programs of exhibitions, lectures, and other events that are open to and made for the Terre Haute community.

“Syria What Was, What Is and What Will Be”— Exhibitions of paintings and photographs related to the human tragedies in Syria. Organized by ISU alumna and adjunct professor, Soulaf Abbas, printing, technical, funding, fiscal agency support given by members of the ISU Department of Art and Design.

Indiana Arts Council—Department of Art and Design members have participated on Juries and panels for the council’s individual artist grants.

Board Service—Individual Department of Art and Design faculty members have served on boards and advisory groups for Arts Illiana, Art Spaces, the Swope Museum among other Indiana arts institutions.

## **K. ARTICULATION WITH OTHER SCHOOLS**

The six Articulation Agreements with Ivy Tech Community College currently in effect are published online at: (<http://www.indstate.edu/transfer/ivytech/it-plans.htm>) and included herewith.

Five of these are appropriate to the Department of Art and Design and one to the Interior Architecture Design Program.

There are no formal or published articulation agreement documents for Vincennes University though there are general transfer guidelines published online at: (<http://www.indstate.edu/transfer/vincennes/>)

General Transfer guidelines are accessed at: (<http://www.indstate.edu/transfer/>)

ISU students also enjoy privileges of taking courses at other institutions (typically Rose Hulman Institute of Technology or St. Mary of the Woods Sollege) that may count at ISU according to consortium rules. (<http://www.indstate.edu/express/consortium.htm>)

**Indiana State University  
 College of Arts and Sciences  
 BS Completion Program Articulation Curriculum Agreement**

<b>College of Arts and Sciences Degree Program: Bachelor of Arts in Art History</b>
<b>Ivy Tech State College Degree Program: Associate of Fine Art</b>

**Indianapolis Campus  
 Provisional Agreement March 2005**

ISU Degree Requirements		Transfer Courses		Courses to take at ISU
<b>Major Degree Programs</b>				
<b>Core Courses:</b>				
ARTS 101	3	ART 120	3	
ARTS 102	3	ART 121	3	
ARTS 104	3	ART 222	3	
ARTH 170	3	ART 113	3	
ARTH 271	3			ARTH 271 3
ARTH 272	3			ARTH 272 3
<b>Additional Requirements:</b>				
300/400 Level Art History	21			300/400 Level Art History 21
PHIL 101- also meets Gen Ed	3			PHIL 101- also meets Gen Ed 3
Music history elective	3			Music history elective 3
Theater history elective	3			Theater history elective 3
Literary history elective	3			Literary history elective 3
ARTP 499 (Capstone course)	3			ARTP 499 (Capstone course) 3
Electives	6			Electives 6
<b>TOTAL</b>	<b>60</b>		<b>12</b>	<b>48</b>
		<b>Electives:</b>		
		ART 220 (ARTS 215)	3	
		<b>Courses to be developed:**</b>		
		ARH 101	3	
		ARH 102	3	
		200-level studio electives	15	
		200-level Art History elective	3	
		<b>Total</b>	<b>27</b>	

General Education - Basic Studies					
ENG 101	3	HEW or ENG 101	3		
ENG 105 or 107	3	HEW or ENG 102	3		
ENG 305	3			ENG 305	3
COMM101	3	HSS or COM 101	3		
Information Technology	3			Information Technology	3
Quantitative Literacy	3	MATH 112	3		
Foreign Language *	12			Foreign Language *	12
PE 101	2			PE 101	2
<b>TOTAL</b>	<b>32</b>		<b>12</b>		<b>20</b>
General Education - Liberal Studies					
SMS: Foundation	4	SPS 101	3		
SMS: Elective	3			SMS: Elective	3
SBS: Foundation	3	APS 142	3		
SBS: Elective	3	ASO 151	3		
LAPS: Literature and Life	3			LAPS: Literature and Life	3
LAPS: Elective	3			LAPS: Elective	3
Historical Studies	3			Historical Studies	3
MCS: US Diversity	3			MCS: US Diversity	3
MCS: IC Diversity	3			MCS: IC Diversity	3
Capstone	3			Capstone completed in major	
<b>TOTAL</b>	<b>31</b>		<b>9</b>		<b>18</b>
<b>Total of hours accepted</b>					

Overall University Graduation Requirements		
	Total earned hours (min.)	Hours @ 300-400 level (min.)
Transfer Hours	60	
To be completed at ISU	86 without additional courses**	50
	<b>146</b>	

\* Six hours may be waived if completed in high school.

\*\* These courses will be developed in collaboration to enable transfer and application of credit.

**FINAL 3/2005**

**Indiana State University  
 College of Arts and Sciences  
 BS Completion Program Articulation Curriculum Agreement  
 October 2010**

<b>College of Arts and Sciences Degree Program: Bachelor of Science in Art</b>
<b>Ivy Tech Community College Degree Program: Associate of Fine Art - Fine Art</b>

ISU Degree Requirements		Transfer Courses		Courses to take at ISU
<b>Major Degree Programs</b>				
<b>Final determination of transfer credit may be determined by portfolio review.</b>				
<b>Core Curriculum - shared by all concentrations</b>				
ARTS 101	3	ARTS 100	3	
ARTS 102	3	ARTS 102	3	
ARTS 104	3	ARTS 103	3	
ARTP 170	3			ARTP 170 3
ARTH 271	3	ARTH 101	3	
ARTH 272	3	ARTH 102	3	
ARTH 371	3			ARTH 371 3
Art History	6	ARTS 104	3	Remaining Art History course 3
ARTP 499	3			ARTP 499 3
<b>One concentration must be completed.</b>				
<b>2-Dimensional Arts</b>				
ARTS 215	3	ARTS 101	3	
ARTS 400 (B, D, E or I)	3			ARTS 400 (B, D, E or I) 3
<b>Complete 3 courses from the following list</b>	<b>9</b>			<b>Remaining course 3</b>
ARTS 230		ARTS 231 and ARTS 232 pending portfolio review	6	
ARTS 235				
ARTS 240		ARTS 223	3	
ARTS 251				
ARTS 210, 245 or 255	3	ARTS 211 and 212	6	
Electives	15			Electives 15
<b>Total</b>	<b>63</b>		<b>36</b>	<b>Total 33</b>
<b>OR</b>				
<b>3-Dimensional Arts</b>				
ARTS 210	3			ARTS 210 3
ARTS 215	3	ARTS 101	3	
ARTS 245	3	ARTS 211 and 212	6	
ARTS 400 (A, F or G)	3			ARTS 400 (A, F or G) 3
Electives	18			Electives 18

ARTS 230, 235, 240 or 251	3	ARTS 223	3		
		ARTS 231 and ARTS 232 pending portfolio review	6		
<b>Total</b>	<b>63</b>		<b>36</b>	<b>Total</b>	<b>36</b>
<b>OR</b>					
<b>Graphic Design</b>					
ARTD 220	3			ARTD 220	3
ARTD 321	3			ARTD 321	3
ARTD 322	3			ARTD 322	
ARTD 323	3			ARTD 323	3
ARTD 420	3			ARTD 420	3
ARTD 421	3			ARTD 421	3
ARTD 423	3			ARTD 423	3
ARTD 490	3			ARTD 490	3
ARTS 215	3	ARTS 101	3		
ARTS 235	3			ARTS 235	3
ARTS 316	3			ARTS 316	3
<b>Total</b>	<b>63</b>		<b>21</b>	<b>Total</b>	<b>39</b>
<b>OR</b>					
<b>Art History</b>					
Art History courses from each of the historical periods	15			Art History courses from each of the historical periods	15
Language Courses	6				6
FREN 201				FREN 201	
FREN 202				FREN 202	
GERM 201				GERM 201	
GERM 202				GERM 202	
PHIL 101 or 404	3			PHIL 101 or 404	3
Literary History	3			Literary History	3
Musical History	3			Musical History	3
Theater History or COMM 445	3			Theater History or COMM 445	3
<b>Total</b>	<b>63</b>			<b>Total</b>	<b>45</b>
		<b>Electives:</b>			
		Remaining Art courses	tbd		
<b>All other courses in which a passing grade of C was earned count toward graduation hours.</b>					
<b>Foundational Studies - General Education</b>					
<p><b>Students who have earned an associate of science or an associate of arts have met all of Foundational Studies requirements except the following. Courses in which a passing grade below a C was earned will be used to meet Foundational Studies requirements, but will NOT be given credit/hours toward completion of a degree at Indiana State University.</b></p>					
Junior Level Composition	3			Junior Level Composition	3
Ethics and Social Responsibility	3			Ethics and Social Responsibility	3

Integrative Upper-Division Elective (3 courses maximum or other permitted substitutions: study abroad, second major, minor, certificate or secondary education degree)	9			Integrative Upper-Division Elective (3 courses maximum or other permitted substitutions: study abroad, second major, minor, certificate or secondary education degree)	9
<b>Total</b>	<b>15</b>			<b>Total</b>	<b>15</b>

<b>Overall University Graduation Requirements</b>		
	<b>Total earned hours (minimum)</b>	<b>Hours @ 300-400 level (minimum)</b>
Transfer Hours	60	
To be completed at ISU	dependent on concentration selected	50
	<b>at least 124</b>	

Final October 2010

**Indiana State University  
 College of Arts and Sciences  
 BS Completion Program Articulation Curriculum Agreement**

<b>College of Arts and Sciences Degree Program: Bachelor of Science Studio</b>
<b>Ivy Tech State College Degree Program: Associate of Fine Art</b>

**Indianapolis Campus  
 Provisional Agreement Mar 2005**

ISU Degree Requirements		Transfer Courses		Courses to take at ISU
<b>Major Degree Programs</b>				
<b>Core Courses:</b>				
ARTS 101	3	ART 120	3	
ARTS 102	3	ART 121	3	
ARTS 104	3	ART 222	3	
ARTH 170	3	ART 113	3	
ARTH 271	3			ARTH 271 3
ARTH 272	3			ARTH 272 3
<b>Additional Requirements:</b>				Additional Requirements:
ARTS 215	3	ART 220	3	
ARTS 210 or 245 or 255*	3	ART 200-level elective (to be developed)	3	
ARTH 371	3			ARTH 371 3
Additional Art History courses	6			Additional Art History courses 6
ARTP 499 (Capstone course)	3			ARTP 499 (Capstone course) 3
Additional courses from the following emphasis areas to total 62 hours:				Additional courses from the following emphasis areas to total 62 hours:
Ceramics				Ceramics
Drawing				Drawing
Graphic Design				Graphic Design
Painting				Painting
Photography				Photography
Printmaking				Printmaking
Sculpture				Sculpture
Sculpture-Wood/Furniture				Sculpture-Wood/Furniture
Interdisciplinary				Interdisciplinary
<b>TOTAL</b>	<b>62</b>		<b>18</b>	<b>38</b>
		<b>Courses to be developed:**</b>		
		ARH 101	3	
		ARH 102	3	
		200-level studio electives	12	
		200-level Art History elective	3	
		<b>Total</b>	<b>21</b>	

General Education - Basic Studies					
ENG 101	3	HEW or ENG 101	3		
ENG 105 or 107	3	HEW or ENG 102	3		
ENG 305	3			ENG 305	3
COMM101	3	HSS or COM 101	3		
Information Technology	3			Information Technology	3
Quantitative Literacy	3	MATH 112	3		
Foreign Language ***	6			Foreign Language ***	6
PE 101	2			PE 101	2
<b>TOTAL</b>	<b>26</b>		<b>12</b>		<b>14</b>
General Education - Liberal Studies					
SMS: Foundation	4	SPS 101	3		
SMS: Elective	3			SMS: Elective	3
SBS: Foundation	3	APS 142	3		
SBS: Elective	3	ASO 151	3		
LAPS: Literature and Life	3			LAPS: Literature and Life	3
LAPS: Elective	3			Completed in major	
Historical Studies	3			Historical Studies	3
MCS: US Diversity	3			MCS: US Diversity	3
MCS: IC Diversity	3			MCS: IC Diversity	3
Capstone	3			Capstone completed in major	
<b>TOTAL</b>	<b>31</b>		<b>9</b>		<b>15</b>
<b>Total of hours accepted</b>					

Overall University Graduation Requirements		
	Total earned hours (min.)	Hours @ 300-400 level (min.)
Transfer Hours	60	
To be completed at ISU	67 without additional courses**	50
	<b>127</b>	

\* Except Graphic Design students

\*\* These courses will be developed in collaboration to enable transfer and application of credit.

\*\*\* May be waived if completed in high school.

**FINAL 3/2005**

**Indiana State University**  
**College of Arts and Sciences**  
**BS Completion Program Articulation Curriculum Agreement**  
November 2010 - revised 2011 with updated education requirements

<b>College of Arts and Sciences Degree Program: Bachelor of Science in Art Education</b>
<b>Ivy Tech State College Degree Program: Associate of Fine Art - Education</b>

ISU Degree Requirements	Transfer Courses	Courses to take at ISU
<b>Major Degree Programs</b>		
<b>Core Courses:</b>		
ARTS 101	3 ARTS 100	3
ARTS 102	3 ARTS 102	3
ARTS 104	3 ARTS 103	3
ARTP 170	3	ARTP 170 3
ARTH 271	3 ARTH 101	3
ARTH 272	3 ARTH 102	3
<b>Art Education Courses:</b>		<b>Art Education Courses:</b>
ARTS 210	3	ARTS 210 3
ARTS 215	3 ARTS 101	3
ARTS 230	3 ARTS 231 and ARTS 232 pending portfolio review	6
ARTS 240	3 ARTS 223	3
ARTS 245	3 ARTS 211 and 212	6
ARTS 251	3	ARTS 251 3
ARTE 290	3	ARTE 290 3
ARTE 391	3	ARTE 391 3
ARTE 392	3	ARTE 392 3
ARTH 479 A, B or C or ARTH 371	3	ARTH 479 A, B or C or ARTH 371 3
ARTE 491	3	ARTE 491 3
ARTE 494	3	ARTE 494 3
Art Electives	3 ARTS 104	3
<b>Education Courses:</b>		<b>Education Courses:</b>
EPSY202	3	EPSY202 3
ELED 225	3	ELED 225 3
CIMT 200	2	CIMT 200 2
CIMT 301	2	CIMT 301 2
CIMT 302	2	CIMT 302 2
CIMT 350	3	CIMT 350 3
CIMT 401	11	CIMT 401 11
CIMT 402	1	CIMT 402 1
EPSY 341	3	EPSY 341 3

<b>TOTAL</b>	<b>87</b>		<b>36</b>		<b>57</b>
		<b>Electives:</b>			
		Remaining art courses	tbd		
<b>All other courses in which a passing grade of C was earned count toward graduation hours.</b>					
<b>Foundational Studies - General Education</b>					
<b>Students who have earned an associate of science or an associate of arts have met all of Foundational Studies requirements except the following. Courses in which a passing grade below a C was earned will be used to meet Foundational Studies requirements, but will NOT be given credit/hours toward completion of a degree at Indiana State University.</b>					
Junior Level Composition	3			Junior Level Composition	3
Ethics and Social Responsibility	3			Ethics and Social Responsibility	3
Integrative Upper-Division Elective (3 courses maximum or other permitted substitutions: study abroad, second major, minor, certificate or secondary education degree)	9			Integrative Upper-Division Elective (1 course due to permitted substitutions: content-based education degree)	3
<b>Total</b>	<b>15</b>			<b>Total</b>	<b>9</b>

<b>Overall University Graduation Requirements</b>		
	<b>Total earned hours (min.)</b>	<b>Hours @ 300-400 level (min.)</b>
Transfer Hours	60	
To be completed at ISU	66	50
	<b>126</b>	

Final November 2010

**Indiana State University**  
**College of Arts and Sciences**  
**BS Completion Program Articulation Curriculum Agreement**  
**April 2011**

<b>College of Arts and Sciences Degree Program: Bachelor of Fine Arts in Fine Arts</b>
<b>Ivy Tech Community College Degree Program: Associate of Fine Art - Fine Art</b>

ISU Degree Requirements	Transfer Courses	Courses to take at ISU			
<b>Major Degree Programs</b>					
<b>Final determination of transfer credit may be determined by portfolio review.</b>					
<b>Core Curriculum - shared by all concentrations</b>					
<b>Core Curriculum:</b>		<b>Core Curriculum:</b>			
ARTS 101	3	ARTS 100	3		
ARTS 102	3	ARTS 102	3		
ARTS 104	3	ARTS 103	3		
ARTP 170	3		ARTP 170	3	
ARTH 271	3	ARTH 101	3		
ARTH 272	3	ARTH 102	3		
ARTH 371	3		ARTH 371	3	
Art History	6	ARTS 104	3	Remaining Art History course	3
ARTP 499	3		ARTP 499	3	
<b>One concentration must be completed.</b>					
<b>2-Dimensional Arts</b>					
ARTS 215	3	ARTS 101	3		
<b>Complete 3 courses from the following list:</b>				Remaining course	3
ARTS 230	3	ARTS 231 and ARTS 232 pending portfolio review	6		
ARTS 235	3				
ARTS 240	3	ARTS 223	3		
ARTS 251	3				
ARTS 210, 245 or 255	3	ARTS 211 and 212	6		
Electives	33			Electives	33
ARTS 400B, 400D, 400E or 400I	3			ARTS 400B, 400D, 400E or 400I	3
ARTP 496	3			ARTP 496	3
<b>Total with 30 hours of core</b>	<b>84</b>		<b>36</b>	<b>Total</b>	<b>54</b>

OR					
3-Dimensional Arts					
ARTS 210	3			ARTS 210	3
ARTS 215	3	ARTS 101	3		
ARTS 245	3	ARTS 211 and 212	6		
ARTS 316	3			ARTS 316	3
ARTS 400 (A, F or G)	3			ARTS 400 (A, F or G)	3
Electives	30			Electives	30
Two: ARTS 230, 235, 240, 251	6	ARTS 223	3		
		ARTS 231 and ARTS 232 (ARTS 230) pending portfolio review	6		
ARTP 496	3			ARTP 496	3
<b>Total with 30 hours of core</b>	<b>84</b>		<b>36</b>	<b>Total</b>	<b>54</b>
OR					
Graphic Design					
ARTD 220	3			ARTD 220	3
ARTD 321	3			ARTD 321	3
ARTD 322	3			ARTD 322	3
ARTD 323	3			ARTD 323	3
ARTD 400K	3			ARTD 400K	3
ARTD 420	3			ARTD 420	3
ARTD 421	9			ARTD 421	9
ARTD 422	3			ARTD 422	3
ARTD 423	3			ARTD 423	3
ARTD 490	3			ARTD 490	3
ARTS 235	3			ARTS 235	3
ARTS 316	3			ARTS 316	3
Approved electives	12			Approved electives	12
<b>Total with 30 hours of core</b>	<b>84</b>			<b>Total</b>	<b>66</b>
		<b>Electives:</b>			
		Art History electives	tbd		

<b>All other courses in which a passing grade of C was earned count toward graduation hours.</b>					
<b>Foundational Studies - General Education</b>					
<b>Students who have earned an associate of science or an associate of arts have met all of Foundational Studies requirements except the following. Courses in which a passing grade below a C was earned will be used to meet Foundational Studies requirements, but will NOT be given credit/hours toward completion of a degree at Indiana State University.</b>					
Junior Level Composition	3			Junior Level Composition	3
Ethics and Social Responsibility	3			Ethics and Social Responsibility	3
Integrative Upper-Division Elective (3 courses maximum or other permitted substitutions: study abroad, second major, minor, certificate or secondary education degree)	9			Integrative Upper-Division Elective (3 courses maximum or other permitted substitutions: study abroad, second major, minor, certificate or secondary education degree)	9
<b>Total</b>	<b>15</b>				<b>15</b>

<b>Overall University Graduation Requirements</b>		
	<b>Total earned hours (minimum)</b>	<b>Hours @ 300-400 level (minimum)</b>
Transfer Hours	at least 60	
To be completed at ISU	dependent on concentration select	50
	<b>at least 124</b>	

Final April 2011

**Indiana State University  
 College of Technology  
 BS Completion Program Articulation Curriculum Agreement  
 April 2011**

<b>College of Technology Degree Program: BS Interior Design</b>
<b>Ivy Tech State College Degree Program: AS Interior Design</b>

ISU Degree Requirements		Transfer Courses		Courses to take at ISU	
<b>Major Degree Programs</b>					
FCS 107	1			FCS 107 1	
FCS 109	3			FCS 109 3	
FCS 410	3			FCS 410 3	
ARTS 102	3	Block of ITCC courses meeting ARTS 102 through FCS 252: ARTH 101, ARTH102, DESN 105, DESN 109, INTD 101 - 105, INTD 108, INTD 110, INTD 115, INTD 201 - 202, INTD 211, VISC 102			
ARTH 271 or 272	3				
MET 299	3				
FCS 150	2				
FCS 151	3				
FCS 152	3				
FCS 217	3				
FCS 250	3				
FCS 251	3				
FCS 252	3				
FCS 260	3				FCS 260 3
<p><b>Sophomore Portfolio Review will be evaluated and assessed to determine acceptance into the ISU Interior Design program; the prospective student must have an average gpa of 2.50 or higher in required interior design courses and have demonstrated creative and technical ability in visual projects.</b></p>					
FCS 351	3			FCS 351 3	
FCS 352	3			FCS 352 3	
FCS 353	3			FCS 353 3	
FCS 354	3			FCS 354 3	
FCS 355	3			FCS 355 3	
FCS 451	3			FCS 451 3	
FCS 452	3			FCS 452 3	
FCS 454	3			FCS 454 3	
FCS 455	3			FCS 455 3	
FCS 458	3			FCS 458 3	
<b>Total</b>	<b>69</b>			<b>Total 40</b>	
<b>All other courses in which a passing grade of C was earned count toward graduation hours.</b>					
<b>Foundational Studies - General Education</b>					
<p><b>Students who have earned an associate of science or an associate of arts have met all of Foundational Studies requirements except the following. Courses in which a passing grade below a C was earned will be used to meet Foundational Studies requirements, but will NOT be given credit/hours toward completion of a degree at Indiana State University.</b></p>					
Junior Level Composition	3			Junior Level Composition 3	
Ethics and Social Responsibility	3			Ethics and Social Responsibility 3	

Integrative Upper-Division Elective (3 courses maximum or other permitted substitutions: study abroad, second major, minor, certificate or secondary education degree)	9		Integrative Upper-Division Elective (3 courses maximum or other permitted substitutions: study abroad, second major, minor, certificate or secondary education degree)	9
<b>Total</b>	<b>15</b>		<b>Total</b>	<b>15</b>

<b>Overall University Graduation Requirements</b>		
	<b>Total earned hours (min.)</b>	<b>Hours @ 300-400 level (min.)</b>
Transfer Hours	at least 66	
To be completed at ISU	at least 58	50
	<b>at least 124</b>	

**Final April 2011**

## **L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY**

### **1. Catalogs and Promotional Material.**

While the Community School for the Arts' main publication is its web site: (<http://www.unboundedpossibilities.com/community-school-of-the-arts.aspx>) brochures and postcards outlining offerings and special programs are also distributed through direct mailing and strategic distribution. Copies of these materials are included in this section.

### **2. Purposes**

#### **Statement of Purpose**

The mission of the Indiana State University (ISU) Community School of the Arts (CSA) is to provide high quality learning experiences in the performing and fine arts to persons of all ages, economic circumstances and ability levels throughout the Wabash Valley of West Central Indiana.

#### **Background**

The CSA was formed in 2012 through a competitive internal process. In the spring of 2011, departments across campus were challenged to develop centers that were interdisciplinary, provided needed services to the community, and addressed current areas of research; innovative initiatives received funding. Selection criteria used to measure the strength of the proposals included advancement of institutional distinction; contribution to the vision and mission of the university; alignment with the strategic plan of the institution; and how the proposal crossed traditional disciplinary or institutional boundaries. From thirty-one proposals submitted, eight were selected to receive an Unbounded Possibilities grant. The eight UP initiatives that were chosen are supported by ISU through 5-year funding. This funding decreases every year, after which the initiatives must become self-sustaining.

The CSA is one of the initiatives sponsored by the ISU Unbounded Possibilities program and is a collaborate effort between the Departments of Art and Design, Theater and the School of Music. The CSA is the only comprehensive educational outreach of its kind in Indiana and one of a very few in the United States, providing citizens of the Wabash Valley and surrounding areas the opportunity to participate in non-credit classes in music, theater and visual art. The CSA welcomes students of all ages, backgrounds and ability levels to experience year-round professional and affordable instruction in the performing and visual arts. Providing hands-on arts-learning experiences for infants through seniors, the CSA enables ISU students who are majoring in the arts outstanding opportunities for experiential learning through teaching.

## Goals and Objectives

- I. Create a self-sustained program of community arts education.
  - A. Recruit professional faculty from among ISU arts faculty and Wabash Valley artists to provide teaching in all programming areas.
  - B. Create programming that will provide much of the direct costs of the CSA.
  - C. Provide new and innovative experiential learning opportunities for undergraduate and graduate students in art and design, music and theater.
  - D. Increase efficient use of arts spaces in the Center for Performing and Fine Arts, Fine Arts and Dreiser Hall by utilizing them for the CSA during times when they are not needed for university classes.
  - E. Partner with new gerontology degree program to provide avenues for undergraduate and graduate research with senior population engaged through ISU's CSA New Horizons ensemble.
  
- II. Engage the ISU and Terre Haute communities in lifelong learning opportunities and appreciation of the arts.
  - A. Provide two new offerings each year in art and design, music and theater for community students of all ages until a complete curriculum is established by year five.
  - B. Establish a New Horizons ensemble program for senior adults by year three.
  - C. Collaborate on programming initiatives with the Osher Lifelong Learning Institute.
  - D. Increase enrollment in private and group instruction in art and design, music and theater.
  - E. Establish a six-week summer program for youth in the arts.
  - F. Secure private performance and exhibition opportunities for community artists and musicians.
  - G. Expand offerings in the early childhood arts curriculum for families with children age birth through six years.
  
- III. Increase awareness of the importance of art in everyday life for the ISU community and the Wabash Valley.
  - A. Provide exhibitions/concerts/performances of culminations of classes and other activities in venues across campus.
  - B. Provide arts activities for K-12 students in low-income families and underserved populations.
  - C. Increase awareness of existing ISU community collaborations.
  - D. Provide in-service short and long courses for public school educators in the arts.

- E. Provide in-service short and long courses for public school educators who want to use the arts to enhance instruction of non-arts courses such as math or science.
- F. Partner with the existing Crossroads Youth Orchestra and the Terre Haute Children's Choir to provide support for their programs.

IV. Become a local, state and national model for integrated arts curriculum in the community.

- A. By year five, produce a publication/conference presentation of the success of the Unbounded Possibilities funded proposal to professionals in community arts education, including program implementation and replication models.
- B. Apply for funding for a National Strings Project grant and implement project by year three.
- C. Collaborate with local arts education agencies on community arts programming.
- D. Provide in-service training for teachers.
- E. Recruit and retain the most qualified instructors in community arts programming and education.

V. Increase enrollment in arts majors at ISU by capitalizing on their previous experience with the CSA.

#### Arts for All

To ensure its mission statement is fulfilled, the CSA serves persons of all ages, economic circumstances and ability levels throughout the Wabash Valley. The CSA offers classes to citizens ages newborn through senior citizen, at different experience levels. Through grants, the CSA offers outreach programs to children from underserved populations at community centers and Title 1 public schools. In addition, the CSA has a scholarship program that enables low-income citizens to attend CSA programming on the ISU campus.

### **3. ENROLLMENT, FACULTY, FACILITIES, EQUIPMENT**

#### Enrollment

A summary of enrollments (Course Summary Reports) for last year's CSA visual arts courses is included at the end of this section. Summaries of event attendance are included in the CSA Annual Report, especially Section 3. External Engagement, are also included herewith.

#### Staff and Faculty

The CSA has an administrative staff of three: a full-time director, an administrative assistant and a part-time undergraduate student worker. During the 2013 calendar

year, CSA music lessons and theater, music and art and design classes were taught by a total of 122 instructors and assistants. CSA's instructors include ISU faculty, graduate students, and community instructors with an appropriate degree in the arts. Staff also includes ISU undergraduate students, who benefit in experiential learning as teachers' assistants.

During the 2013 calendar year:

- 41 ISU faculty members taught classes and lessons.
- 12 ISU graduate students taught classes and lessons.
- 50 ISU undergraduate arts students were hired as assistant teachers.
- 19 community instructors taught classes and lessons.

Classes offered through the CSA are taught by ISU faculty from each specific discipline. If a faculty member is unavailable to teach, he/she is asked to recommend a graduate student to teach the class and, if applicable, an undergraduate student to assist. If there are no students available, faculty is asked to recommend a suitable instructor from the community with a degree in the specific field. Students and community instructors are required to report to both the faculty as well as the CSA director. The direct contact between student and faculty results in quality education, in accordance with each department's curricular standards.

The CSA administration is responsible for advertising, enrollment, scheduling classes and lessons, securing facilities, ordering supplies as well as completing necessary paperwork. All instructors are required to attend orientation, sign contracts, complete criminal background checks and, if teaching minors, to complete a free on-line class entitled, "Sexual Misconduct: How Teachers and Other Educators Can Protect Our Children: Higher Education". CSA instructors are paid through ISU payroll; funds are secured through fees collected from community student enrollment or grants.

#### Facilities, Equipment and Relationships with ISU Departments

The CSA maintains a close relationship with the art and design, music and theater departments. The departments allow the CSA use of their facilities. Rooms for CSA classes are chosen after ISU has secured rooms for their grant-seeking students. When applicable, the CSA reimburses each department for any consumables used or for maintenance of equipment. Through grants, the CSA purchases equipment for the departments that both ISU grant-seeking students and CSA non-grant seeking community students may use.

#### **4. STUDENT AND PROGRAM EVALUATION**

Instructional programs are reviewed through surveys and reports. CSA students complete surveys at the end of each class. The surveys are compiled by the CSA director and reviewed by the CSA advisory board which then determines if the class was successful. In addition, instructors complete surveys which further inform the CSA about the success of the program.

Both the student and instructors surveys are included at the end of this section. Completed surveys are kept on-file in the CSA office. The CSA director reviews student surveys and discusses problem areas with the instructor in question. These are otherwise used to assess the suitability of instructors for CSA programs.

Members of CSA's advisory board attend end-of-the-semester recitals, performances and exhibitions and write assessments based on observations. The reviews and the student/instructor surveys determine if students have:

- Achieved a level of technical ability relevant to their area of study
- Acquired an understanding of the creative process relevant to their area of study
- Developed a body of work that meets educational standards relevant to their area of study
- 

CSA programs are also reviewed by external funders a list of whom may be found in the CSA Annual Report, included herewith, especially Section 4. External Revenue.

#### **5. REQUIREMENTS FOR CERTIFICATES OFFERED**

The CSA offers teachers' workshops that serve as professional development education and enable educators in public schools in the Vigo County School district to obtain certificates. These certificates may be presented to the Vigo County School Corporation. Since 1993, the Vigo County School Corporation has benefited in numerous ways from the professional development partnership with ISU; producing teachers who are capable of increasing the achievement of students and enhancing teacher quality.

#### **6. PLANNING DOCUMENTS**

Aspects of planning may be found in the CSA Annual Report, included at the end of this section, namely Section 7. Challenges and Solutions. While the Annual Report is mainly a reporting document, the information gathered is used to plan future CSA offerings.

# 2013 Summer Visual Art

01/21/2014

## COURSE SUMMARY REPORT

Course Number = COCRSE = "CSA13VU

Course #	Begins	Title	Hours	CEUs	Enrolled	GENERATED	
						Hours	CEUS
CSA13VU000	06/03/13	Watercolor for Adults (Ages: 16 & up)	0.00	0.000	10	0.000	0.000
CSA13VU000	06/03/13	Oil Painting for Adults (Ages: 16 & up)	0.00	0.000	11	0.000	0.000
CSA13VU000	06/04/13	Ceramics Session 1 (Ages: 16 & up)	0.00	0.000	10	0.000	0.000
CSA13VU000	06/04/13	Ceramics Session 2 (Ages: 16 & up)	0.00	0.000	6	0.000	0.000
CSA13VU001	06/05/13	Natural Light Photography (Ages: 16 & up)	0.00	0.000	7	0.000	0.000
CSA13VU001	06/07/13	Introduction to Digital Arts & Design (Ages:	0.00	0.000	5	0.000	0.000
CSA13VU001	06/10/13	Street Art!	0.00	0.000	20	0.000	0.000
CSA13VU000	06/17/13	The Wonderful World of Clay (Ages: 7-12)	0.00	0.000	12	0.000	0.000
CSA13VU000	06/24/13	Who Wants to Throw Some Clay? (Ages: 11	0.00	0.000	4	0.000	0.000
CSA13VU000	07/01/13	Paint: Think Outside the Tube MINI-CAMP	0.00	0.000	5	0.000	0.000
CSA13VU000	07/01/13	Think It, Build It, Make It MINI-CAMP (Ages:	0.00	0.000	6	0.000	0.000
CSA13VU001	07/22/13	Squiggles and Doodles: Preschool (Ages: 4	0.00	0.000	10	0.000	0.000
CSA13VU000	07/29/13	Let's Play with Clay! (Ages: 5-8)	0.00	0.000	5	0.000	0.000
<b>Total Courses Reported:</b>		<b>13</b>	<b>0.000</b>	<b>.00000</b>	<b>111</b>	<b>0.00</b>	<b>0.00</b>

# 2013 Spring Visual Art

01/21/2014

## COURSE SUMMARY REPORT

Course Number = COCRSE = "CSA13VS

Course #	Begins	Title	Hours	CEUs	Enrolled	GENERATED	
						Hours	CEUS
CSA13VS0002	01/12/13	Ceramics I (Ages: Adults)	0.00	0.000	11	0.000	0.000
CSA13VS0001	01/14/13	Painting Landscapes: Watercolor Techniques	0.00	0.000	7	0.000	0.000
CSA13VS0004	01/14/13	Digital Photography I: Digital Camera Basics	0.00	0.000	8	0.000	0.000
CSA13VS0007	01/19/13	All Things Art for Families (Ages: 5 and up	0.00	0.000	7	0.000	0.000
CSA13VS0003	02/27/13	Ceramics II (Ages: Adults)	0.00	0.000	12	0.000	0.000
CSA13VS0005	02/27/13	Digital Photography II: Beyond the Basics	0.00	0.000	9	0.000	0.000
<b>Total Courses Reported:</b>		<b>6</b>	<b>0.000</b>	<b>.00000</b>	<b>54</b>	<b>0.00</b>	<b>0.00</b>

# 2013 Fall Visual Art

01/21/2014

## COURSE SUMMARY REPORT

Course Number = COCRSE = "CSA13VF

Course #	Begins	Title	Hours	CEUs	Enrolled	GENERATED	
						Hours	CEUS
CSA13VF0001	09/07/13	All Things Art for Children (Ages: 7-11)	0.00	0.000	1	0.000	0.000
CSA13VF0002	09/07/13	All Things Art for Children (Ages: 7-11)	0.00	0.000	5	0.000	0.000
CSA13VF0003	09/07/13	Squiggles and Doodles: Preschool (Ages: 4	0.00	0.000	2	0.000	0.000
CSA13VF0004	09/07/13	Squiggles and Doodles: Preschool (Ages: 4	0.00	0.000	2	0.000	0.000
CSA13VF0013	09/09/13	Digital Photography I: Digital Camera Basics	0.00	0.000	12	0.000	0.000
CSA13VF0014	09/09/13	Digital Photography I: Digital Camera Basics	0.00	0.000	1	0.000	0.000
CSA13VF0009	09/16/13	Drawing with Dry Media for Adults	0.00	0.000	3	0.000	0.000
CSA13VF0010	09/16/13	Drawing with Dry Media for Adults	0.00	0.000	6	0.000	0.000
CSA13VF0015	09/16/13	Ceramics for Art Educators and Adults	0.00	0.000	1	0.000	0.000
CSA13VF0016	09/16/13	Ceramics for Art Educators and Adults	0.00	0.000	9	0.000	0.000
CSA13VF0005	09/21/13	Metal Sculpture for Adults	0.00	0.000	0	0.000	0.000
CSA13VF0006	09/21/13	Metal Sculpture for Adults	0.00	0.000	10	0.000	0.000
<b>Total Courses Reported:</b>		<b>12</b>	<b>0.000</b>	<b>.00000</b>	<b>52</b>	<b>0.00</b>	<b>0.00</b>

# Indiana State University

## Community School of the Arts

## Student Survey

This survey should be completed by students age 16 and up and by parents of students younger than 16. Your feedback provides us with valuable information and helps us to plan upcoming courses. We thank you and appreciate your time!

Name (optional): \_\_\_\_\_ Camp/class: \_\_\_\_\_

Camp/class dates: \_\_\_\_\_ Instructor: \_\_\_\_\_

Please rate the following using 1 as not at all satisfied, and 5 as exceptionally satisfied.

	Dissatisfied			Very Satisfied				
1. Dates and times of camp/class.....	1	.....	2	.....	3.....	4	.....	5
2. Content of camp/class.....	1	.....	2	.....	3.....	4	.....	5
3. Instructor's use of camp/class time .....	1	.....	2	.....	3.....	4	.....	5
4. Instructor's knowledge of material .....	1	.....	2	.....	3.....	4	.....	5
5. Facilities.....	1	.....	2	.....	3.....	4	.....	5
6. Camp/class overall .....	1	.....	2	.....	3.....	4	.....	5
7. Price of camp/class .....	1	.....	2	.....	3.....	4	.....	5

How did you hear about us?    Flyer        Booklet        Newspaper        Friend        Colleague        Radio        Television

Please comment on any area marked as dissatisfied. You may use the back of this form.

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How likely are you to enroll in a similar camp or class in the future? \_\_\_\_\_

Would you like to see more of this type of camp or class in the summer? \_\_\_\_\_

Would you like to see more of this type of camp or class in the school year? \_\_\_\_\_

Would you recommend this camp or class to a friend? \_\_\_\_\_

What other types of camps or classes would you be interested in for either the summer or school year?

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# Indiana State University

## Community School of the Arts

### Teacher Survey

Your feedback provides us with valuable information and helps us to plan upcoming courses. We thank you and appreciate your time!

Name (optional): \_\_\_\_\_ Camp/class: \_\_\_\_\_

Camp/class dates: \_\_\_\_\_

Please rate the following using 1 as not at all satisfied, and 5 as exceptionally satisfied.

	Dissatisfied			Very Satisfied	
1. Supplies/materials/equipment .....	1 .....	2 .....	3.....	4 .....	5
2. Size of camp/class.....	1 .....	2 .....	3.....	4 .....	5
3. Age range .....	1 .....	2 .....	3.....	4 .....	5
4. Camp/class length .....	1 .....	2 .....	3.....	4 .....	5
5. Facilities.....	1 .....	2 .....	3.....	4 .....	5
6. Camp/class overall .....	1 .....	2 .....	3.....	4 .....	5

Please comment on any area marked as dissatisfied. You may use the back of this form.

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Did you encounter any problems? If so, how can they be solved? \_\_\_\_\_

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Are you interested in teaching for the CSA in the future? What camps/classes would you like to teach?

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# Project\* Evaluation Criteria & Reporting Guidelines

**DRAFT 5-17-13:** proposed by Lori Wingate, the Evaluation Center, Western Michigan University  
**Revised 12-3-13** by Mike Chambers, UP Coordinator

\*“Project” refers to any UP-funded initiative, whether a center, institute, or other entity

*This document is intended to provide clarity regarding the criteria for evaluating UP projects. Project leaders would use this form (after it is reviewed, revised, and finalized) to record their activities and accomplishments. That information can then be used to create a succinct project vita. For each section, the criteria are explained, and space is provided for projects to record relevant information. Example entries are provided in the shaded areas.*

## 1. Student Impact

**1.1 Engagement.** All projects should engage students in meaningful ways that support their personal, academic, and professional growth. Projects should strive to engage students in “high-impact” ways—which is defined below, along with low- and medium-impact levels.

Low-impact	Medium-Impact	High-impact
Participation in a project activity at least once in the reporting period (Examples: Attendance at a lecture or outreach activity; course-based field-trip)	Substantial or regular participation in project activities in important, but not “high impact” ways (Example: Project-based employment not related to academic content of project; volunteer work of one day or less)	Sustained involvement in project activities that involve (a) significant time commitment; (b) interaction with faculty and peers on substantive matters; (c) interaction with people different from themselves; (d) substantial feedback; and (e) learning in different settings. <sup>1</sup> (Examples: service-learning; research with a faculty member; study abroad; internship/ mentored employment; culminating senior experience—made possible because of the project)

List the names and ID numbers (if available) of individual students, the way in which they were engaged, and the corresponding level of engagement for FY 2013, and then FY 2014 through 11/30/13. (Add rows to table as needed: click inside the table, then click “Layout” under “Table Tools,” then click on “Insert Row Below”.) Please arrange students according to level of engagement (3, then 2, then 1). **If more than 25 students, please use Appendix 1 for additional students.**

**FY 2013**

<b>Individual</b>	<b>Student ID</b>	<b>Type of Engagement</b>	<b>Level of Engagement 1 = Low 2 = Medium 3 = High</b>
Matthew Chenoweth	991602964	graduate ceramics instructor	3
Kayley Graf	991594668	undergraduate art instructor	3
Taylor Valandingham	991325547	undergraduate art and dance instructor	3
Tim Doyle	991656516	graduate guitar instructor	3
Kristin Carter	991418306	graduate Musikgarten instructor	3
Michael Anne Tolan	991621614	graduate saxophone instructor	3
William Tyler Pool	991579262	undergraduate guitar instructor	3
Sean Carey	991656516	undergraduate violin instructor	3
Emily Morris	991571690	undergraduate voice instructor	3
Katie Richard	991590992	undergraduate oboe instructor	3
Patrick Waclaw	991583934	undergraduate guitar instructor	3
Suzanne Finn	991667498	undergraduate art instructor	3
Sarah Lynn Roccia	991544128	undergraduate clarinet instructor	3
Jessica Masner	991597871	undergraduate theater instructor	3
Ian Marshall	991564367	undergraduate theater instructor	3
Timothy Kirk Poff	991565919	undergraduate theater instructor	3
Clara Butts	991574517	undergraduate theater/dance instructor	3
Colt Preston Dildine	991550578	undergraduate theater instructor	3
Alley Paauwe	991520570	undergraduate voice instructor	3
Damon Smith	991561518	undergraduate theater instructor	3
Abby Cuning	991610874	undergraduate voice instructor	3
Colleen King	991620534	undergraduate clarinet instructor	3
Elizabeth Bumgarner	991509141	undergraduate theater instructor	3
Lucas Andrew Butler	991489371	graduate graphic design instructor	3
Tiara Watkins	991558992	undergraduate theater instructor	3

**FY 2014 through 11/30/13 (If more than 25 students in FY 2013, move FY 2014 to Appendix 1)**

<b>Individual</b>	<b>Student ID</b>	<b>Type of Engagement</b>	<b>Level of Engagement 1 = Low 2 = Medium 3 = High</b>
Kayley Graf	991594668	undergraduate art instructor	3
Tim Doyle	991656516	graduate guitar instructor	3
William Tyler Pool	991579262	undergraduate guitar instructor	3
Sean Carey	991656516	undergraduate violin instructor	3
Jessica Masner	991597871	undergraduate theater instructor	3
P. Thammachard	991649674	graduate guitar instructor	3
Cory King	991616890	undergraduate trumpet instructor	3
Steven Georges	991663107	graduate saxophone instructor	3
Nikolaos Pine	991549417	undergraduate piano instructor	3
Samantha Noble	991614916	undergraduate clarinet instructor	3
Jessica Morgan	991645633	undergraduate flute instructor	3

Nathan Canfield	991660500	undergraduate accompanist	3
Marcel Ramalho de Mello	991697531	graduate voice instructor	3
Robert Randolph	991141422	undergraduate theater instructor	3
Logan Lundstrom	991530206	undergraduate piano instructor	3
Kelsey Hamilton	991588745	undergraduate TH Children's Choir	3
Brooke Lubbehusen	991585102	undergraduate TH Children's Choir	3
Olivia Birkhold	991596289	undergraduate piano instructor	3
Alanna Mossell	991630056	undergraduate piano instructor	3
Jacob Rowe	991592516	undergraduate percussion instructor	3
Nathan Simpson	991593478	undergraduate piano instructor	3
Maria Verduzco	991656730	assistant art instructor	2
Anna Thompson	991589642	assistant art instructor	2
Ariel McQuade	991565311	assistant art instructor	2
Abbie Showecker	991699300	assistant art instructor	2

**1.2 Courses, Degrees, and Certifications.** *If relevant and feasible, projects should develop and support new courses, degrees, minors, and/or certifications. In the tables below, list each course, degree, and certification that has been developed or significantly enhanced because of the UP project and the number of students associated with each. (Add rows to table as needed.)*

**Courses: Regular Curriculum**

Number	Title	Semester(s) offered	Number of students enrolled (per offering)

**Courses: Continuing Education/Professional Development**

Number (if applicable)	Title	Semester(s) offered	Number of students enrolled (per offering)
	Ceramics for Adults and Art Educators	Fall '12	12
	Ceramics I	Spring '13	12
	Ceramics II	Spring '13	12
	Ceramics for Adults and Art Educators	Fall '13	11
	Metal Sculpture	Fall '13	10
	Oil Painting for Adults	Fall '13	9

**Degrees**

Type (e.g., B.S., M.A., Ph.D)	Program	Degrees Awarded	
		Semester	Number of awardees

**Certificates**

Title	Certificates Awarded	
	Semester	Number of awardees

**Minors**

Title	Minors Completed	
	Semester	Number of students

## 2. Scholarship and Creative Works

Project leaders and collaborators should publish, present, and perform in venues that bring national attention national within the relevant academic communities.

**Publications—peer-reviewed articles, books, and book chapters** (provide full bibliographic reference)

N/A

**Presentations—at scholarly and professional conferences** (provide full bibliographic reference; indicate if presentation was a keynote or plenary session)

N/A

**Performances/Exhibitions**

N/A

## 3. External Engagement

**3.1 Partnerships.** Projects should engage individuals and organizations external to ISU (locally, regionally, nationally, and/or internationally) as supporters, contributors, and/or collaborators (defined below).

Supporter	Contributor	Collaborator
Shares knowledge or other resources for mutual benefit  Examples: UP project leader serves on organization board (and/or vice versa); external organization limited financial or in-kind support for specific activities	UP project and external organization coordinate activities to achieve a common purpose  Example: UP project and external organization shares leadership in a community initiative	External organization is a critical partner for achieving the UP project’s mission (or vice versa)  Example: External organization hosts students for service learning or internships; provides facilities or other resources for critical project activities; receives substantial benefit from project activities

List the organizations or individuals that have been engaged as supporters, contributors, or collaborators, the way in which they were engaged, and the corresponding level of engagement. (Add rows to table as needed.)

**FY 2013**

Organization	Type of Engagement	Level of Engagement 1 = Supporter 2 = Contributor

		<b>3 = Collaborator</b>
Wabash Valley Art Spaces, Inc.	CSA director serves on board and is chair of the Site Selection and Acquisitions Committee.	1
Terre Haute Children's Choir	CSA director serves on board.	1
Indiana Arts Commission	CSA director serves on regional advisory council.	1
Community Theater of Terre Haute	Secured the theater's facilities to host CSA's theater classes.	1
Vigo County School Corporation	Presented "Fusion Theater", a semester-long class, to 14 children free-of-charge. Held at West Vigo Middle School.	3
Booker T. Washington Center and City of Terre Haute Human Relations Commission	Provided 150 children with free mask-making workshops on Martin Luther King Jr. Day.	3
Terre Haute Children's Museum	Presented recitals and engaged audience with games in "Musical Mystery Mania". Held at the museum.	2
Swope Art Museum	Showcased "The Guitar Club" at first Friday opening reception.	1
Vigo County Library	Gave free "Tom Sawyer" books to students enrolled in CSA theater class "Tom Sawyer", in conjunction with "The Big Read".	1
Swope Art Museum	Offered "Tom Sawyer", a 2-week summer program: 1 week at the Swope Summer Youth Art Program and 1 week at CSA.	3
Year of the River	Offered "Tom Sawyer class" in conjunction with "Year of the River" festivities.	1
14 <sup>th</sup> and Chestnut Community Center	Held summer-long "Street Art" class at the center with an enrollment of 25 students, free-of-charge.	3
Vigo School Corporation	Invited Benjamin Franklin Elementary School children to attend "Street Art" program: 5 participated.	3
Sycamore Drum Major Clinic	Brought the DMC under the CSA umbrella.	3
<b>Individual</b>	<b>Type of Engagement</b>	<b>Level of Engagement</b> <b>1 = Supporter</b> <b>2 = Contributor</b> <b>3 = Collaborator</b>
		1
Mary Kramer	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Jim Slutz	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports. Helps develop relationships with music associations.	1
Sandy Mutchler	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports .	1
Robert Cowden	Serves on CSA's external advisory board; attends	1

	opening art receptions, music recitals and theater performances; writes progress reports.	
Larry Jones	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports. Assists with fundraising efforts.	1
Lew Hackleman	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Sherri Wright	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Jana Weeks	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports. Assists with recruiting elementary and middle school students.	1

**FY 2014 through 11/30/13**

<b>Organization</b>	<b>Type of Engagement</b>	<b>Level of Engagement 1 = Supporter 2 = Contributor 3 = Collaborator</b>
Wabash Valley Art Spaces, Inc.	CSA director serves on advisory board and is chair of Site Selection and Acquisition Committee.	1
Terre Haute Children's Choir	CSA director serves on board.	1
Indiana Arts Commission	CSA director serves on regional advisory council.	1
Terre Haute Boys and Girls Club	Provided children from Boys and Girls Club with 1 year of free music lessons and classes.	3
Terre Haute Blues at the Crossroads Festival	Provided children from Boys and Girls Club with free music instruments.	3
Vigo County School Corporation	Held Fusion Theater, a semester-long class offered to 20 children free-of-charge, at Sarah Scott Middle School.	3
Saint Mary-of-the-Woods College	Collaborated in the Max Ehrmann Poetry Competition. SMWC provides space for closing ceremonies as well as a donation for this competition, which is free of charge to the public.	2
Wabash Valley Art Spaces, Inc.	Collaborated with Art Spaces to offer the Max Ehrmann Poetry Competition.	3
Terre Haute Children's Choir	Brought the THCC under the CSA umbrella.	3
Watermark Artists' Collective	Collaborated with Watermark, an artists' collective that is installing outdoor public sculpture on ISU's campus. CSA is planning community classes and events to coincide with this project.	3
Community Theater of Terre Haute	Presented art exhibition at the theater for its production of "Babes in Toyland".	2

<b>Individual</b>	<b>Type of Engagement</b>	<b>Level of Engagement</b> 1 = Supporter 2 = Contributor 3 = Collaborator
Mary Kramer	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Jim Slutz	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports. Helps develop relationships with music associations.	1
Sandy Mutchler	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Robert Cowden	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Larry Jones	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports. Assists with fundraising efforts.	1
Lew Hackleman	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Sherri Wright	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports.	1
Jana Weeks	Serves on CSA's external advisory board; attends opening art receptions, music recitals and theater performances; writes progress reports. Assists with recruiting elementary and middle school students.	1

**3.2 Community Involvement.** *To the extent relevant and feasible,* projects should provide opportunities for community members to engage with project content and/or personnel through outreach events.

List the project activities in which community members participated. If a fee was charged for the event, please indicate how much in the appropriate column.

**FY 2013**

<b>Event</b>	<b>Activity</b>	<b>Number of people attending</b>	<b>Fee charged?</b>
Theater performance July 2, 2012	Community Theater of Terre Haute final production for children.	100	free
Music Recital July 20, 2012	Summer Choral Experience vocal performance.	130	free
Downtown Terre Haute	Free t-shirt give away and free fall class drawing.	300	free

Block Party, Aug. 25, 2012			
Open House Aug. 26, 2012	Landini Center meet and greet.	20	free
ISU Family Day Sept. 15, 2012	Arts and crafts for the community.	120	free
Music Recital Sept. 28, 2012	Brent McPike at Arts Illiana on behalf of the CSA.	95	free
Music Recital Nov. 9, 2012	Guitar Club played at the UAG's MFA thesis exhibition.	65	free
Voice Recital Nov. 15, 2012	Recital for "Voice for Youth".	18	free
Open House Nov. 16, 2012	Art exhibition by "Ceramics for Adults" class and music performance in the Turman Art Gallery.	105	free
Theater Performance Nov. 29, 2012	FUSION after-school in West Vigo Middle School's auditorium.	500	free
Opening Reception Nov. 30, 2012	Art Exhibition for "Figure Drawing for Adults" in the Turman Art Gallery.	55	free
Music Recital #1 Dec. 6, 2012	For children enrolled in private music lessons.	110	free
Music Recital #2 Dec. 9, 2012	For children enrolled in private music lessons.	140	free
Martin Luther King Jr. Summit Jan. 21, 2013	Mask-making workshops at Booker T. Washington Center.	180	free
Musicale #1 Feb. 27, 2013	Mid-semester recital for students enrolled in private music lessons.	32	free
Musicale #2 Feb. 27, 2013	Mid-semester recital for students enrolled in private music lessons.	38	free
TV Appearance April 3, 2013	Two art project demonstrations aired on WTIU's "The Friday Zone".	Thousands	free
Theater Performance Apr. 12, 2013	The "Imagination Stage" final performance.	26	free
Theater Performance Apr. 17, 2013	FUSION dress rehearsal in the New Theater.	29	free
Open House Apr. 25, 2013	Open house and opening reception for "Watercolor for Adults" in Bare-Montgomery Gallery.	47	free
Music Recital #1 Apr. 26, 2013	For children enrolled in private music lessons.	93	free
Music Recital #2 Apr. 28, 2013	For children enrolled in private music lessons.	100	free
Theater Performance Apr. 17, 2013	FUSION final performance in the LCPFA recital hall.	50	free
Music Recital May 3, 2013	First Friday at the Swope Art Museum.	60	free
Voice Recital May 5, 2013	In the LCPFA recital hall.	85	free
Art Exhibition May 10, 2013	Opening reception for "Ceramics for Adults and Art Educators" in HMSU Gallery Lounge.	55	free

Musical Mystery Mania May 11, 2013	Music games at the Children's Museum.	100	free
Music Recital June 7, 2013	Students of "My First Piano Camp!"	20	free
Music Recital June 21, 2013	Students of "Jazz Camp".	25	free
Theater Performance June 28, 2013	Students of "Teens: How to Land that Starring Role".	26	free
Voice/Dance Recital June 28, 2013	Students participating in "Sing and Dance".	23	free

**FY 2014 through 11/30/13**

Music Recital July 3, 2013	For family and friends of students enrolled in "Budding A.M. Actors MINI CAMP".	32	free
Music Recital July 3, 2013	For family and friends of students enrolled in "Budding P.M. Actors MINI CAMP".	28	free
Art Exhibition July 12, 2013	For family and friends of students enrolled in "Wonderful World of Clay", "Who Wants to Throw Some Clay", "Paint, Think Outside the Tube" and "Think It, Build It, Make It" in the Turman Gallery.	32	free
Theater Performance July 19, 2013	For family and friends of students enrolled in "Musical Theater: Become the Triple Threat".	18	free
Presentation July 30, 2013	Powerpoint presentation to the Terre Haute Exchange Club.	18	free
Art Exhibition Aug. 15, 2013	Opening for "Street Art!" at the Turman Gallery for students from the 14 <sup>th</sup> and Chestnut Community Center.	55	free
ISU Family Day Sept. 14, 2013	Arts and crafts for the community.	100	free
Crossroads Blues Festival #1 (5:00 p.m.) Sept. 14, 2013	Presented free instruments and music lesson certificates to kids from Boys and Girls Club.	2,000	admission to festival for kids is free
Crossroads Blues Festival #2 (7:00 p.m.) Sept. 14, 2013	Presented free instruments and music lesson certificates to kids from Boys and Girls Club.	4,000	admission to festival for adults is \$10 - CSA did not receive proceeds
Family Learning Day Sept. 28, 2013	Vigo County Library, free arts and crafts.	200	free
Musicale Oct. 29, 2013	Mid-semester recital for students enrolled in private music lessons.	50	free
African Drum Sampler Nov. 6, 2013	1-hour drum sampler for recruiting purposes.	21	free

## 4. Interdisciplinary Collaboration

Projects should engage individuals from a variety of disciplines and/or administrative units across ISU as supporters, contributors, and/or collaborators (defined below).

<b>Supporter</b>	<b>Contributor</b>	<b>Collaborator</b>
Supports administrative aspects of projects in important, but limited ways  Examples: removes barriers, shares space or support staff, advises project on administrative issues	Contributes to important aspects of the projects at least once in the reporting period  Examples: Collaborates on grant proposals, gives or hosts guest lectures related to project mission, advises project on substantive issues	Provides critical, ongoing intellectual and/or administrative support for one or more key project components  Examples: Mentors students, teaches courses created because of the project, engages in collaborative research

List the individuals at ISU that have been engaged as supporters, contributors, or collaborators, the way in which they were engaged, and the corresponding level of engagement (add rows to table as needed). *For any of these individuals who were original members of the project team, please place an asterisk (\*) after their name.*

### FY 2013

<b>Individual</b>	<b>Title</b>	<b>ISU Unit</b>	<b>Type of Engagement</b>	<b>Level of Engagement 1 = Supporter 2 = Contributor 3 = Collaborator</b>
Ken Brauchle	Dean	Extended Learning	Allows on-going use of AceWare, Student Manager software.	3
Michelle Bennett	Program Coordinator	Osher Lifelong Learning Institute	CSA attends meetings with OLLI members and offers arts programming for seniors.	2
Scott Buchanan	Professor	School of Music	Summer Choral Experience now under the CSA umbrella.	3
Caroline Savage	Assistant Director	Institute for Community Sustainability	CSA's art class made a recyclable quilt, displayed during Earth Day activities.	1
Steven Stofferahn	Assoc. Professor	College of Arts and Sciences	CSA participated in Arts and Sciences' Community Semester.	2
Barbara Racker	University Curator	Department of Art and Design	"Guitar Club" performed in gallery during MFA opening reception.	1
Paula Meyer	Media Relations Coordinator	Communications and Marketing	CSA participated in ISU's Family Day.	2

Tammy Morris	Student Union Services Manager	HMSU Operations	On-going exhibitions in the HMSU student gallery lounge.	1
Matt Brennan and Jack Bonham	Professors	English	Created poetry class to launch CSA's creative writing program.	3
Heather Miklozek	Assoc. Director	Center for Community Engagement	"Street Art" funding for 14 <sup>th</sup> and Chestnut outreach program.	2
Brad Venable	Professor	Department of Art and Design	Art Education students required to assist in teaching CSA art classes.	3

**FY 2014 through 11/30/13**

Ken Brauchle	Dean	Extended Learning	Allows on-going use of AceWare, Student Manager software.	3
Michelle Bennett	OLLI Program Coordinator	Osher Lifelong Learning Institute	CSA attends meetings with OLLI members and includes arts programs for seniors .	2
Steven Stofferahn	Assoc. Professor	College of Arts and Sciences	CSA created events for Arts and Sciences' Community Semester.	2
Caitlin Brez	Asst. Professor	Psychology	Collaborated on "Grammy Foundation" grant.	2
Heather Miklozek	Assoc. Director	Center for Community Engagement	CCE purchased tree for Treefest (TH Symphony's fundraiser) and CSA came up with concept, bought the ornaments, and decorated tree.	1
Mathew Zachariah	Assoc. Director	International Programs and Services	CSA hired three qualified international students to assist in teaching arts classes in spring, 2014 semester.	3
Heather Miklozek	Assoc. Director	Center for Community Engagement	"Music for All" funding for Boys and Girls Club outreach program.	2
Paul Reed	Director	Recycling Center	CSA is collaborating on public outdoor sculpture with Watermark Artists' Collective and Recycling Center.	3
Brad Venable	Professor	Department of Art and Design	Art Education students required to assist in	3

			teaching CSA art classes.	
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## 5. External Revenue

Projects should seek additional funding sources, whether through grants, contracts, philanthropy, or fees.

### 5.1 Grants and Contracts

List all grants and contracts awarded. For research grants, include identification of the grant's PI and co-PIs, grant number, and start/end dates for the award.

#### Grants and contracts awarded

Sponsor	Purpose	Grant Info	Amount	Award date
Terre Haute Human Relations Commission	Funds to lead workshops at Booker T. Washington Center for 150 - 180 children.	"Mardi-Gras Mask-Making" POT641	\$475.59	12/17/12
Wabash Valley Community Foundation	Funds to support teachers' stipends and art supplies for 20 children from the 14 <sup>th</sup> & Chestnut Community Center to attend summer-long program free of charge.	"Street Art" POT650	\$2,075	03/28/13
Frontier Communications	Funds for scholarships, enabling children to attend on-campus arts classes.	Scholarships POT653	\$2,000	06/30/13
Indiana Arts Commission	Funds to support a theater program at Sarah Scott Middle School, offering after-school classes free-of-charge.	"FUSION" SAR901	\$3,719	08/05/13

**Total value of awarded grant contracts: \$8,269.59**

List all grants submitted, but not awarded, and whether the proposal was declined or still pending a decision.

#### Grants submitted and their status (pending, declined)

Sponsor	Purpose	Amount	Status (pending, declined)
Fender Foundation	Guitars for "Guitar Club" Program	\$2,000	declined
Grammy Foundation	In collaboration with Caitlin Brez, Psychology Professor, researching the effects of music education on math skills in middle school students.	\$20,000	pending
Wabash Valley Community Foundation	African Drumming outreach program for children from underserved populations.	\$3,000	pending

### 5.2 Other revenue sources

List sources and value of other funding sources, whether service fees, philanthropy, or other sources.

**Revenue from other sources FY 2013**

Source	Amount
ISU Center for Community Engagement: funds to support scholarships for 20 children from the 14 <sup>th</sup> & Chestnut Community Center to attend summer-long program, "Street Art" free of charge. Award date: 09/18/12.	\$2,000
Community class fees.	\$112,392.74
CSA scholarship donation drive (Foundations account).	\$875
Lilly Endowment funds through ISU Center for Community Engagement (funded equipment including guitars, drums, multi-media stations and ceramics drying racks).	\$17,959.25

Revenue from other sources FY 2014 through 11/30/13

Source	Amount
ISU Student Employment: funds to hire a student worker for the CSA office as "CSA Office and Events Assistant". Award Date: 08/29/13.	\$2,500
ISU Center for Community Engagement: funds to support 14 children from the Terre Haute Boys and Girls Club to receive music lessons and classes free-of charge, entitled "Music For All". Award date: 09/18/13.	\$2,913
Scholarship Donation Drive (Foundations account).	\$300
Community class fees.	\$33,281.53
ISU Center for Community Engagement: funds for Max Ehrmann Poetry Competition.	\$100

## 6. External Recognition

In addition to external grants, publications, and collaborations with prominent external partners, UP projects will periodically be recognized for their good work through awards by external agencies and news stories in local, state-wide, or national media.

### 6.1 External Awards

Please list any significant external awards, prizes, etc., earned by the project or earned by ISU through the efforts of the project. (Add more rows if necessary.)

Name of Award	Granting Organization	Date of Award

### 6.2 External Media Stories

Please list media stories pertaining directly to the UP project that have appeared in external media outlets (local, state-wide, and/or national). (Add more rows if necessary.) If the project has been recognized in more than 25 external media stories, please use Appendix 2 to list the additional stories.

Title of Story	Media Outlet	Date of Story	Local = L State-wide = S National = N
Community School of the Arts unveils fall	Terre Haute Tribune Star	8/9/12	L

programs			
School of the Arts	Terre Haute Tribune Star	8/19/12	L
CSA Fall Classes Live at Five	WTWO TV	8/23/12	L
Create Yourself: ISU'S new Community School of the Arts is a great way for locals young and old to learn new skills and express themselves	Terre Haute Living Magazine	September/ October, 2012 Issue	L
OLLI Program Guide, spring classes	Terre Haute Tribune Star	11/15/12	L
Community School of the Arts open house Friday	Terre Haute Tribune Star	11/15/12	L
Community School of the Arts exhibition reception set for today	Terre Haute Tribune Star	11/29/12	L
CSA spring programming	WTHI TV	12/3/12	L
Community School of Arts to present recitals	Terre Haute Tribune Star	12/6/12	L
In Honor of MLK	Terre Haute Tribune Star	1/22/13	L
Lifelong Learning with OLLI	Terre Haute Living Magazine	Mar./Apr., 2013 Issue	L
The Friday Zone: My Little Fish Tank	WTIU TV Bloomington	4/12/13	S
OLLI Program Guide, summer classes	Terre Haute Tribune Star	4/19/13	L
The Friday Zone: Busy Bees	WTIU TV Bloomington	4/19/13	S
ISU Community School of the Arts plans open house today, five upcoming musical events	Terre Haute Tribune Star	4/25/13	L
Swope First Friday on May 3 to feature ISU group, student art	Terre Haute Tribune Star	4/25/13	L
Musical Mystery Mania playing Saturday	Terre Haute Tribune Star	5/9/13	L
Opening reception Friday for 'Mud Musings	Terre Haute Tribune Star	5/9/13	L
Sign up for Community School of the Arts classes	Terre Haute Tribune Star	5/16/13	L
Not just graffiti	Terre Haute Tribune Star	6/20/13	L
Community School of the Arts fall open house set to welcome public to classes for all ages	Terre Haute Tribune Star	8/11/13	L
OLLI Program Guide, fall classes	Terre Haute Tribune Star	9/2/13	L
Inspiring project connects Blues Festival, B&G Club members with music	Terre Haute Tribune Star	9/12/13	L
Another successful Blues Fest hits final note	Terre Haute Tribune Star	9/15/13	L

## 7. Challenges and Solutions

It is expected that projects will face some challenges in attempting to fulfill their missions and advance ISU's institutional distinctiveness. Project should identify significant barriers to the achievement of their objectives and propose specific measures.

### 7.1 Significant Barriers or Problems

Describe any significant barriers or problems that project has faced and how the project has dealt with those issues. If the problems are related to ISU policies and practices, propose changes that could reasonably be made to reduce the magnitude of the problem.

Nature of the problem	What the project has done or will do to address the problem	What ISU could do to reduce the problem (if applicable)
Fundraising through Foundations.	Tried to contact Foundations.	Provide more support.
CSA is understaffed.	Hired student worker through ISU supplemental funding /created internship; this is a temporary and partial solution.	Provide funding for a full-time administrative assistant.
Adjuncts can no longer work for CSA if teaching 9 ISU credit hours.		Issue created by federal government, not a university created problem.
Part-time staff can no longer work more than 30 hours per week.		Issue created by federal government, not a university created problem.
Theater and gallery facilities inadequate.	Seek off-campus venues, although rental fees are prohibitive.	Provide funding to rent facilities.
CSA has no music instruments.	Borrow School of Music instruments.	Provide funding to buy instruments.

### 7.2 Solutions

Describe innovative solutions the project has implemented to resolve or avoid problems with project implementation and the subsequent results.

Nature of the problem	Solution	Results
Could not accept credit card payments.	Collaborated with ISU's Extended Learning to use its Student Manager software.	Increase in revenues.
No parking for community members taking CSA classes.	Parking Services now allows CSA to give temporary parking passes to its students for \$1.00 for the duration of one class.	Increase in enrollment.

## Appendix 1: Student Impact – Engagement

If more than 25 students were engaged in your project, please list the names and ID numbers (if available) of these individual students, the way in which they were engaged, and the corresponding level of engagement. (Add rows to table as needed: click inside the table, then click “Layout” under “Table Tools,” then click on “Insert Row Below”.)

Individual	Student ID	Type of Engagement	Level of Engagement 1 = Low 2 = Medium 3 = High
Soulaf Abas	991517762	graduate art instructor	3
Lucas Ryder	991499703	graduate piano instructor	3
Patommavat Tammachard	991649674	graduate guitar instructor	3
Kelsey Hamilton	991588745	undergraduate voice instructor	3
Cory King	991616890	undergraduate trumpet instructor	3
Alanna Mossell	991630056	undergraduate viola instructor	3
Jacob Rowe	991592516	undergraduate percussion instructor	3
Jessica Hall	991645916	undergraduate theater instructor	3
Nolan Engels	991589387	undergraduate theater instructor	3
Richard Wayne	991592516	undergraduate theater instructor	3
LaKyla Cook	991556587	assistant art instructor	2
Alexandra Batterson	991614672	assistant art instructor	2
Shayla Fish	991578004	assistant art instructor	2
Taya Chesterfield	991600058	assistant art instructor	2
Kirstie Garrison	991557330	assistant art instructor	2
Paige Bullerdick	991587888	assistant art instructor	2
Alexandra Abbatiello	991700235	assistant art instructor	2
Allen Zielinski	991657523	assistant art instructor	2
Lindsey Reed	991626789	assistant art instructor	2
Kara Phelps	991483269	nude model for figure drawing	1
Jeremy Kowalsky	991342992	nude model for figure drawing	1

## Appendix 2: External Recognition – Media Stories

If more than 25 media stories pertaining directly to the UP project have appeared in external media outlets (local, state-wide, and/or national), please list the stories, where they appeared and when in the space below. (Add rows to the table as needed.)

Title of Story	Media Outlet	Date of Story	Local = L State-wide = S National = N

Poetry Competition opens	The Brazil Times	11/3/13	L
Treasures theme of 2014 Max Ehrmann Poetry Competition	Terre Haute Tribune Star	11/7/13	L
Putnam poets urged to enter Ehrmann Competition	Greencastle Banner-Graphic	11/7/13	L
Community School of the Arts open house features steel sculpture	Terre Haute Tribune Star	11/29/13	L

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**Notes:**

<sup>1</sup> “High-impact” educational practices have the following characteristics, according to Kuh (2008):

1. These practices typically demand that students devote considerable time and effort to purposeful tasks; most require daily decisions that deepen students’ investment in the activity as well as their commitment to their academic program and the college.
2. The nature of these high-impact activities puts students in circumstances that essentially demand they interact with faculty and peers about substantive matters, typically over extended periods of time.
3. Participating in one or more of these activities increases the likelihood that students will experience diversity through contact with people who are different from themselves.
4. Even though the structures and settings of high-impact activities differ, students typically get frequent feedback about their performance in every one.
5. Participation in these activities provides opportunities for students to see how what they are learning works in different settings, on and off campus.

Kuh, G. D. (2008). *High-impact educational practices: What they are, who has access to them, and why they matter*. Washington, DC: Association of American Colleges and Universities. Available from [www.neasc.org/downloads/aacu\\_high\\_impact\\_2008\\_final.pdf](http://www.neasc.org/downloads/aacu_high_impact_2008_final.pdf)



Indiana State  
University

Community School  
of the Arts

Spring 2013

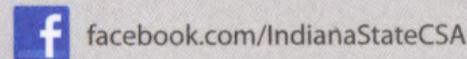


# Community School of the Arts

Quality arts programming for all ages



[www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa)



## SPRING 2013

Class and lesson schedule and registration forms are available online:

[www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa).

Contact the CSA office at (812) 237-2575 if you would like a hard-copy schedule to be mailed to you or for information about financial aid.

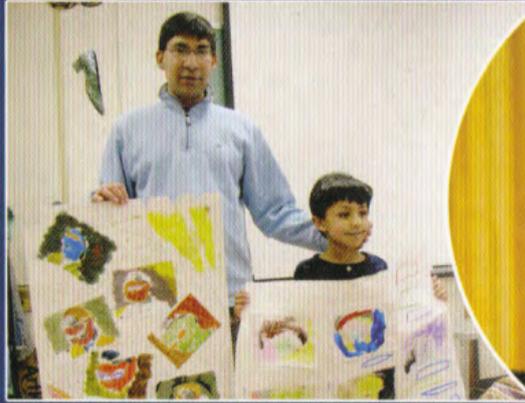
Spring classes and lessons begin the week of January 14 and early enrollment is advised.

Please join us at the Community School of the Arts open house on Friday, November 16, 5:00-7:00 p.m. in the Turman Art Gallery, located in the Fine Arts Building, 649 Chestnut Street. You will have the opportunity to meet the teachers, find out more about our exciting spring classes, and register. On display at the Turman Gallery will be 2-D and 3-D artwork created by students participating in our fall classes as well as performances by CSA music students.



*These activities are neither sponsored, promoted, nor endorsed by Vigo County School Corporation. The ISU Community School of the Arts agrees that the Vigo County School Corporation, as well as its school board members, administrators, teachers, and other employees, will be held harmless by the CSA for any liability, cost, damage, and attorney fees that result directly or indirectly from the material contained in this booklet and from the programs conducted by the CSA.*

Parking is available to the public free of charge in any faculty, staff, or student parking lot Monday through Friday, 5:00 p.m.-7:00 a.m.



# COMMUNITY SCHOOL OF

# THE ARTS, SUMMER 2013

• **Theater:**

June Bugs – Creative Drama  
Theater Rocks!  
Teens: How to Land That Starring Role!  
Budding A.M. Actors  
Musical Theater: Becoming the Triple Threat!  
Year of the River: Tom Sawyer  
Musical Theater: Become a Star

• **Visual Art:**

The Wonderful World of Clay  
Who Wants to Throw Some Clay?  
Paint: Think Outside the Tube  
Think It, Build It, Make It  
Let's Play with Clay  
Digital Arts and Design

• **Music:**

My First Piano Camp!  
Music and Movement  
Jazz Camp  
Piano Lab  
College Prep: Music Theory  
Drum Major Clinic  
The Guitar Club

Summer Choral Experience  
Acoustic String Jam Camp  
Rock Band 101



**Indiana State University**



Quality arts programming for all ages



## SUMMER 2013 PROGRAMMING FOR CHILDREN AND ADULTS

Class schedule and registration information are available online:  
[www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa).

Half-day morning and afternoon classes and full-day camps are available. New this year are lunch and yoga activities for children and teens! Contact the CSA office at (812) 237-2575 or (812) 237-2528 if you would like a hard-copy schedule to be mailed to you or for information about financial aid. Summer classes for children and adults start the week of June 3 and early enrollment is advised!

### OPEN HOUSE

Please be our guest at the Community School of the Arts' open house on Thursday, April 25, 4:30-6:00 p.m. in the Bare-Montgomery Gallery, located in Fairbanks Hall, 220 N. 7th Street. You will have the opportunity to meet the instructors, learn more about our exciting summer classes, and register.

Parking passes are available to CSA students for \$1.00 for the duration of one course. Free parking is available Monday through Friday, 5:00 p.m. - 7:00 a.m.



[facebook.com/IndianaStateCSA](https://www.facebook.com/IndianaStateCSA)

[www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa)

*These activities are neither sponsored, promoted, nor endorsed by Vigo County School Corporation. The ISU Community School of the Arts agrees that the Vigo County School Corporation, as well as its school board members, administrators, teachers, and other employees, will be held harmless by the CSA for any liability, cost, damage, and attorney fees that result directly or indirectly from the material contained in this card and from the programs conducted by the CSA.*

For further information about the offerings of  
the Community School of the Arts:

812-237-2575

Petra.Nyendick@indstate.edu

[www.indstate.edu/csa](http://www.indstate.edu/csa)

# Community School of the Arts



**Fall 2012**



**Indiana State  
University**

*More. From day one.*

[www.indstate.edu/csa](http://www.indstate.edu/csa)



**Indiana State  
University**

*More. From day one.*

[www.indstate.edu/csa](http://www.indstate.edu/csa)



# Community School of the Arts

## Fall 2012

The Indiana State University Community School of the Arts (CSA) provides the communities of the Wabash Valley and surrounding areas the opportunity to participate in non-credit classes in music, theater, and visual art. We welcome students of all ages, backgrounds, and ability levels to experience professional and affordable instruction in the performing and visual arts.

Please join us at our Community School of the Arts open house on Sunday, August 26, 2:00-4:00 p.m. in the Richard G. Landini Center for Performing and Fine Arts. You will have the opportunity to meet the teachers, find out more about our exciting fall classes, and register. You will also be eligible to enter our drawing to win one free fall class of your choice! Drawing will be held at the open house on August 26 at 3:30 p.m.

### Calendar at a Glance

- July 16 .....Registration for CSA fall private lessons and classes begins
- August 20.....First day of fall private lessons
- August 31 .....Scholarship applications due by 4:00 p.m.
- September 3 .....CSA closed for Labor Day
- Weeks of September 10 and 17 ..... Music, theater and visual art classes begin
- October 1 ..... Improvisation for Adults begins
- November 19-24 ..... CSA closed for Fall/Thanksgiving Break

# VISUAL ART CLASSES

## *Ceramics for Art Educators and Adults*

**Ages:** Adults

**Dates and Time:** September 15-October 20  
10:00 a.m.-12:00 p.m. (6 Saturdays)

**Maximum Enrollment:** 12

**Fee:** \$100

**Location:** Art Annex, 537 N. 4th Street

**Instructor:** Matthew Chenoweth

Students will be introduced to the fundamental techniques and concepts of the ceramic arts. The emphasis of this class is the exploration of the ceramic medium as a material for creative expression. Functional and sculptural aspects of the medium will be considered through assignments incorporating hand building, wheel throwing, surface treatments and glazing techniques. Students will have the opportunity to participate in a group exhibition at the Turman Gallery in November. Materials are included in the fee.

## *Saturday Art Day for Children: Art in Motion*

**Ages:** 7 and up

**Dates and Time:** September 15-December 8  
10:00 a.m.-12:00 p.m. (12 Saturdays)

No classes on November 24 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 20

**Fee:** \$150

**Location:** Fine Arts Building, Room 119, 649 Chestnut Street

**Instructor:** Korinne Lee

This fun and exciting class allows students to gain hands-on experience in many types of media. Students will explore how to create movement in art through projects that explore painting, drawing, clay and mixed media. Projects include zoetrope animation, hand-building a nature carpet, "zoom-in" self portrait drawing and pop-up book making. Students will have the opportunity to participate in a group exhibition at the Turman Gallery in November. Materials are included in the fee.

## *Figure Drawing for Adults*

**Ages:** Adults 18 and up

**Dates and Time:** September 17-November 26  
7:00-9:00 p.m. (10 Mondays)

No classes on November 19 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 15

**Fee:** \$125

**Location:** Fairbanks Hall, Room 204, 220 N. 7th Street

**Instructors:** Karl Barnebey and David Stevenson

This team-taught course is an introduction to figure drawing with an emphasis on proportion, measurement, value, gesture and likeness. Students will be drawing from nude models using media including graphite pencil, charcoal and conté crayon. Students enrolled in this class may also participate in open studio figure drawing at Fairbanks Hall on Wednesdays, 7:00-9:00 p.m. Students will have the opportunity to participate in a group exhibition at the Turman Gallery in November. Materials are included in the fee.



# THEATER CLASSES

## *Completely Acting: For Teens Only!*

**Ages:** 13-19

**Dates and Time:** September 10-October 18  
5:00-6:30 p.m. (6 Mondays and Thursdays)

**Maximum Enrollment:** 15

**Fee:** \$165

**Location:** Fine Arts Building, Room 311, 649 Chestnut Street

**Instructors:** Rachelle Wilburn and Eric Wilburn

Learning to act with all you've got—mind, body, voice, and spirit—brings completeness to your work on stage. Students will explore all four areas and how they are crucial to today's teen actor. This class will give students an arsenal of physical and vocal warm-ups, theater games, audition tips, acting exercises, and more. All this fun AND hard work will culminate in a showcase performance designed by the students. You won't want to miss this awesome opportunity! Materials are included in the fee.

## *Improv for Adults*

**Ages:** Adults

**Dates and Time:** October 1-November 15  
7:00-8:30 p.m. (7 Mondays and Thursdays)

**Maximum Enrollment:** 15

**Fee:** \$175

**Location:** Fine Arts Building, Room 311, 649 Chestnut Street

**Instructor:** Rachelle Wilburn and Eric Wilburn

Whether you're a seasoned improvisational veteran or a newbie looking for a creative outlet, Improv for Adults wants you! We're looking for energetic and focused team players to learn the magic of improv! What's magic about it? The connections made between improvisers and audiences! The practical use it has in real life! The priceless moments in a scene where you SWEAR that girl just read that guy's mind! Students start with the foundational "rules" of improv and work their way up from there with warm-ups, games, and exercises. By the end of class, students will be performing in front of a real, live audience! We cannot be held responsible if your face hurts from laughing. Materials are included in the fee.



# MUSIC CLASSES

## *The Guitar Club*

**Ages:** 5-12

**Dates and Time:** September 11-December 4

4:00-5:15 p.m. (12 Tuesdays)

No classes on November 20 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 15

**Fee:** \$150

**Location:** Fine Arts Building, Room 311, 649 Chestnut Street

**Instructor:** Tim Doyle

This class is for beginning to intermediate levels, offering an opportunity for students to learn to play the guitar and create music while working with a group of peers. During this 75-minute class students will work on guitar techniques and musical concepts through engaging games and activities. Students will have the opportunity to participate in a community performance near the end of the semester in the University Art Gallery. Students must bring their own guitars to class; all other materials are included in the fee.

## *The Guitar Lab*

**Ages:** 13 and up

**Dates and Time:** September 11-December 4

5:30-7:00 p.m. (12 Tuesdays)

No classes on November 20 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 15

**Fee:** \$175

**Location:** Fine Arts Building, Room 311, 649 Chestnut Street

**Instructor:** Tim Doyle

Guitarists of all styles are welcome, beginner to advanced! This course is designed to assist students at every level to find a deeper understanding of the guitar and further develop their skills. The class will explore technical hand development, practical music theory, composition, performance, and equipment specs. If you are a guitar aficionado or just someone wanting to know a bit more about that old six string sitting in the corner, please join us! Students will have the opportunity to participate in a community performance near the end of the semester in the University Art Gallery. Students must bring their own guitars to class; all other materials are included in the fee.

## *Beginning Piano for Pre-Teens*

**Ages:** 9-12

**Dates and Time:** September 11-December 4

4:00-5:00 p.m. (12 Tuesdays)

No classes on November 20 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 12

**Fee:** \$150

**Location:** Fine Arts Building, Room 316, 649 Chestnut Street

**Instructor:** Jessie Forthun

Beginning piano class for slightly older students with little or no previous piano experience. This class is for students who would like to learn the basics of playing the piano in a fun group environment. Students will be introduced to note reading, beginning music terminology and theoretical concepts, enjoyable solo and ensemble repertoire, and creative activities at the piano. Students will have the opportunity to participate in a final performance at the end of the semester. Materials are included in the fee.

## *Beginning Piano for Adults*

**Ages:** Adults

**Dates and Time:** September 11-December 4

6:45-7:45 p.m. (12 Tuesdays)

No classes on November 20 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 12

**Fee:** \$150

**Location:** Fine Arts Building, Room 316, 649 Chestnut Street

**Instructor:** Janet Piechocinski

Have you always wanted to play the piano? Then this class is for you! Come and join other adults in learning how to read, play chords, and improvise in Indiana State University's group keyboard lab. Students will have the opportunity to participate in a final performance at the end of the semester. Materials are included in the fee.



## Beginning Voice for Youth

**Ages:** 10-14

**Dates and Time:** September 13-November 15  
4:00-5:00 p.m. (10 Thursdays)

**Maximum Enrollment:** 7

**Fee:** \$125

**Location:** Fine Arts Building, Room 409, 649 Chestnut Street

**Instructor:** Anita Gambill

This class introduces students to the basics of healthy singing and quality vocal performance, including posture, breathing, vocal technique, intonation, vocal exercises, basic notation, repertoire, and interpretation. There will be an informal recital for families at the end of the 10 weeks, during the last half-hour of class. Materials are included in the fee.

### Early Childhood Learning:

## Musikgarten

Musikgarten classes are designed to provide children with age-appropriate music and movement experiences that will enhance their musical development and their development as a whole. Classes involve the entire child in music making, poetry, storytelling, and nature. Materials are included in the fee. Visit Musikgarten at [www.isumusikgarten.com](http://www.isumusikgarten.com) for more information.

Parent orientation for Family Music for Babies, Family Music for Toddlers, Cycle of Seasons and Music Makers at Home is recommended. Orientation is for parents only; please make childcare arrangements, if possible. Orientation will be held on Tuesday, September 4 at 6:00 p.m. at the College of Education, University Hall, Room 008B, 401 North 7th Street.

### Musikgarten:

## Family Music for Babies

**Ages:** Newborn-18 months

Children attend class with a caregiver

**Dates and Time:** September 10-December 10  
10:00-10:30 a.m. (13 Mondays)

No classes on November 19 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 12

**Fee:** \$150 (first semester), \$125 (subsequent semesters two and three)

**Location:** College of Education, University Hall, Room 008B,  
401 North 7th Street

**Instructor:** Lynette Browne

Play musically with your baby through bouncing and rocking songs, wiggle and peek-a-boo games, dancing, moving, and singing. Music play activities are designed to increase your child's curiosity about music, to develop listening skills and a sense of beat, and to establish the foundation for singing and musical thought.

### Musikgarten:

## Family Music for Toddlers

**Ages:** 15 months-3 years

Children attend class with a caregiver

**Dates and Time:**

*Session 1*

September 10-December 10

10:45-11:15 a.m. (13 Mondays)

No classes on November 19 (Fall/Thanksgiving Break)

OR

*Session 2:*

September 11-December 11

6:30-7:00 p.m. (13 Tuesdays)

No classes on November 20 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 12

**Fee:** \$125

**Location:** College of Education, University Hall, Room 008B,  
401 North 7th Street

**Instructor:** Lynette Browne

Participate with your toddler in singing, chanting, moving, dancing, listening, and playing simple instruments while developing a strong musical bond with your child. Through activities that bridge the natural connection between music and movement, your child's musical aptitude and listening abilities are enhanced and further developed.



**Musikgarten:**  
**Cycle of Seasons**

**Ages:** 3-5 years

Children attend class with a caregiver

**Dates and Time:** September 11-December 11  
5:30-6:15 p.m. (13 Tuesdays)

No classes on November 20 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 12

**Fee:** \$150

**Location:** College of Education, University Hall, Room 008B,  
401 North 7th Street

**Instructor:** Lynette Browne

Celebrate your child's love of nature and growing independence through activities that focus on the seasons of the year. Classes are designed to build attention spans and self-expression and include singing, chanting, moving, focused listening, musical games, exploring musical instruments, creative movement, and storytelling. This class is of special interest to families who cannot choose between gym classes, dance, or music, as it contains activities from all three.

**Musikgarten:**  
**Music Makers at Home**

**Ages:** 4-6 years

Children attend the first 45 minutes alone; last 15 minutes is a sharing time with families

**Dates and Time:** September 11-December 11  
4:15-5:15 p.m. (13 Tuesdays)

No classes on November 20 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 8

**Fee:** \$200

**Location:** College of Education, University Hall, Room 008B,  
401 North 7th Street

**Instructor:** Lynette Browne

This class includes singing, creative and structured movement, playing instruments, ensemble work, ear training, and guided listening. A developmentally sound approach to music literacy, this program builds symbolic thinking, concentration, memory, and self-expression.

**Musikgarten:**  
**Music Makers at the Keyboard—  
Beginning Piano**

**Ages:** 6-9 years

**Location:** Fine Arts Building, Room 316, 649 Chestnut Street

**Instructor:** Lynette Browne

Parents are strongly encouraged to attend as many classes as possible. The classes are structured in a 3-tiered system: year two students must have completed year one and year three students must have completed year two.

Parent orientation for Year One of Music Makers at the Keyboard—Beginning Piano is recommended. There is no orientation for years two and three. Orientation is for parents only; please make childcare arrangements, if possible. Orientation for year one will be held on Wednesday, September 5 at 6:00 p.m. in the Fine Arts Building, Room 316, 649 Chestnut Street.

**Year One:**

**Dates and Time:**

September 10-December 3

4:15-5:15 p.m. (12 Mondays)

No classes on November 19 (Fall/Thanksgiving Break)

OR

September 12-December 5

5:30-6:30 p.m. (12 Wednesdays)

No classes on November 21 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 8

**Fee:** \$250

**Year Two:**

**Dates and Time:** August 20-December 3

5:30-6:30 p.m. (14 Mondays)

No classes on September 3 (Labor Day)

No classes on November 19 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 5

**Fee:** \$250

**Year Three:**

**Dates and Time:** August 23-December 6

5:30-6:30 p.m. (15 Thursdays)

No classes on November 22 (Fall/Thanksgiving Break)

**Maximum Enrollment:** 4

**Fee:** \$250

In beginning piano class children bring to the piano songs they have learned to sing, dance, and love. Small group lessons at the piano capitalize on your child's delight in making music with others. Classes also focus on other musical aspects including singing, moving, beat-competency, rhythm, and tonal foundations, composing, improvising and harmonizing. Music Makers at the Keyboard students will have the opportunity to participate in a final performance at the end of the semester.





## **Private Music Lessons** **Beginning through Advanced**

Individual one-on-one lessons are available to students of all ages and ability levels. Private instruction encourages music literacy, the growth of instrumental and vocal skills and develops patience, dedication, perseverance, goal setting, and time management. Private music student meets with an instructor once per week for 30, 45, or 60 minutes. Lessons are offered in the following areas: brass, woodwind, guitar, percussion, piano, strings, and voice. Call 812-237-2575 or e-mail [Petra.Nyendick@indstate.edu](mailto:Petra.Nyendick@indstate.edu) for instructor scheduling information.

Student meets once a week with a member of the School of Music faculty for 15 weeks:

30-minute lesson: \$300/semester

45-minute lesson: \$450/semester

60-minute lesson: \$600/semester

Student meets once a week with a School of Music student for 15 weeks:

30-minute lesson: \$150/semester

45-minute lesson: \$225/semester

60-minute lesson: \$300/semester



## How to Register

Classes fill up quickly, so be sure to register early! Mail the completed registration form with check payable to "Community School of the Arts" to:

Community School of the Arts  
Indiana State University  
Terre Haute, IN 47809

While full tuition payment is appreciated, you may pay one-half upon registration and the balance on the first day of class. If paying by cash, please drop by our office during regular CSA business hours. Payment by credit card must be made in full; please register online at [www.indstate.edu/csa](http://www.indstate.edu/csa).

## Office Hours

The CSA office is located on the second floor of the Fine Arts Building, room 232. Our office hours are Monday through Friday, 8:00 a.m.-4:00 p.m. Questions regarding lessons, placement, and billing can be addressed during our regular business hours by visiting us or calling 812-237-2575.

## Financial Aid

Scholarships are available for group classes. Music, theater, and visual art students in need of assistance may apply for a reduced fee. Deadline for scholarship applications is August 31, 4:00 p.m. For more information, please visit our Web site at [www.indstate.edu/csa](http://www.indstate.edu/csa) or call the CSA office at 812-237-2575.

## Refunds and Withdrawals

To withdraw from a course and receive financial credit, student must call the CSA office one week in advance of the first day of class. Non-attendance does not constitute a withdrawal, and no deduction will be made for temporary absence from a class or lesson. ISU Community School of the Arts reserves the right to cancel any class for insufficient enrollment. In this event, students will be notified one week before the first day of class and refunded the full amount paid to date.

## Private Make-up Lessons

No make-up lessons will be given for lessons missed by the student. In the event of severe illness suffered by the student or an emergency, arrangements for make-up classes will be determined between the instructor and student. All lessons missed by the teacher will be made up. Make-up lessons will be scheduled, determined, and agreed upon between the instructor and student.

## Inclement Weather

Inclement weather is determined by official ISU campus closings. ISU campus closings are rare in occurrence; refer to local weather stations or call the CSA office for further information. Lessons/classes may be made up for a comparable lesson/class experience at the discretion of the instructor.

## Holidays

The CSA's academic calendar runs consistent with the Indiana State University calendar. See our Calendar at a Glance for a complete listing of holidays.

## Children's Scholarship Fund

A healthy Children's Scholarship Fund is vital to the growth and maintenance of arts programming at the Community School of the Arts and allows children from all walks of life to attend our quality arts classes. If you would like to contribute to our scholarship fund, please call our office at 812-237-2527. We also welcome the donation of new or gently used musical instruments. Thank you for your generosity.

## FALL 2012 CSA REGISTRATION

Please use one form per student. Form may be reproduced.

Space is limited! Early enrollment is advised.

If student is under age 18, please complete the following:

Age: \_\_\_\_\_ Grade: \_\_\_\_\_

School: \_\_\_\_\_

Parent's Name: \_\_\_\_\_

Please check if registering more than one student.

Number of Students Registering: \_\_\_\_\_

Student's Name: \_\_\_\_\_

Home Address: \_\_\_\_\_

City: \_\_\_\_\_

State, Zip: \_\_\_\_\_

Email: \_\_\_\_\_

Phone-Home: \_\_\_\_\_

Phone-Cell/Work: \_\_\_\_\_

While full tuition payment is appreciated, you may pay one-half upon registration and the balance on the first day of class. If paying by cash, please drop by our office during regular CSA business hours. Payment by credit card must be made in full; please register online at [www.indstate.edu/csa](http://www.indstate.edu/csa).

Make checks payable to: Community School of the Arts

Mail registration with full or half the fee to:

Community School of the Arts  
Indiana State University  
Terre Haute, Indiana 47809

For further information call the CSA office at (812) 237-2575 or email [Petra.Nyendick@indstate.edu](mailto:Petra.Nyendick@indstate.edu).

(continued)

## FALL 2012 CSA REGISTRATION (continued)

### Visual Art Classes

- Ceramics for Art Educators and Adults @ \$100.....\$ \_\_\_\_\_
- Saturday Art Day For Children: Art in Motion @ \$150....\$ \_\_\_\_\_
- Figure Drawing for Adults @ \$125.....\$ \_\_\_\_\_

### Theater Classes

- Completely Acting: For Teens Only! @ \$165.....\$ \_\_\_\_\_
- Improvisation for Adults @ \$175.....\$ \_\_\_\_\_

### Music Classes

- The Guitar Club @ \$150.....\$ \_\_\_\_\_
- The Guitar Lab @ \$175.....\$ \_\_\_\_\_
- Beginning Piano for Pre-Teens @ \$150.....\$ \_\_\_\_\_
- Beginning Piano for Adults @ \$150.....\$ \_\_\_\_\_
- Beginning Voice for Youth @ \$125.....\$ \_\_\_\_\_

#### Musikgarten: Family Music for Babies

- First semester @ \$150.....\$ \_\_\_\_\_
- Second or third semester @ \$125.....\$ \_\_\_\_\_

#### Musikgarten: Family Music for Toddlers

- Session 1 @ \$125.....\$ \_\_\_\_\_
- Session 2 @ \$125.....\$ \_\_\_\_\_

#### Musikgarten: Cycle of Seasons @ \$150.....\$ \_\_\_\_\_

- Musikgarten: Music Makers at Home @ \$200.....\$ \_\_\_\_\_

#### Musikgarten: Music Makers at the Keyboard- Beginning Piano

- Year 1 @ \$250.....\$ \_\_\_\_\_
- Year 2 @ \$250.....\$ \_\_\_\_\_
- Year 3 @ \$250.....\$ \_\_\_\_\_

#### Private Music Lessons with a member of School of Music faculty:

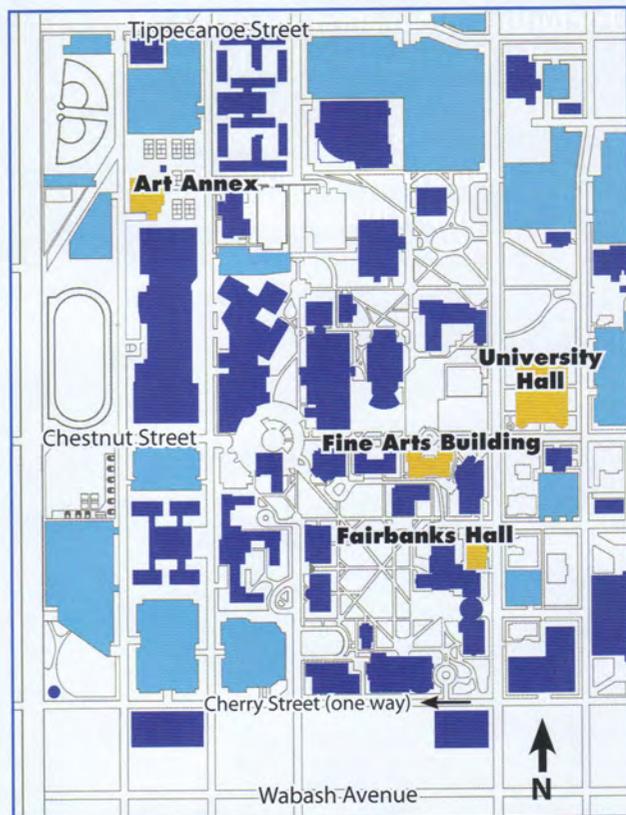
- 30 minutes for 15 weeks @ \$300.....\$ \_\_\_\_\_
- 45 minutes for 15 weeks @ \$450.....\$ \_\_\_\_\_
- 60 minutes for 15 weeks @ \$600.....\$ \_\_\_\_\_

#### Private Music Lessons with a School of Music student:

- 30 minutes for 15 weeks @ \$150.....\$ \_\_\_\_\_
- 45 minutes for 15 weeks @ \$225.....\$ \_\_\_\_\_
- 60 minutes for 15 weeks @ \$300.....\$ \_\_\_\_\_

**Total enclosed**.....\$ \_\_\_\_\_

By completing this registration, you are agreeing to the terms of the Indiana State University Community School of the Arts refund, withdrawal and missed lessons policies.



Third Street (U.S. 41)

Fourth Street (one way)

Fifth Street (two-way north of Cherry Street)

Sixth Street

Seventh Street

Eighth Street (one way)



facebook.com/IndianaStateCSA

These activities are neither sponsored, promoted, nor endorsed by Vigo County School Corporation. The ISU Community School of the Arts agrees that the Vigo County School Corporation, as well as its school board members, administrators, teachers, and other employees, will be held harmless by the CSA for any liability, cost, damage, and attorney fees that result directly or indirectly from the material contained in this booklet and from the programs conducted by the CSA.

For further information  
about the offerings of the  
Community School of the Arts,  
contact Lynette Browne:

812-237-2739

812-237-2771

[lynette.browne@indstate.edu](mailto:lynette.browne@indstate.edu)

[www.indstate.edu/music](http://www.indstate.edu/music)



# Community School of the Arts

**Summer 2012**



**Indiana State  
University**

*More. From day one.*



**Indiana State  
University**

*More. From day one.*

# Community School of the Arts

The Community School of the Arts provides hands-on arts-learning experiences for children, youth, and adults in the Wabash Valley. Camps and classes will be offered this summer in art, music, and theater.

Additional details will be sent to participants after registering.

You are invited to a Community School of the Arts open house on Wednesday, May 9, 2012, 6:00-8:30 p.m. in the Richard G. Landini Center for Performing and Fine Arts. This will give you the opportunity to meet the teachers, find out more about summer camps and classes, and register.



## Art Camps

### Clay and Sculpture Camp July 23-August 3, 2012

**Monday-Friday, 9:00 a.m.-12:00 p.m.**

**Ages:** 8-13 years old

**Fee:** \$100

**Instructor:** Abby Fouse

**Enrollment:** Maximum of 12 students

This camp is focused on making art with clay and other materials. Students will learn how to make clay pots on the potter's wheel and how to make sculpture using clay slabs, coils, and through other materials

### Photo Fun Camp June 11-22, 2012

**Monday-Friday, 9:00 a.m.-12:00 p.m.**

**Ages:** 13-15 years old

**Fee:** \$100

**Instructor:** Alexandra McNichols

**Enrollment:** Maximum of 12 students

Make your own camera and create images in the traditional photography darkroom. Learn the concept of the camera obscura and photographic processes introduced in the 19th century and still in use today. Students will be taught how to make pinhole cameras, and how to produce photograms (a darkroom process) and cyanotypes (an antique process). Experiment with the darkroom chemistry and make many images. Indoor and outdoor activities will be included.



## Theater Camps

### June Bugs—Creative Drama for Young Performers

June 4-8, 2012

**Monday-Thursday, 9:00 a.m.-12:00 p.m. or 1:00-4:00 p.m.** (Indicate your time preference on the registration form.)

**All campers will attend Friday, 12:00-3:00 p.m.**

**Ages:** 7-8 years old

**Fee:** \$125

**Instructors:** Lynette Browne and Sherrie Herner

**Enrollment:** Maximum of 12 students per session

**Registration deadline:** Monday, May 21, but camp is expected to fill.

This one-week theater arts camp will introduce young participants to theater basics through creative drama. Camp activities include theater games, exercises in singing and movement, and theater-related workshops. The camp will culminate with a staged showcase presented free to family and friends on Friday, June 8 at 3:00 p.m.

## Theater Rocks!

Session 1: June 9, 11-15, 2012

Session 2: June 16, 18-22, 2012

**Saturday audition workshops for all campers:** 10:00 a.m.-12:00 p.m.

**Half-day options:** Monday-Thursday 9:00 a.m.-12 p.m. or 1:00-4:00 p.m.; Friday, all half-day kids come 12:00-3:00 p.m. (Indicate your time preference on the registration form.)

**Full-day option:** Monday-Friday, 9:00 a.m.-4:00 p.m.

**Showcase:** Friday, 3:00 p.m.

**Ages:** 9-12 years old

**Fee:** Half day, \$125; Full day, \$240

**Instructors:** Lynette Browne and Sherrie Herner

**Enrollment:** Maximum of 15 students per half-day session

**Registration deadline:** Monday, May 21, but camps are expected to fill.

This one-week theater arts camp is designed to instruct the young performer in theater basics. Camp content includes acting instruction, singing on stage, acting and improvisation games, and theater-related workshops. All activities will be geared toward improving performance abilities. The camp will be conducted at the Community Theater of Terre Haute.

For the first time, we are pleased to be able to offer a full-day option for Theater Rocks. These kids will come to camp 9:00 a.m.-4:00 p.m., Monday through Friday. Students should bring a sack lunch. There is access to a refrigerator. The all-day campers will have parts in both shows being performed that week. They will also participate in extra theater workshops being run by ISU theater majors. Students may register for both sessions as the shows will not be the same.

The camp will culminate with a staged showcase on Friday, June 15 for Session 1 and Friday, June 22 for Session 2.



# Theater Techniques for Teens

June 25-29, 2012

**Monday-Thursday, 9:00 a.m.-3:00 p.m.; Friday, 1:00-6:00 p.m.** (Performance: Friday, June 29 at 6:00 p.m. at ISU's Landini Center for Performing and Fine Arts Recital Hall)

**Ages:** 12-16 years old

**Fee:** \$150

**Instructors:** Sherrie Herner and Pat Wheeler

**Enrollment:** Maximum of 20 students

**Registration deadline:** Monday, May 21. Register early!  
The camp is expected to fill quickly.

"All the world's a stage . . ." So come and be a player at this one-week theater arts camp. Learn many aspects of theater in one jam-packed, fun-filled week!

During the week bring a lunch, learn acting techniques and dialogue, and enjoy theater games. Learn basic auditioning tips, practice stage voice and projection, and learn stage movement and monologues. Then be a star and perform in a play for your family and friends on Friday evening

Fee includes instruction, a theater notebook, a shirt, snacks, and a pizza supper before the performance.



## Music Camps and Classes

### Music Is Fun! Camp July 23-27, 2012

**9:00 a.m.-12:00 p.m.**

**Ages:** 6-9 years old, with little or no piano study (up to one year of study)

**Fee:** \$100 (includes all materials)

**Instructor:** Dr. Lynette Browne, ISU music faculty

**Enrollment:** Maximum of 12 students

Learn music through theory games, music ensembles, composer videos, and playing the piano. There will be a showcase on Friday for family and friends.



## Nature Trail Camp

July 16-20, 2012

**9:00 a.m.-12 p.m.**

**Ages:** 4-7 years old

**Fee:** \$125 (includes all materials)

**Instructor:** Dr. Lynette Browne, ISU music faculty

**Enrollment:** Maximum of 12 students

This indoor/outdoor camp is a Musikgarten curriculum that allows children to study and enjoy the arts of nature. Each day has its own theme: weather, bugs and animals, water, and trees. Friday is a nature celebration with the parents invited for the last hour of camp. Campers will sing, dance, and do art projects every day, and enjoy the beautiful ISU campus.

## Glee Camp

June 4-8, 2012

**9:00 a.m.-12:00 p.m.**

**Ages:** 9-13 years old

**Fee:** \$125

**Instructor:** Anita Gambill, former Terre Haute Children's Choir director

**Enrollment:** Maximum of 20 students

Learn to sing and dance, like the popular TV series! The camp will be held on the ISU campus, and will culminate with a show for parents and friends on the last day.

## Guitar Camp

Session 1: June 18-22, 2012

Session 2: June 25-29, 2012

Session 3: July 16-27, 2012

**Monday-Friday, 9:00 a.m.-12:00 p.m.**

**Fee:** Session 1: \$125 (4-8 years old)

Session 2: \$125 (9-12 years old)

Session 3: \$250 (12-16 years old)

**Instructors:** Dr. Brent McPike, ISU music faculty;  
Tim Doyle, ISU guitar graduate student

**Enrollment:** Maximum of 18 students per camp

These camps will provide a general introduction to the guitar, basic guitar techniques, and fundamental music concepts through use of hands-on activities, group participation, and performances. The goal for the course is to encourage participants to take the initial (or next) step toward a practical understanding and use of the guitar and a greater appreciation of music in general.

## Class Guitar

June 4-August 6, 2012

**Day and time will be determined by participants during parent course.**

**Meeting weekly except for the week of June 25 (8 classes)**

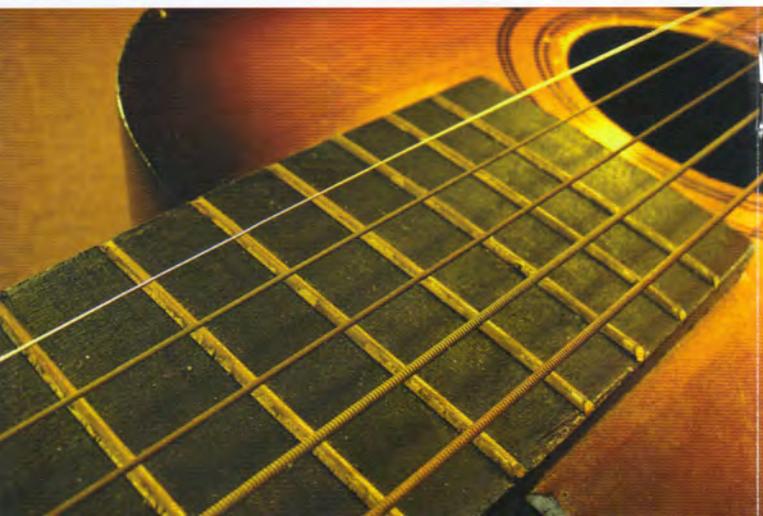
**Ages:** Elementary students

**Fee:** \$100

**Instructor:** Tim Doyle, ISU guitar graduate student

**Enrollment:** Maximum of 18 students per class.

The on-going program will center around the following areas: introduction to guitar techniques and terminology; development of an at home practice routine; building a foundation for listening, reading, performing and understanding music; and musical concepts. Students and parents are required to attend a weekly group class and to adhere to a daily practice routine at home.



## Family Fun Music Camp

June 23-27, 2012

**9:30-10:30 a.m.**

**Ages:** 1-5 years old, must attend class with a caregiver

**Fee:** \$50

**Instructor:** Karie Sutton

**Enrollment:** Maximum of 12 students

Come and enjoy with your child a fun hour of singing, dancing, listening, playing instruments, and creating a simple craft, while developing a strong musical bond with your child. Together we will lay the foundation necessary for success in music, regardless of what path your child takes in the future. Camp will be held on the ISU campus.

## Choral Camp for Kids

July 2-3 and 5-7, 2012

**9:00 a.m.-12:00 p.m.**

**Ages:** 9-13 years old

**Fee:** \$125

**Instructor:** Anita Gambill

**Enrollment:** Maximum of 20 students

Come learn to sing and create in a group choir environment. Learn basic sight-reading, vocal production, and group-singing techniques all while having a great time! Camp will culminate with a free showcase for family and friends on Saturday, July 7 at 12:00 p.m. Camp will be held on the ISU campus.

## Summer Choral Experience

July 16-20, 2012

**9:00 a.m.-2:00 p.m.**

**Ages:** Middle and high school students

**Fee:** \$125

**Instructor:** Dr. Scott Buchanan, ISU music faculty

**Registration deadline:** July 6

This camp includes classes in music theory, basic piano skills, leadership training, private voice, and large ensemble singing.



## Music Lessons

**Session 1: May—four lessons**

**Session 2: June and July—eight lessons**

**Fee:** Session 1: 30 minutes—\$80; 45 minutes—\$120;  
60 minutes—\$160

Session 2: 30 minutes—\$160; 45 minutes—\$240;  
60 minutes—\$320

The ISU Community School of the Arts offers private music lessons year-round to students of all ages. Summer is an especially good time for music lessons because schedules tend to be lighter allowing more time for lessons and practice. Summer is great time to try a new style on your existing instrument or try a new instrument! Summer is flexible, and you can schedule your lessons around your vacations and summer camps.



## 2012 CSA REGISTRATION

Please use one form per student. Form may be reproduced.

Register early—enrollment is limited.

Student's Name \_\_\_\_\_

Please check if registering more than one child

Age \_\_\_\_\_ Grade \_\_\_\_\_ School \_\_\_\_\_

Parent(s) Name \_\_\_\_\_

Home Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

E-mail \_\_\_\_\_

Phone—Cell ( \_\_\_\_\_ ) \_\_\_\_\_

Phone—Evening ( \_\_\_\_\_ ) \_\_\_\_\_

**Half the fee must be submitted with this reservation.** The remaining half of the fee is due on the first day of camp or class. Financial assistance is available to students who qualify.

**Make checks payable to:** Community School of the Arts

**Return registration form with half the fee to:**

Community School of the Arts  
Indiana State University  
Terre Haute, Indiana 47809

**For further information** about the offerings of the Community School of the Arts, contact Lynette Browne:

- phone at 812-237-2739 and 812-237-2771
- e-mail at [lynette.browne@indstate.edu](mailto:lynette.browne@indstate.edu)

(form continues on next page)

## Art Camps

- Clay and Sculpture Camp @ \$100** .....\$ \_\_\_\_\_
- Photo Fun Camp @ \$100** .....\$ \_\_\_\_\_

## Theater Camps

Registrants for theater camps will have additional forms to complete.

- June Bugs @ \$125** .....\$ \_\_\_\_\_
- Morning  Afternoon

### Theater Rocks

#### Session 1

- Half day @ \$125 .....\$ \_\_\_\_\_
- Full day @ \$240 .....\$ \_\_\_\_\_

#### Session 2

- Half day @ \$125 .....\$ \_\_\_\_\_
- Full day @ \$240 .....\$ \_\_\_\_\_

- Theater Techniques for Teens @ \$150** .....\$ \_\_\_\_\_

## Music Camps and Classes

- Music Is Fun Camp @ \$100** .....\$ \_\_\_\_\_
- Nature Trail Camp @ \$125** .....\$ \_\_\_\_\_
- Glee Camp @ \$125** .....\$ \_\_\_\_\_

### Guitar Camp

- Session 1 @ \$125 .....\$ \_\_\_\_\_
- Session 2 @ \$125 .....\$ \_\_\_\_\_
- Session 3 @ \$250 .....\$ \_\_\_\_\_
- Class Guitar @ \$100** .....\$ \_\_\_\_\_
- Family Fun Music Camp @ \$50** .....\$ \_\_\_\_\_
- Choral Camp for Kids @ \$125** .....\$ \_\_\_\_\_
- Summer Choral Experience @ \$125** .....\$ \_\_\_\_\_

### Music Lessons

#### 30-minute private lessons

- Session 1—May @ \$80 .....\$ \_\_\_\_\_
- Session 2—June and July @ \$160 .....\$ \_\_\_\_\_

#### 45-minute private lessons

- Session 1—May @ \$120 .....\$ \_\_\_\_\_
- Session 2—June and July @ \$240 .....\$ \_\_\_\_\_

#### 60-minute private lessons

- Session 1—May @ \$160 .....\$ \_\_\_\_\_
- Session 2—June and July @ \$320 .....\$ \_\_\_\_\_

**Total enclosed** .....\$ \_\_\_\_\_

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Community School of the Arts UP0003  
Terre Haute, IN 47809

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Terre Haute, Indiana  
Permit No. 48



Indiana State  
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[www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa)



# Community School of the Arts



## Community School of the Arts

The Indiana State University Community School of the Arts (CSA) provides the communities of the Wabash Valley and surrounding areas the opportunity to participate in quality and affordable, non-credit classes in music, theater and visual art as well as music lessons. We welcome students of all ages, backgrounds and ability levels to experience professional and affordable instruction in the performing and fine arts.

## Open House

Please join us at our open house on **Friday, December 6, 4:00-5:30 p.m.** in the Turman Art Gallery, located in the Fine Arts Building, 649 Chestnut Street. This will give you the opportunity to meet the teachers, find out more about our exciting spring classes and register. You will also be eligible to enter our drawing to win one free spring class of your choice! The drawing will be held at the open house at 5:30 p.m. On display at the Turman Gallery will be artwork made by students in the "Metal Sculpture" class and photographs by students enrolled in "Digital Photography".

## Calendar at a Glance

**Now** .....Registration for CSA Spring Private Lessons and Classes

**December 6** .....Open House, Turman Art Gallery, 4:00-5:30 p.m.

**Week of January 13** .....Private Music Lessons begin

**Weeks of January 20, 27** ....Most Classes begin

**January 20** .....CSA closed for Martin Luther King Jr. Day—No Classes

**Week of March 10** .....CSA closed for ISU Spring Break—No Classes



## Private Music Lessons for Children and Adults

Individual one-on-one lessons are available to students of all ages and ability levels. Students meet with an instructor once per week for 30, 45 or 60 minutes. Lessons are offered in the following areas: brass, woodwind, guitar, percussion, piano, strings and voice.



## Music Classes

### Terre Haute Children's Choir

January 8-April 30

Ages: 7 and up

The THCC offers three different choirs to accommodate the singing experience of every child.

### African Drumming for Children

January 29-April 30

Ages: 7-10

Students will learn to play a variety of percussion instruments from Africa, including drums, wood blocks, shakers, bells and recycled materials. Reading music is not required and beginners are welcome!



### **Flute Choir**

**January 30-May 1**

**Ages: All ages, 3 years flute playing experience required**

This performance class provides students with the opportunity to perform flute choir music using piccolo, alto flute and bass flute.

### **The Terre Haute Guitar Club**

**January 27-May 1**

**Ages: 4-6; 6-8; 9-11; 12-15; and 16 and up**

This class is for beginning to intermediate levels, offering an opportunity for students to learn to play the guitar and create music while working with a group of peers.

### **Jazz Improvisation**

**February 10-April 28**

**Ages: 16 and up (or permission from instructor)**

During these workshops, participants will learn the fundamentals and techniques used in jazz improvisation.

### **Jazz Appreciation**

**February 3-April 14**

**Ages: 16 and up (or permission from instructor)**

This lecture-style course examines the various styles that comprise jazz and how they have evolved through history, from ragtime to bebop, big band and up through modern approaches.

### **Beginning Piano for Adults I**

**(for beginning levels) and**

**Beginning Piano for Adults II**

**(for beginning-intermediate levels)**

**January 29-April 30**

**Ages: 16 and up**

Come join other adults in a fun group environment and learn good piano technique, music reading, chords, harmonization and improvisation.

### **African Drumming for Adults**

**January 29-April 30**

**Ages: 16 and up**

Conceived as a fun and low-pressure class, sessions will focus on group drumming, rhythmic organization, playing techniques, and musical expression. Designed for a range of abilities, previous experience with percussion or music reading is welcome but not required nor necessary.

## **Theater Classes**

### **FUSION**

**January 27-April 30**

**Ages: middle-school students**

FUSION is a performing arts after-school program that works with middle school students to develop a show that will be performed on the last day of class. Fusion will be held at Sarah Scott Middle School.

## **Creative Writing Classes**

### **The Max Ehrmann Poetry Workshop for Adults**

**January 29-March 5**

**Ages: 18 and up**

This class is designed to aid in the understanding, enjoyment, and production of poetry. Participants will read and critique the works of established poets, as well as write and discuss their own poetic work in a casual, no-pressure workshop setting.





## Visual Art Classes

### **Squiggles and Doodles: Preschool**

January 18-April 12

Ages: pre-school children

This class provides a great introduction to different art techniques and mediums for preschool children.

### **Approaching Art, One Element at a Time**

January 18-April 12

Ages: 5-7

Children will experiment with different kinds of media to create 2-dimensional work including drawing, painting, collage and simple printmaking.

### **Painting and Drawing: Portraits and Landscapes**

January 18-April 12

Ages: 8-11

Children will focus on drawing and painting the human form and learn some fun techniques while creating landscapes.

### **Metal Sculpture**

February 1-April 12

Ages: 18 and up

Students will be introduced to the fundamental techniques of welding, cutting, grinding and shaping of steel to produce works of art.

### **Oil Painting for Adults**

January 29-April 14

Ages: 18 and up

Students will be painting from life as well as photographs. Technical instruction will be provided; topics include color properties and mixing and various oil painting techniques such as glazing, dry brush, impasto, use of the palette knife and cold wax medium.

### **Drawing for Adults**

January 29-April 14

Ages: 18 and up

Students will be drawing the human figure and still life inside the classroom. A variety of drawing media will be used including pencil, pastel and ink.

### **Digital Photography II—Photo Editing**

January 27-April 14

Ages 16 and up

This class is an essential guide to photo editing basics. Photoshop Elements 12 will be used to teach this class.

### **Ceramics**

Session 1: January 27-March 3

Session 2: March 17-April 21

Ages: 16 and up

Students will use methods on and off the wheel to create and design vessels and sculpture that express individuality.



## Community School of the Arts

For more information please call the CSA office at 812-237-2528 or visit our web site: [www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa).

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**FULL WEEK CLINIC INCLUDES:**



- ✓ **Conducting a live band with live and digitally recorded feedback**
- ✓ **Private lessons on music from each Drum Major's fall program**



- ✓ **A broad conducting and leadership curriculum**
- ✓ **Free time in ISU's beautiful award-winning Student Recreation Center**



- ✓ **Classes on salutes, marching, teaching and many other topics**
- ✓ **Teams of 15-20 students, focusing on conducting and marching fundamentals**

For information call the Community School of the Arts' office at (812) 237-2575 or (812) 237-2528 or visit our website: [www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa). On-line registration available. Visa and Mastercard accepted.

# Supanore

# Drum Major Clinic

2013 *PREPARING OUTSTANDING DRUM MAJORS SINCE 1990!*

**Dr. Douglas Keiser,**  
Director

WEEK-LONG CLINIC:

**July 7-13**

RESIDENTS: \$500

COMMUTERS: \$300

WEEKEND MINI-CLINICS:

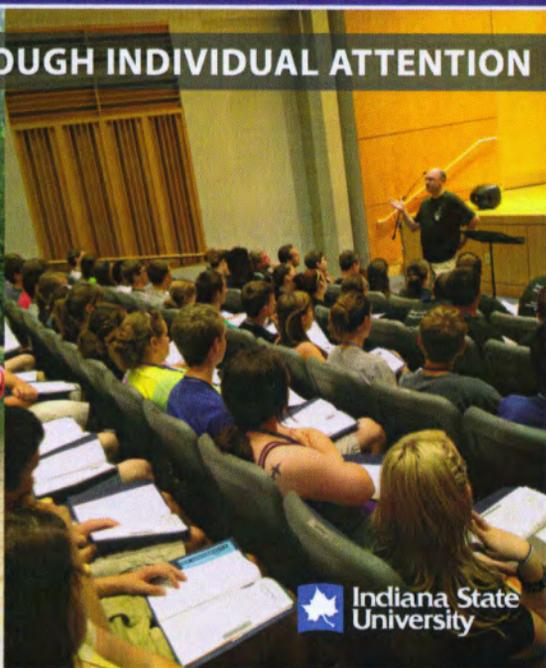
**June 29-30**

**July 27-28**

RESIDENTS: \$350

COMMUTERS: \$225

**BUILDING EXCELLENCE THROUGH INDIVIDUAL ATTENTION**



Indiana State  
University

## Entry Form for Students Grades K-12

Complete form, attach (no staples, please) poem(s) and mail to:

Poetry Competition  
Art Spaces, Inc.  
669 Ohio St.  
Terre Haute, IN 47807

If submitting entries for a class, you do not need to fill out this form for each student. Please make certain students' names are on the back of their poems.

Teacher/Parent Name \_\_\_\_\_

School \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Teacher/Parent Email \_\_\_\_\_

Telephone \_\_\_\_\_

Grade \_\_\_\_\_

### Instructions and Conditions of Entry

1. Poems must be original works, in English. Entries will not be returned, so you should keep copies. An email will be sent to you acknowledging receipt.
2. Each poem must be typewritten clearly (poems by those below high school age may be handwritten legibly) on one sheet of paper. Title of poem should be clearly written above the poem. On reverse side note entrant's first and last name, grade level and school.
3. **Submissions will be accepted between January 1, 2014 and February 14, 2014. Entries received after February 14 will not be accepted.**
4. Each entrant may enter a maximum of two poems.
5. Judges' decisions are final.
6. Teachers/parents will be notified of winners by phone or email by early April.
7. No correspondence will be entered into regarding the outcome of any stage of the judging process.
8. By submitting these poems you are accepting the conditions of entry on behalf of your students/children.
9. There is no fee for this competition.
10. Employees of Art Spaces and the Community School of the Arts are not eligible to enter.

I have read and accepted the conditions of entry.

Signature \_\_\_\_\_

Date \_\_\_\_\_

#### FOR OFFICE USE ONLY

Date received \_\_\_\_\_ Email sent

Name of entrant \_\_\_\_\_

Entry No. \_\_\_\_\_

## Entry Procedures

To enter by mail, send your submission(s) to:  
Poetry Competition  
Art Spaces, Inc.  
669 Ohio Street  
Terre Haute, IN 47807

Announcements of the winners will take place in April 2014 to coincide with National Poetry Month. One or more public readings of the winning entries and readings by the judge of some original works will take place during April.

Dates and locations will be announced at a later time. Winning entries will also be displayed at Vigo County Public Library during the month of April.

### Further Information

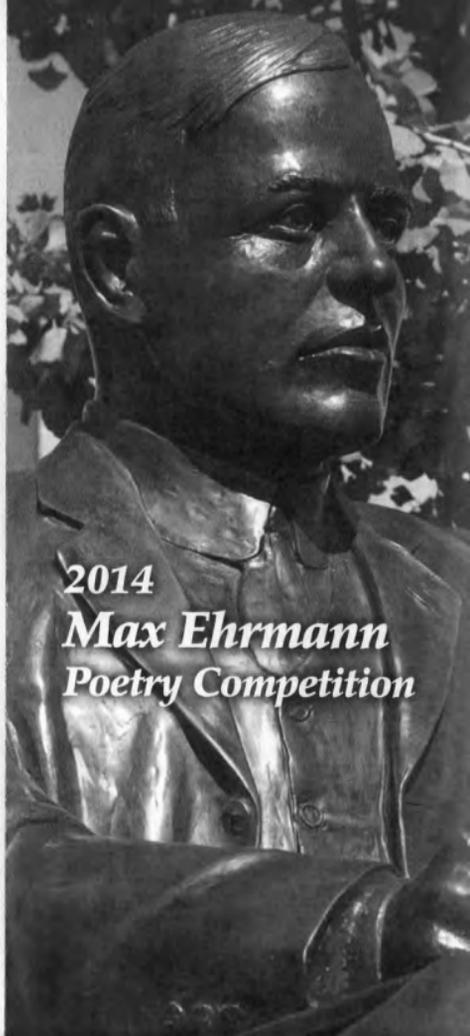
Art Spaces  
Phone: 812-235-2801  
Email: info@wabashvalleyartspaces.com  
www.wabashvalleyartspaces.com

Community School of the Arts  
Phone: 812-237-2528  
Email: isu-csa@mail.indstate.edu  
www.unboundedpossibilities.com/csa

### Sponsored by:



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The Golden Frame  
River Woods  
Vigo County Historical Society  
Wise Pies



2014  
**Max Ehrmann**  
**Poetry Competition**

# Max Ehrmann Poetry Competition

Sponsored by Art Spaces, Inc. and the Indiana State University Community School of the Arts

The Max Ehrmann Poetry Competition encourages the writing of new poetry as a contemporary art form deeply rooted in tradition and fosters an interdisciplinary connection between art forms. The competition honors Terre Haute's internationally treasured poet, Max Ehrmann, whose works were inspired by a love for his own community, its natural surroundings, and the people in it.

## Eligibility

The competition is open to individuals and students living, working, or attending school in Clay, Parke, Putnam, Sullivan, Vermillion, and/or Vigo Counties in Indiana.

## Theme

The theme of this year's poetry contest is *Treasures*. You may submit up to two poems. No more than two poems per contestant will be accepted.

## Judges

Judging will be done by an Indiana poet.

## Prizes

### 18 years and older

#### Grand prize

- \$500 cash (one award)

#### Second place prize

- \$250 cash (one award)

#### Third place prize

- \$100 cash (one award)

### Under 18

#### High School

- \$50 cash (three awards)

#### Middle School

- \$25 gift card to Barnes and Noble at Indiana State University (three awards)

#### Elementary School

- \$25 gift card to Barnes and Noble at Indiana State University (three awards)

#### Art Spaces' Choice Award

- \$25 gift card to Barnes & Noble at Indiana State University (one award)

#### Community School of the Arts' Choice Award

- \$25 gift card to Barnes & Noble at Indiana State University (one award)

w a b a s h v a l l e y



spaces

outdoor sculpture collection



Indiana State  
University

Community  
School  
of the Arts

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## Entry Form for Individuals 18 Years of Age and Older

Complete form, attach (no staples, please) poem(s) and mail to:

Poetry Competition  
Art Spaces, Inc.  
669 Ohio St.  
Terre Haute, IN 47807

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Email \_\_\_\_\_

Telephone \_\_\_\_\_

### Instructions and Conditions of Entry

1. Poems must be the original, unpublished work of the entrant, in English. Entries will not be returned, so you should keep copies. An email will be sent to you acknowledging receipt.
2. Each poem must be typewritten clearly on one sheet of paper. Title of poem should be clearly written above the poem. On reverse side write your first and last name.
3. **Submissions will be accepted between January 1, 2014 and February 14, 2014. Entries received after February 14 will not be accepted.**
4. Competitors may enter a maximum of two poems.
5. The judges' decisions are final.
6. Prize winners will be notified by phone or email by early April.
7. Copyright remains with the author, but entrants are deemed to have assigned first publication rights to Art Spaces, Inc. for the duration of the competition.
8. No correspondence will be entered into regarding the outcome of any stage of the judging process.
9. The submissions of any entry will be deemed to assume the unqualified acceptance of the conditions of entry by the competitor.
10. There is no fee for this competition.
11. Employees of Art Spaces and the Community School of the Arts are not eligible to enter.

I have read and accepted the conditions of entry.

Signature \_\_\_\_\_

Date \_\_\_\_\_

### FOR OFFICE USE ONLY

Date received \_\_\_\_\_ Email sent

Name of entrant \_\_\_\_\_

Entry No. \_\_\_\_\_

*Community School of the Arts*

# *The Guitar Club*



# Community School of the Arts

## The Guitar Club

Indiana State University  
Community School of the Arts  
649 Chestnut Street, FA 232  
Terre Haute, IN 47809

The Guitar Club is for beginning to intermediate level students, offering an opportunity to learn to play the guitar and create music while working with a group of peers. Students work on guitar techniques and musical concepts through engaging games and activities. Children have the opportunity to participate in a final recital near the end of the semester.

The Guitar Club is offered during the fall and spring semesters. For information or to register please call the CSA office at (812) 237-2575 or (812) 237-2528 or visit our web site: [www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa).



[www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa)



[facebook.com/IndianaStateCSA](https://facebook.com/IndianaStateCSA)



Indiana State  
University



## Jessie Forthun

A former Indiana State University graduate student in piano, Jessie Forthun earned her master's degree in piano performance and the graduate piano pedagogy certificate at Indiana State University. She has taught private and group piano through the ISU Community Music Center and Community School of the Arts since 2007. Prior to her time at ISU, Jessie completed her Bachelor of Arts in music (piano) through Thomas Edison State College, and spent several years teaching piano in her own private studio. Jessie loves teaching, especially piano and music, and delights in helping children and adults of all ages discover the joys that come both from creating music and growth in their competence in music-making.



## Music and Children

Research has continually shown how music study enhances the intellectual development of children. ISU's Community School of the Arts offers your child the chance to explore music with other children in a non-competitive environment. Your child will sing, play instruments, dance, create, listen, echo, and explore the many aspects of music.

### What We Do!

Our classes are designed to provide children with age-appropriate music and movement experiences that will enhance their musical development and their development as a whole. Classes involve the entire child in music making, poetry, story-telling, and nature.



Community School of the Arts un0033  
Terre Haute, IN 47809

  
**MUSIK**  
**GARTEN**

*Teaching Music, Understanding Children*



2013-2014



**Indiana State  
University**

Community School of the Arts

## Classes are held one week during each semester

in either the Fine Arts Building or University Hall on Indiana State University's campus.

**Classes offered:** FALL: August 19-December 11, 2013 and SPRING: January 13-April 30, 2014

### Family Music for Babies

Ages newborn-18 months

Children attend class with a care-giver

Play musically with your baby through bouncing and rocking songs, wiggle and peek-a-boo games, dancing, moving, and singing. Music play activities are designed to increase your child's curiosity about music, to develop listening skills and a sense of beat, and to establish the foundation for singing and musical thought.

**Class offered:** Tuesdays—10:00-10:30 a.m.

### Family Music for Toddlers

Ages 15 months-three years

Children attend class with a care-giver

Participate with your toddler in singing, chanting, moving, dancing, listening, and playing simple instruments, while developing a strong musical bond with your child. Through activities that bridge the natural connection between music and movement, your child's musical aptitude and listening abilities are enhanced and further developed.

**Classes offered:** Tuesdays—10:45-11:15 a.m.  
or  
Wednesdays—6:00-6:30 p.m.

### Cycle of Seasons

Ages three-five years

Children attend class with a care-giver

Celebrate your child's love of nature and growing independence through activities which focus on the seasons of the year. Classes are designed to build attention spans and self-expression and include: singing, chanting, moving, focused listening, musical games, exploring musical instruments, creative movement, and storytelling. This class is of special interest to families that cannot choose between gym classes, dance, or music as it contains activities from all three.

**Class offered:** Tuesdays—5:30-6:15 p.m.

### Music Makers at Home

Ages four-six

Children attend the first 45 minutes alone; last 15 minutes is a sharing time with families

This class includes: singing, creative and structured movement; playing instruments; ensemble work; ear training; and guided listening. A developmentally sound approach to music literacy, this program builds symbolic thinking, concentration, memory, and self-expression.

**Classes offered:** Tuesdays—4:15-5:15 p.m.

### Music Makers and the Keyboard—

#### Beginning Piano

Ages six-eight

Parents are strongly encouraged to attend as many classes as possible. During the fall semester, First Year students will attend class twice a week. The first session will be the group piano class on Mondays from 4:00-5:00 p.m. The second session will be a private 30-minute lesson, arranged according to the instructor's and parents' schedules.

Beginning piano class in which children bring to the piano songs they have learned to sing, dance, and love. Small group lessons at the piano capitalize on your child's delight in making music with others. Classes also focus on other musical aspects including: music reading, singing, moving, rhythmic understanding, composing, improvising, and harmonizing.

**Classes offered:**

First Year: Mondays—4:00-5:00 p.m.  
Second Year: Mondays—5:30-6:30 p.m.  
Third Year: Thursdays—5:30-6:30 p.m.

#### For more information:

812-237-2575 • 812-237-2528  
petra.nyendick@indstate.edu  
crystal.myers@indstate.edu

[www.unboundedpossibilities.com/csa](http://www.unboundedpossibilities.com/csa)

### Home Materials

Every child receives a professional CD of all the music, poems, and other activities used in the class. In addition, each child receives an activity book with the printed music, including suggestions on how to use the recording at home. Students also receive other materials including: instruments, animal pictures, instrument pictures, and other manipulatives depending on the age group.

### Current Prices

There is no membership fee for participating in classes or Musikgarten. To receive member's pricing, a fee of \$25/individual and \$40/family per year is required. This covers the period of August 19, 2013 to August 18, 2014. Families joining the Community School of the Arts in the spring semester will pay half the fee. Members receive a 10% discount on classes. ISU employees receive members' prices. There are no discounts on private music lessons.

### Tuition is per semester and includes materials:

Family Music for Babies—\$150/non-members, \$135/members semester one; \$125/non-members, \$112.50/members semesters two and three  
Family Music for Toddlers—\$125/non-members, \$112.50/members  
Cycle of Seasons—\$150/non-members, \$135/members  
Music Makers at Home—\$200/non-members, \$180/members  
Music Makers and the Keyboard—\$250/non-members, \$225/members

### Parent Orientation

Family Music for Babies and Toddlers, Cycle of Seasons, and Music Makers at Home require parents to attend orientation. First year Music Makers and the Keyboard requires orientation in the fall only. Year 2 and 3 Music Makers at the Keyboard do not require orientation.

### Fall Orientation

Family Music for Babies and Toddlers, Cycle of Seasons and Music Makers at Home: Tuesday, September 3, at 6:00 p.m., located in the College of Education, University Hall, room 008B, 401 North 7th Street. Music Makers and the Keyboard, first year only: Wednesday, September 4, at 6:00 p.m., Fine Arts Building, room 316, 649 Chestnut Street.

### Spring Orientation

Family Music for Babies and Toddlers, Cycle of Seasons and Music Makers at Home: Wednesday, January 22, at 6:00 p.m., located in the College of Education, University Hall, room 008B, 401 North 7th Street.

### Parking

Parking passes are available to CSA students for \$1.00 for the duration of one course. Free parking is available on faculty and students lots Monday through Friday, 5:00 p.m.-7:00 a.m.

## Home Materials

Every child receives a professional CD of all the music, poems, and other activities used in the class. In addition, each child receives an activity book with the printed music, including suggestions on how to use the recording at home. Students also receive other materials including: instruments, animal pictures, instrument pictures, and other manipulatives depending on the age group.

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Indiana State University Community School of the Arts

## Registration Form 2013-2014

Parent's name \_\_\_\_\_

Child's name \_\_\_\_\_

Age \_\_\_\_\_ Check One:  Male  Female

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Home Phone (\_\_\_\_) \_\_\_\_\_ Work Phone (\_\_\_\_) \_\_\_\_\_

Wireless/Other Phone (\_\_\_\_) \_\_\_\_\_

E-mail Address \_\_\_\_\_

Referred By? \_\_\_\_\_

Please mark first and second choice of classes (for example 1, 2, 3). Circle the semester in which you plan to enroll.

### Family Music for Babies

Tuesdays—10:00-10:30 a.m. \_\_\_\_\_ (fall, spring)

Which semester is this for you? 1 2 3

### Family Music for Toddlers

Tuesdays—10:45-11:15 a.m. \_\_\_\_\_ (fall, spring)

Wednesdays—6:00-6:30 p.m. \_\_\_\_\_ (fall, spring)

### Cycle of Seasons

Tuesdays—5:30-6:15 p.m. \_\_\_\_\_ (fall, spring)

### Music Makers at Home

Tuesdays—4:15-5:15 p.m. \_\_\_\_\_ (fall, spring)

Which semester is this for you? 1 2 3

### Music Makers at the Keyboard—Beginning Piano

#### First Year

Mondays—4:00-5:00 p.m. \_\_\_\_\_ (fall, spring)

#### Second Year

Mondays—5:30-6:30 p.m. \_\_\_\_\_ (fall, spring)

#### Third Year

Thursdays—5:30-6:30 p.m. \_\_\_\_\_ (fall, spring)



Indiana State University

## MANAGEMENT DOCUMENTS PORTFOLIO II

### A. CREDIT AND TIME REQUIREMENTS

#### **1. Institutional Definition.**

Federal Credit Hour Definition: A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than:

- (1) one hour of classroom or direct faculty instruction and a minimum of 2 hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different period of time; or (2) at least an equivalent amount of work as required in paragraph (1) of this definition for other activities as established by an institution, including laboratory work, internships, practica, studio work, and other academic work leading toward the award of credit hours. (From the Curriculum Approval Procedures (CAPS) Manual)  
(<http://www.indstate.edu/academicaffairs/caps2013/policies.htm>)

#### **2. Transfer of Credit**

Credit earned from regionally accredited colleges and universities is transferable. Transfer credit is assigned only for courses at the 100 level (or above) in which you have earned a grade of 'C' or better. Generally, an equivalent number of credit hours are given. Remedial, audited, or non-credit courses do not transfer. In some cases, credit may be transferable to the University and count toward graduation, but not be applied toward completion of the intended major. If one transfers a bachelor degree from a regionally accredited American institution, all of the university's Fundamental Studies/General Education requirements will be waived. Credit may be granted for military and experience per these guidelines. Credit earned from international institutions will be evaluated per these guidelines.

(<http://www.indstate.edu/transfer/guidelines.htm>) Transfer Guidelines and Plans

(<http://www.transferin.net/CTL.aspx>) Indiana Core Transfer Library

(<http://www.indstate.edu/admissions/transfer-options.htm#guidelines>)

(For undergraduate transfer)

(<http://www.indstate.edu/gradexpress/transfer-credit.pdf>)

(For graduate transfer)

#### **3. Institutional Publication**

credit definition: (<http://www.indstate.edu/academicaffairs/caps2013/policies.htm>)

transfer of credit policies: (<http://www.indstate.edu/transfer/guidelines.htm>)

#### **4-5. Procedures and Means for Application of Credit-Hour Standards**

1. All courses, programs and substantive changes must be submitted according to Institutional guidelines contained in the CAPS manual. Course credit is aligned with anticipated student outcomes. Every course and program proposal goes through a rigorous vetting process that involves faculty and administrative reviews from the department level to the Office of the Provost. The Associate Vice President for Academic Affairs stated, “The CAPS Manual has a ...detailed process for faculty approval of new courses. The process works to ensure that faculty concur that courses have consistent credit hours for consistent levels of expectation.” (August 27, 2012 email)
2. The process begins with the departmental curriculum committee that reviews all proposals evaluating proposed content to assure awarded credit is based upon appropriate contact time and learning outcomes. Proposals are then reviewed by collegiate and senate committees and then administratively for quality, content, resources.
3. See (<http://www.indstate.edu/academicaffairs/caps2013/CAPS%20Manual%202013.pdf>) for a complete presentation of policies and procedures.  
[www.indstate.edu/adminaff/policyindex.htm](http://www.indstate.edu/adminaff/policyindex.htm) Section 320.1

## **B. EVALUATION OF THE DEVELOPMENT OF COMPETENCIES**

### **Undergraduate**

#### **Art Education**

The steps completed by students to apply for a teaching certificate in Indiana are undergoing some changes that may impact the process at Indiana State University in the near future. Currently however, students are required to successfully complete course requirements in the Bayh College of Education and the Department of Art and Design. Additionally, they must fulfill a student teaching internship and pass the Core Academic Skills Assessment Exam II (CASA II) before they can apply for a teaching certificate. The CASA I Exam needs to be successfully completed by students before they can enroll in ARTE 391, the secondary methods class that is blocked with CIMT 400/L. Indiana State University's Educational Student Services facilitates Indiana certification procedures, including directing students to information regarding CASA exams, and helps students individually navigate the process.

An alternative path to teaching licensure is available for future art educators as well. The Transition to Teaching Program (<http://coe.indstate.edu/cimt/transitiontoteaching.htm>) provides students who have had careers in art and /or experiences in art teaching prior to their arrival to the department to move more rapidly through the program by eliminated various courses that are required. Decisions regarding course requirements are made through a review by the art education faculty of the applicant's previous experiences and any prior education. Students in the program are not however relieved of the requirements in the Bayh College of Education, including a student teaching internship and the passage of the CASA Exams.

#### **Interior Architecture Design**

##### **Sophomore Portfolio Review**

Acceptance into the fall semester of the third year of the Interior Architecture Design program requires submission of work produced in foundational design skills and design studios through the spring semester of the second year.

At the completion of the Portfolio Review each student will have an interview with the IAD faculty as to whether the student has been granted overall unconditional acceptance into the upper division courses. For all students this interview will include information on areas of strength and areas of weakness as analyzed by the IAD faculty during the Review.

The review process will occur during the academic year in the Spring semester.

Transfer students requesting acceptance into the first semester of the third year of the Interior Design program are required to follow the same guidelines and timelines as requested by the IAD faculty.

(<http://www.indstate.edu/interior/about/curriculum.htm>)

## **Graduate**

### **M.A. Program**

Evaluation policies and procedures for the M.A. Program are outlined in the M.A. Program Guide for Students, namely the areas dealing with In-Progress Reviews, Declaration of the Culminating Experience, Final Approval for the Culminating Experience, The M.A. Culminating Experience, and the M.A. Culminating Experience Review. (V I. MA Program Guide for Students pp. 9-17 and appendices)

### **M.F.A. Program**

Evaluation policies and procedures for the M.F.A. Program are outlined in the M.F.A. Program Guide for Students, namely the areas dealing with In-Progress Reviews, M.F.A. Thesis Exhibition, and Final M.F.A. Review. (V I. MFA Program Guide for Students pp. 8-14 and appendices)

## **C. DISTANCE LEARNING PROGRAMS**

### **1. Written Policies**

In addition to the Guidelines for Administering Distance Education document included herewith, and may also be accessed at:

<http://www.indstate.edu/distance/deguidelines.pdf>

Otherwise, the following paragraphs pertaining to distance learning are included in the University Handbook.

385.1 Policy. Indiana State University offers numerous programs via distance education and from time to time additional departments wish to offer existing programs via distance education. To promote nimble and responsive programs, minimize bureaucracy, and recognize the pervasive use of technology, existing academic programs may be offered via distance education without approval by the Board of Trustees.

505.14 Distance Education Courses.

505.14.1 General. The Dean of Extended Learning facilitates development and delivery of distance education courses offered via distance learning.

505.14.2 Pay for Development and Teaching. Pay for development and teaching of these courses is based on the university-approved schedule and is contingent on course approval by the academic department chair and the Dean of Extended Learning. Reimbursement for development and delivery of all distance education courses is determined by existing program and course partnership agreements approved by the academic unit and the Division of Extended Learning.

505.14.3 Faculty Development Support. Additionally, the Division of Extended Learning offers a series of faculty development workshops—the Course Transformation Academy (CTA)—to support faculty members who are interested in teaching with technology. All faculty members who complete the CTA workshops are eligible for a stipend.

### **2. Processes**

#### **a. Verification of Identification**

Extended Learning students at ISU use secure login and passwords that are sent only to the email of the student who applies for admission. Proctored exams are available for distance courses for instructors who would like to use them and these require a state government photo identification to be shown prior to taking the exam.

#### **b. Privacy**

Extended learning student privacy is protected under FERPA. Instructors create a “preferred” mode of communication with students, using their ISU email to protect privacy. Students in courses are reminded to respect each others privacy and not post emails and other personal identifiers.

### Additional Fees

Extended Learning instructors include in their syllabi information about additional proctoring costs (\$15 per exam for two exams per course; \$30 for each additional exam). All other additional costs are handled through registration and are part of tuition assessment.

# Memorandum

Date: June 17, 2011

To: Provost Jack Maynard

From: Ken Brauchle, Chairperson Distance Education Task Force



Subject: Distance Education Task Force Report

The Distance Education Taskforce was charged with "To examine best practice at peer institutions, current practice at Indiana State University and draft a set of proposed guidelines for conducting distance education classes and programs at ISU." The taskforce met several times during the spring semester and reached a very strong consensus on the standards detailed in the attached guidelines.

The taskforce members are:

Shelly Arvin, Library  
Ken Brauchle, Extended Learning  
Robin Burden, Education  
Lea Hall, NHHS  
Susan Kiger, CAAC  
Chris MacDonald, Grad Council  
Bruce McLaren, Assoc Dean  
Paul Schikora, Business  
Kelly Wilkinson, CIRT/OIT  
DeVere Woods, A&S  
Carol Yaw, Technology

We recommend that these guidelines be adopted by Indiana State University and be communicated widely to faculty, students and staff.

## Guidelines for Administering Distance Education Indiana State University

1. The environment of distance education poses unique challenges. The lack of both informal and formal face-to-face communication can and does result in miscommunications between students and faculty. To reduce these miscommunications and help advance student success in the online environment, the following guidelines for distance education at Indiana State University have been developed drawing heavily upon best practice as well as existing University policy and procedures.
2. Responding to Student Inquiries:
  - a. Student inquiries on a number of topics may be directed to the distance faculty member. Faculty members are not expected to be experts in all areas and should refer the student to the appropriate person/office on campus. The best practice is to provide the student with the appropriate contact information such as email address, phone number or web link to the referral unit. While each situation is unique, the following guidelines apply:
    - i. Pre-enrollment questions should be referred as follows:
      1. General admission questions to Admissions or the College of Graduate and Professional Studies.
      2. Questions about specific degrees or admissions to specific programs to the appropriate department
      3. Questions specific to the distance environment such as technical requirements, fees, etc to Extended Learning.
    - ii. Student Services inquiries
      1. Technical problems are best referred to the Help Desk
      2. Library online service and access problems to the Reference Desk of the Library
      3. Other student service issues can be referred to Extended Learning.
    - iii. Course Communications constitute the bulk of student inquiries. The nature of distance education increases the need for clear and frequent communication. Questions or misunderstandings that are easily corrected in a short classroom interchange can create major issues in the online environment because of the leanness of the communication medium. To contribute to student success the following procedures have been adopted:
      1. Student emails should be answered promptly, normally within one business day but certainly within two business days. (Note: faculty should be sensitive to the urgent need for communication

if problems arise during short exam windows and plan accordingly)

2. A faculty member should clearly define his/her preferred method of contact and normal response time in the course syllabus. Any conditions attached to communication, i.e. "*I only respond to ISU email addresses to ensure confidentiality,*" should be spelled out in the syllabus.
  3. Without classroom interaction, a distance student knows whether he or she is meeting the faculty member's expectations primarily through electronic communication. The timely grading of exams and assignments, faculty input on discussion boards, etc. all provide essential formative feedback that is unavailable to distance students from more informal communication. Expected turnaround times for these items should be communicated to the student in the syllabus or assignment instructions.
  4. Anticipating student questions, especially about assignments and providing FAQs or other detailed instructions, can significantly reduce the number of inquiries. Another pre-emptive strategy is to send a group email or make a course announcement if you receive the same or similar questions from multiple students.
  5. Inquiring students who do not receive a response from their instructor within two business days will be advised to send a second email with a clear subject line such as "Question Math 105." If they still don't get a response they will be referred to the department chair or program liaison, if one has been established.
- iv. Complaints about instructors or advisors shall be referred to the department chair or program liaison for resolution. Complaints about the chair/liaison shall be referred to the associate dean of the college involved.
  - b. Other items: Complaints or problems not covered above may be referred to the office of the Dean of Extended Learning.
3. Course Evaluation:
- a. Course evaluation remains the responsibility of the academic department responsible for the course. Extended Learning can assist in resolving any technical issues that arise.
  - b. Distance education courses will be evaluated in the same manner and frequency as on-campus classes following the protocols of the owning department. An electronic version of the SIR is available to those departments which use SIRs. Questions about the electronic SIR should be referred to the University Testing Office. Other departmental evaluation forms can be converted for electronic delivery with assistance from CIRT.

- c. Questions that are unique to the mode of delivery should be added or modified for distance courses but should provide data that is comparable between on-campus and distance courses for comparison purposes where appropriate.

#### 4. Advising

- a. High quality advising is critical to student success. Distance students must have access to advising services that are comparable to those provided to on-campus students. At a minimum, the offices responsible for the following advising services shall make provisions to service distance student students through an alternative method such as telephone appointments, live chat, etc. Keep in mind that distance students have less exposure to many on-campus communications, such as the student newspaper, flyers, posters, etc.
  - i. Admissions advising through the admissions office
  - ii. Academic advising shall be delivered in a manner similar to the services delivered to on-campus students. For example, if faculty members are the primary advisors for on-campus students they shall be available to the distance student as well. Likewise, if professional advisors are used, they should be available to all.
  - iii. Library/reference services. Some provision for distance students to obtain reference librarian assistance shall be made.
  - iv. Career advising: Provision will be made to provide career advising services to the distance students from the Career Center. If a college provides additional services to some or all of its majors, distance students also shall be accommodated.

#### 5. Program Assessment:

- a. Program assessment is a responsibility of the academic department responsible for a program. Online programs shall be part of the larger assessment plan already in place for the department. As the program effectiveness may be impacted by the delivery methods, technology, etc., academic departments are encouraged to collaborate with Extended Learning where appropriate, to better understand the distance environment and its impact upon student learning.
- b. Online programs come with additional complicating factors that must to be assessed such as:
  - i. Should/do those students have the same outcomes as on-campus students?
  - ii. Do distance students seek employment in the same manner? If so, are they successful with the distance degree?
  - iii. Is the distance program successful? Should it be reviewed separately (or in addition to) the campus program?

#### 6. Administrative Oversight:

- a. Distance education programs are delivered through a partnership between Extended Learning and the academic department involved. The academic

department is the owner of the academic program. Extended Learning's primary role is to facilitate the development and delivery of distance programming. As there are unique aspects to the distance environment, the responsibilities are defined below:

- i. The Academic Department is responsible for:
  1. All curricular decisions.
  2. Scheduling classes and assigning faculty.
  3. Developing new courses and programs with the assistance of Extended Learning and CIRT.
  4. Academic advising of distance students.
  5. In partnership with Extended Learning, crafting distance specific strategies for student success.
- ii. Extended Learning is responsible for:
  1. Establishing strategic goals and targets for distance education in collaboration with the colleges.
  2. In partnership with OIT, planning and supporting the technological infrastructure needed for distance education.
  3. Coordinating student services for distance students.
  4. Scanning the environment for distance opportunities and making the academic units aware of them.
  5. In collaboration with CIRT providing assistance and direction for distance faculty development.
  6. Support and strategic direction in the development of new online courses and programs.
  7. Assisting the student service and academic units in the assessment of distance education.
  8. Managing the distance technology specific classrooms with the assistance of CIRT.
- b. The regulatory environment of distance education is complex because it reaches across state lines. Extended Studies will act as the clearinghouse for new distance offerings, insuring the university complies with the requirements of the state, federal, and accrediting agencies. All proposals for new distance education programs will be reviewed by Extended Learning.

## 7. Expectations of Students.

- a. **Workload and Time Commitments:** Learning in a distance education environment brings challenges that students may not be used to in a classroom environment. Without a fixed class schedule and regular direct interaction with instructor and classmates, students often have difficulty understanding how much time to spend on course activities, when to spend that time, and how best to spend it. The [attached guide](#) is intended to help students set expectations and manage their time in a distance education environment.
- b. **Academic Integrity:** It is expected that students will behave honestly, ethically, and with integrity. This applies regardless of the format of the courses in which

they enroll. Students are responsible for their own behavior, as well as for reporting behavior of others that constitutes a violation of the Student Code of Conduct. The complete ISU Code of Conduct can be found at <http://www.indstate.edu/sci/docs/CodeConduct.pdf> . Portions of the code and other guidance on academic integrity are attached. Bear in mind that lack of intent is not an excuse for academic misconduct. It is the student's responsibility to know the rules and comply.

- c. Standards of Behavior: An online classroom is still a classroom. Although the courses may be online, appropriate classroom behavior is still mandatory. Respect for classmates and instructor is important. Electronic communication can sometimes be cold and is lacking the non-verbal signals of face-to-face communication. Consequently attention to courtesy is even more important. The attached [guide to online etiquette](#) is a good starting point for proper and productive communication.
  - d. Other Responsibilities: The online learner is not a passive participant in the process. It is incumbent for the student to take equal responsibility for communication, clarification of ambiguity, completing assignments, etc. The attached [Student Responsibilities](#) document spells out many of those responsibilities. The course syllabus will contain additional guidance and information.
8. Expectations of Faculty: It is imperative in any teaching and learning environment that quality be an important priority. As course design is even more critical in the online environment, Indiana State University subscribes to Chickering's Seven Principles of Good Practice for Undergraduate Education, the North America Council for Online Learning's (NACOL) National Standards for Quality Online Teaching, and a peer-based course assessment process for online courses and teaching. Based on these principles the following responsibilities for faculty are established as a baseline on which to build. Faculty will:
- a. Respond to student e-mails within two business days.
  - b. Notify students in a timely manner when they will be unavailable due to other university business. Absence from the virtual classroom environment is the same as absence from a traditional classroom and students and department should receive adequate notification.
  - c. Provide prompt and adequate feedback to students. If students won't receive feedback within two weeks of assessment or test due dates they should be told ahead of time when to expect the feedback.
  - d. Consider using the LMS (Blackboard) grade book feature as a way to provide clear and timely feedback to students.
  - e. Upload the course syllabus by the first day of the term.
    - i. Syllabi for online classes should clearly detail your expectations of students.
    - ii. In addition to the usual class information, provide instructions on your preferred method of communication and any restrictions should be

detailed. For example, "To insure your privacy I only respond to emails from your ISU email account."

- iii. Use of detailed assessment instructions and FAQs for major assignments can ease student angst and save the instructor from answering multiple emails on the same topic.
- f. Respond to student questions and concerns with respect.
- g. It is within the purview of the individual instructor to decide when homework assignments and materials should be made available to the student. Be mindful that student take distance classes because they need flexibility in their educational life, often because of job or family responsibilities. Synchronous sessions, proctored exams, short testing windows, short turn-around times between assignments and their due dates, all take away from that flexibility.
- h. Engage in professional developmental activities focused on good teaching practice in the online environment.

## **Distance Education Guidelines**

### **Student Expectations**

### **Workload and Time Commitments**

Learning in a distance education environment brings challenges that you may not be used to in a classroom environment. Without a fixed class schedule and regular direct interaction with your instructor and classmates, students often have difficulty understanding how much time to spend on course activities, when to spend that time, and how best to spend it. This guide is intended to help you to set expectations and manage your time in a distance education environment.

#### **How Much Time Should I Expect to Spend on a Course?**

There is no single answer to this question for all courses. It will depend on the course subject matter, specific assignments required of you, your personal skills, your background of the material, and how the faculty member has structured the course. We can get a general idea, though, by looking at the equivalent course in a classroom setting. For each credit hour, you would meet for 50 minutes a week in a 15-week semester. So the typical 3-credit-hour course will meet in the classroom for 2.5 hours every week in a standard 15-week semester. Typically you would be expected to spend 2-3 times that on activities outside the classroom: reading, doing homework, researching topics, working on group projects, etc. That works out to 7.5-10 hours per week you can expect to spend, on average, in a 3-credit-hour course in a 15-week semester. Some courses will require more of you, some less. Keep in mind if you are taking the course in a shortened time frame (e.g. a summer course), the time per week needed to succeed in the class will increase. In a 5-week summer session that weekly commitment of 7.5-10 hours gets tripled to 22.5-30 hours! Time management obviously becomes crucial in those shorter courses.

Those time estimates above are based on traditional classroom courses. Because you do not get the advantage of direct interaction with your fellow students and your instructor, that time typically increases in a distance class. Again, there is no one number that will apply in all situations, but the University of Houston estimates that for success in a distance course students should be “willing and able to commit 9 to 15 hours per week per course.” If you are new to distance education you should expect your distance course to take more time than you would typically spend in a traditional classroom setting.

#### **How Should I Schedule Time in a Distance Course?**

It should come as no surprise that students typically do not spend the same amount of time every week in a traditional course, and the same applies in most distance courses. It's not unusual that some weeks require more of your time than others. For example, when you are working on the research for a term paper, you'll likely spend more time in a week than other weeks. In either traditional or distance courses, the class schedule will drive your time management. When attending class three times a week, the structure of that schedule, and

regular interaction with your peers and instructor will tend to keep reminding you of upcoming assignments and the need to schedule time for them. In a distance class, you are missing that regular and scheduled *external* reinforcement of course requirements. Therefore you must manage and schedule your time *internally*. The next section will list tips and strategies for managing the workload in a distance class. The keys will be understanding all of the course requirements, their timing (due dates), and keeping and adhering to a schedule for the semester. Your success is your responsibility. You may need to learn to be more proactive and self-motivated than you are used to.

### **Strategies and Tips for Workload Management**

**Connect Early:** If possible make contact with your instructor and the course website *before* the semester begins. Typically your instructor will have the course syllabus and other materials available then, and you can start developing a schedule before the coursework begins.

**Connect Often:** Plan to check the website on a regular and frequent basis. The shorter the term, the more frequently you should check. Many instructors specify minimum frequencies in the syllabus.

**Understand What's Expected:** Use that time before the start of the semester to study up on what's expected for the course. You cannot successfully meet all expectations if you don't know what they are. Develop a list of assignments, their due dates, and their importance (points). Find out if you are required to participate in online discussions, and if so, what are the rules? If there are quizzes or tests online, find out the *time window* that each is open. If tests are *proctored* (supervised), you will need to make arrangements for a suitable proctor and that takes time. So get started early. Your instructor should make the rules clear – if not, ask.

**Build a Calendar and Use It:** Some of you are used to doing this in your traditional courses and some of you have never done this. **In a distance course this is crucial.** Remember you won't have that comfortable routine of going to class on a regular basis. Your instructor may or may not send out reminders of assignments. You won't have your fellow students all around you chatting about what's coming up so you're reminded. Build a course calendar and use it daily. For major assignments like term papers, build key steps of the project into the calendar. For example: 1) research possible topics, 2) get instructor approval of topic, 3) focused research into topic, 4) assimilate what's been found, 5) create rough draft of paper, 6) submit rough draft, 7) revise rough draft to final version, 8) submit final version. If you do this you will see how much work is really involved and can better schedule each step. Compare that to just putting "term paper due" into the calendar. Which way do you think you'll be more successful?

**Develop a Routine:** Allocate a certain amount of time each week to work on each course. Make it the same times each week and get used to working on the course during those times. If it becomes habit, you're much more likely to do it without having to be reminded. And remember – there's no one here to remind you anyway. If you're successful here, you greatly increase the likelihood of being successful on the next tip.

**Keep Up With the Course:** The best calendar in the world is worthless if you don't match your activities to the calendar. This is so simple but so hard for some people to do: **Don't ... Fall ... Behind.** When your calendar says you should be reading some material, do so. When you should be researching a paper you should be in the library or online doing that research. Yes,

there are plenty of things vying for your attention. Give your course work first priority, stay on track, and you will find plenty of time for other activities.

## **Distance Education Student Guidelines Expectations for Students Regarding Academic Integrity**

### **Expectations for Student Behavior**

It is expected that students will behave honestly, ethically, and with integrity. This applies regardless of the format of the courses they enroll in. Students are responsible for their own behavior, as well as for reporting behavior of others that constitutes a violation of the Student Code of Conduct (see below).

### **Student Code of Conduct**

It is the student's responsibility to be aware of and abide by the University's policy on Academic Integrity, as laid out in the Student Code of Conduct (<http://www.indstate.edu/sci/docs/CodeConduct.pdf> , p. 3-9), and included here below:

#### **A. Policy on Academic Integrity**

*(Approved by the Indiana State University Board of Trustees on April 27, 2007 for implementation at the beginning of the 2007 Fall Semester on August 22, 2007)*

Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited.

A summary of behaviors that constitute academic dishonesty appears below. The definitions and clarifications provide additional information and examples of prohibited behaviors. They are not all-inclusive. Questions regarding this policy or requests for additional clarification should be directed to the Office of the Provost, Student Affairs, or to Student Judicial Programs. The types of academic dishonesty described include:

- Cheating on examinations
- Plagiarism
- Falsification, forgery, and obstruction
- Multiple submission
- Facilitating academic dishonesty
- Misconduct in research and creative endeavors
- Misuse of academic resources
- Misuse of intellectual property
- Violation of ethical and professional standards

Academic dishonesty includes:

#### **1. Cheating on Examinations**

### *Definition*

Cheating is using or attempting to use materials, information, notes, study aids, or other assistance not authorized by the instructor during an examination or evaluation.

### *Clarification*

- a. While taking an examination or being evaluated, students are prohibited from looking at other students' materials and from using external aids (e.g., books, notes, computers, calculators, electronic devices, and conversation with others) unless the instructor has specifically indicated in advance that this will be allowed.
- b. Students are prohibited from taking examinations, undergoing evaluations, or completing any assignments for others. Students shall not allow other persons to take examinations or participate in evaluations or complete any assignments for them.
- c. Students shall not acquire unauthorized information about an examination or evaluation and shall not use such information acquired by others.

## **2. Plagiarism**

### *Definition*

Plagiarism is intentionally or carelessly presenting the work of another as one's own. It includes submitting an assignment purporting to be the student's original work which has wholly or in part been created by another. It also includes the presentation of the work, ideas, representations, or words of another without customary and proper acknowledgement of sources. Students must consult instructors for clarification in any situation in which documentation is an issue. **Students will be considered to have plagiarized whenever their work is not properly documented without regard to intent.**

### *Clarification*

- a. Information, quoted or paraphrased, gained in reading or research that is not common professional knowledge must be acknowledged in a footnote, endnote, or by parenthetical citation in the text.
- b. Every direct quotation must be identified by quotation marks or appropriate indentation and must be properly acknowledged in a footnote, endnote, or by parenthetical citation in the text.
- c. When source material is paraphrased or summarize in whole or in part in one's own words, that source must be acknowledged in a footnote, endnote, or by parenthetical citation in the text.
- d. The prohibition of plagiarism applies, but is not limited to, papers, reports, projects, and other work submitted to fulfill course requirements.
- e. "Turnitin" is a plagiarism prevention program which analyzes papers, reports, and other documents for indications of plagiarism. Questions should be directed to the Turnitin coordinator at extension 7685.

## **3. Falsification, Forgery, and Obstruction**

### *Definition*

Falsification is the intentional and unauthorized fabrication or invention of any information or citation in an academic exercise. Falsification includes knowingly reporting data, research, or reports so that the resulting process or product is different from what actually occurred.

Forgery is the imitating or counterfeiting of images, documents, signatures, and the like.

Obstruction is any behavior that limits the academic opportunities of other students by:

- improperly impeding their work or their access to educational resources
- disrupting instruction.

### *Clarification*

a. Fabricated or forged information shall not be used in any laboratory experiment, report of research, research paper, or academic exercise. Invention for artistic or creative purposes is legitimate under circumstances explicitly authorized by an instructor.

b. Students shall not furnish or attempt to furnish fabricated, forged, or misleading information to University officials on University records, or on records of agencies in which students are fulfilling academic assignments.

c. Students shall not steal, change, or destroy other students' work. Students shall not impede the work of others by theft, defacement, or mutilation of resources so as to deprive others of their use.

d. Students shall not falsely report meeting responsibilities of attendance or participation in classes, practica, internships, or other field work experiences, or submit falsified excuses for attendance or participation in such experiences.

e. Students shall not engage in conduct that obstructs or disrupts any instructional activity. Prohibited conduct includes, but is not limited to:

- Conversation with others during lectures or instructional exercises.
- Unauthorized or inappropriate use of computing resources.
- Operating electrical or communication devices in a disruptive manner.
- Engaging in verbal or physical conflict.
- Failing to enter class on time and remain during the entire scheduled period.
- Failing to comply with directions from an instructor to cease disrupting any instructional activity.

## **4. Multiple Submission**

### *Definition*

Multiple submissions are the submission of all or part of the same or substantially the same work for credit in two or more courses.

Multiple submissions include the use of any academic work previously submitted for academic credit at this or another institution, including high school work.

Multiple submissions shall not include those academic exercises when written approval by the current course instructor authorizes use of prior academic work.

When multiple submissions are allowed, instructors will specify the expected academic effort applicable to their courses.

#### *Clarification*

- a. Students may not normally submit any work for academic credit in more than one course. This will apply to submissions of the same or substantially the same work whether in the same or in different semesters.
- b. Students may not normally submit all or part of the same or substantially the same work for academic credit in two different courses even if the work is being graded on different bases in the separate courses (e.g., graded for research effort and content versus grammar and spelling).
- c. Students may resubmit a prior academic endeavor if there is substantial new work, research, or other appropriate additional effort. The student shall disclose the use of the prior work to the instructor and receive the instructor's permission to use it **prior** to the submission of the current endeavor.
- d. Students may submit the same or substantially the same work in two or more courses with the prior written permission of all faculty involved. Failure by the student to obtain the written permission of each instructor shall be considered a multiple submission. This authorization is required whether the courses occur in the same or in different terms.
- e. Collaboration on any academic exercise is forbidden unless specifically authorized by the instructor for a specific exercise. Students should not assume that collaboration is authorized unless the course instructor gives approval. Students authorized to engage in collaboration shall be required to demonstrate that the work submitted reflects an appropriate level of the student's individual work.

## **5. Facilitating Academic Dishonesty**

#### *Definition*

Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty. Facilitating academic dishonesty includes behavior that may not directly benefit the accused but assists another student in violating the policy.

#### *Clarification*

- a. Students shall not allow others to copy from their papers during any examination, or on any paper or other assignment.
- b. Students shall not assist other students in acts of academic dishonesty by providing material of any kind that one may have reason to believe will be misrepresented to an instructor or other University official.
- c. Students shall not provide information about test questions or the material to be tested before a scheduled examination unless they have been specifically authorized to do so by the course instructor.

## 6. Violation of Professional Standards in Research and Creative Endeavors

### *Definition*

Misconduct in research is serious deviation from accepted professional practice within a discipline or from the policies of the University in carrying out, reporting, or exhibiting the results of research or in publishing, exhibiting, or performing creative endeavors. It includes:

- Plagiarism.
- Fabrication or falsification of data.
- Misrepresentation of scientific or creative works.

Misconduct in research does not include honest error or honest disagreement about interpretation of data.

### *Clarification*

- a. Students shall not invent or counterfeit information.
- b. Students shall not report results dishonestly, whether by dishonest or selective reporting of data, altering or improperly revising data, selective reporting or analysis of data, or negligence in the collection or analysis of data.
- c. Students shall not represent another person's ideas, writing, or data as their own.
- d. Students shall not appropriate or release the ideas or data of others when such data have been shared in the expectation of confidentiality.
- e. Students shall not publish, exhibit, or perform work in circumstances that will mislead others. They shall not misrepresent the nature of material or its origin, and they shall not add or delete names of authors without permission. Student artists produce works under artistic license and have great liberty in artistic expression; however, they are still accountable for inappropriate practices that are not within the professional norm of a given discipline.
- f. Students shall adhere to all federal, state, municipal, and University regulations as outlined in the policies of the Institutional Review Board ([www.indstate.edu/osp/irb/home.html](http://www.indstate.edu/osp/irb/home.html)) for the protection of human subjects, and the Institutional Animal Care and Use Committee ([www.indstate.edu/ecology/IACUC.htm](http://www.indstate.edu/ecology/IACUC.htm)) for studies involving animals, and adhere to the standards of professional conduct prescribed by the Indiana State University Handbook ([www.indstate.edu/osp/re\\_admin/index.html](http://www.indstate.edu/osp/re_admin/index.html)).
- g. Students authorized to access the institutional record system (BANNER) shall utilize the system in accord with University policy and any other pertinent regulations (for example the Family Education Rights and Privacy Act/FERPA).

## 7. Misuse of Academic Resources

### *Definition*

Misuse of academic resources involves the intentional use, misuse, or alteration of University materials or resources to make them inaccessible to others. Such misuse includes the unauthorized or inappropriate use of computer accounts, alteration of passwords, violation of library procedures, or other intentional misuse or destruction of educational materials.

### *Clarification*

- a. Students shall not use the University computer system to support plagiarism.
- b. Students shall not monitor or tamper with another person's electronic communications.
- c. Students shall not use University computer resources to engage in illegal activity, including but not limited to: illegally accessing other computer systems, exchanging stolen information, or violating copyright agreements.
- e. The ISU computing policies are at the following web address:  
[http://www.indstate.edu/oit/official\\_docs/computing\\_policy\\_procedures.html](http://www.indstate.edu/oit/official_docs/computing_policy_procedures.html)

## **8. Misuse of Intellectual Property**

### *Definition*

Misuse of intellectual property is the improper use of copyright materials, trademarks, trade secrets, or intellectual property.

### *Clarification*

Students shall not violate University policy concerning fair use. This policy appears in Appendix J of the Indiana State University Handbook and at <http://web.indstate.edu/adminaff/handbook/AppendixJ.pdf>

## **9. Violation of Ethical and Professional Standards**

### *Definition*

Students shall adhere to the standards, guidelines, and/or codes associated with the ethics and conduct established for academic programs and courses.

### *Clarification*

Such standards generally are communicated by instructors and are available in professional publications. Assistance in accessing these standards is available through the appropriate academic department.

Unethical or unprofessional behavior is a violation of the Policy on Academic Integrity.

Special acknowledgement is given to Central Michigan University for allowing Indiana State University to utilize its Policy on Academic Integrity for Off-Campus Students as a model in developing this document.

This policy applies to all student experiences involving academic credit (e.g., on-campus and distance education courses, internships, practica, theses) and is one of the regulations for student ethical behavior referenced in the Indiana State University Code of Student Conduct.

## Online Etiquette

1. Keep writing to a point and stay on topic. Online courses require a lot of reading. When writing, keep sentences brief so that readers do not get lost in wordy paragraphs and miss the point of the statement. Using Descriptive Subject Lines or titles can hint to your classmates whether the posting is essential reading or just a fun comment.
2. Read first, write later. It is important to read all posts or comments of students and instructors within the course discussion before personally commenting or you may ask questions that have already been answered.
3. Include the relevant portion of a classmate's posting when replying. Because postings may often be read out of order, this helps your classmates follow the conversation. Don't include long posts in their entirety or readers may be distracted by the irrelevant portions.
4. Avoid language that may come across as strong or offensive. Language can be easily misinterpreted in written communication. If a point must be stressed, review the statement to make sure that an outsider reading it would not be offended, and then post the statement. Humor and sarcasm can be difficult to detect in writings and may easily be misinterpreted as well, so try to be as matter-of-fact and professional as possible.
5. Think before you take offense at a statement. Language can be easily misinterpreted in written communication. A post that upset you may not have been intended to upset you. It may have been meant to have another meaning. It is good practice to ask the author for more information.
6. Review, review, and then send. There's no taking back a comment that has already been sent, so it is important to double-check all writing to make sure that it clearly conveys the exact intended message.
7. Writing in all capital letters appears as "shouting" and is considered impolite. Your course syllabus may specify class requirements for grammar, spelling, etc. in your email communications and discussion board.
8. Internet slang is commonly used in text messaging but may not be understood by all classmates and may be perceived as unprofessional or inappropriate in your class. Many classes consider themselves training grounds for your career and professional behavior is expected. Ask your professor about the admissibility of Internet slang.  
Examples LOL BFF EMA F2F IC
9. Emoticons can be helpful when used to convey nonverbal feelings but avoid overusing them. They may be considered unprofessional. Ask your professor about the admissibility of emoticons.  
Examples :-) :-(

10. Consider the privacy of others. Ask permission prior to giving out a classmate's email address or other personal information.
11. If possible, keep attachments small. If it is necessary to send pictures, change the size to an acceptable 100k.
12. No inappropriate material. Do not forward virus warnings, chain letters, jokes, etc. to classmates or instructors. The sharing of pornographic material is forbidden.
13. Add a greeting or signature to your request.

Based upon <http://www.kent.edu/dl/technology/etiquette.cfm>

## **Distance Education Guidelines Student Responsibilities**

For students who are not able to pursue the traditional path to an undergraduate or graduate degree, a distance education program will allow for completion of a degree from one's own location. That being said, successful completion of this program is dependent upon an agreeable reciprocal relationship between both faculty and students. These guidelines are meant to encourage meaningful participation in distance education by both parties. They further establish some of the expectations and requirements for both faculty and students.

### **Student Responsibilities:**

The following information serves as the basic guidelines for student participation in distance education courses at Indiana State University. Be aware that these are guidelines. The individual instructor may choose to enhance these requirements on a class by class basis. All concerns should be directed to the Departmental Chairperson or department Distance Education Representative.

- Students are responsible for checking the course web site to download the current course syllabus within by the first day of classes and frequently thereafter.
- Students are responsible for checking their ISU email frequently as this is the University's primary communications medium. As only your ISU email authenticates your identity and status as a student, many instructors will not respond to other email addresses.
- Students should review the syllabus and course requirements and try to communicate any anticipated difficulties to the instructor during the first week of class so that solutions may be proposed.
- Students are expected to check the course web site frequently to ensure they are getting access to the most recent postings and materials. Shorter classes require more frequent visits.
- Students are expected to communicate with faculty members, staff, and classmates in a respectful manner. Although this is a digital medium, students are expected to address faculty members by their appropriate title (doctor, professor, etc.) unless otherwise instructed or given permission. When in doubt, ask. You should be mindful that meaningful communication is dependent upon reciprocity by both parties.
- Students are expected to know how to communicate using e-mail. When contacting the faculty member/instructor in charge of the course, be sure to include a topic relevant to your question in the subject line. Because of IT Administration rules and efforts to ensure the reduction in the spreading of viruses and spam, the e-mail system will place unusual subject line indicators in the junk mail box. Therefore, if you have not received a response from the faculty member within two business days, we encourage you to send another request for response with a different subject line. If you still do not receive any

response from the instructor, you are encouraged to contact the departmental chairperson or distance liaison for information on how to get in touch with the faculty member or to resolve any other concerns regarding the course.

- Students are responsible for learning how to communicate in the Blackboard methods required for the course. These options may include Blackboard-based e-mail, messages, wikis, blogs, journals, virtual classrooms, chat sessions, discussion board, groups, and Elluminate Live! Blackboard tutorials are available at <http://www.indstate.edu/cirt/facdev/blackboard/blackboard9student/>
- Additional forms of communications may be required in individual distance education courses. These may involve new technologies and software such as Facebook or other Web 2.0 technologies. If you experience any difficulty or barriers to using these media contact your instructor immediately.
- Students with disabilities are provided equal educational opportunities at Indiana State University. It is the responsibility of individual students to identify themselves as individuals with a disability when seeking an accommodation or adjustment. To request accommodations, contact the Student Academic Services Center.
- Students are encouraged to communicate with other students about course topics using course-related communication media. Unless a specific forum is provided in the course, personal communications with other students are best performed using media external to the course. Students should check their University email account frequently as this is the primary communication media between faculty and student.
- Your instructor may specify a minimum amount of communication or an expected level of quality to the course communication. ("Students must post least two thoughtful comments in the discussion forum per week for credit.") Please follow those guidelines.
- Questions regarding the course, student grades, or concerns are required to follow the process outlines by the college or university. Refer to your syllabus for college specific processes. The University appeals process is outlined at the following site: <http://www.indstate.edu/saa/appeals.htm>. In sum, complaints or concerns regarding the course, the instructor, or the process should be made directly to the instructor first. Should no resolution occur, the student is **required** to contact the distance education departmental liaison or department chairperson before contacting any other administrators or offices within the University. Should no resolution be met, the student may choose to engage in the formal process of appeal or to contact the Dean of the College (undergraduate students) or the Dean of the College of Graduate and Professional Studies (graduate students) with the concerns. Should no resolution occur at this level, students may choose to contact the Provost/ Vice President for Academic Affairs.

Hannan, A. (2009). Language at a distance: Sharpening a communication tool in the online classroom. *College Quarterly*, 12 (2): 1-13.

Here are some sources from other institutions that provide strategies for success:

<http://www.csu.edu.au/distance-education/starting-at-csu/academic-expectations>

Whether you are studying on campus or by distance education, for each 8 point subject at CSU, you should normally expect to spend between 140-160 hours per subject (around 10 - 12 hours per week) engaged in the specified learning and assessment activities (such as attending lectures or residential schools, assigned readings, tutorial assistance, individual or group research/study, forum activity, workplace learning, completing assignments or undertaking examinations).

The student workload for some subjects may vary from these norms as a result of approved course design.

<http://www.mcgill.ca/gps/policies/delivery/>

The students' workload in distance-education courses should be comparable to the prescribed workloads for on-campus courses, recognizing that distance-education students will generally not spend time in a classroom

[http://distance.unc.edu/prospective\\_faqs.htm](http://distance.unc.edu/prospective_faqs.htm)

Online classes are just as demanding as their on-campus counterparts. In fact, it often takes more self-discipline to succeed in an online learning environment due to the absence of face-to-face interaction and mandatory physical attendance that you have in on-campus courses.

There is no "typical" online course or program at UNC. Each school and program sets its own requirements and expectations which influence the way their courses are designed and taught. In general, however, most courses are taught on Blackboard and involve some combination of individual work and group discussion.

<http://www.las.uh.edu/lss/handouts/College%20Success/Qualities%20Of%20A%20Successful%20Distance%20Education%20Student.pdf>

(Successful DE Students) Are willing and able to commit 9 to 15 hours per week per course. Distance education is not easier than the traditional educational process! Many students say that it requires much more time and commitment.

[http://kd.iu.edu/resources/de\\_student\\_primer.pdf](http://kd.iu.edu/resources/de_student_primer.pdf)

This is an overall student guide from the Kelley School's Kelley Direct program. Nothing earth shattering though.

[http://www.goodwin.edu/DistanceEducation\\_Successful\\_Student.asp](http://www.goodwin.edu/DistanceEducation_Successful_Student.asp)

Be self-motivated and self-disciplined:

## **Seven Principles of Good Practice.**

### **1. Encourages Contact Between Students and Faculty**

Frequent student-faculty contact in and out of classes is the most important factor in student motivation and involvement. Faculty concern helps students get through rough times and keep on working. Knowing a few faculty members well enhances students' intellectual commitment and encourages them to think about their own values and future plans.

### **2. Develops Reciprocity and Cooperation Among Students**

Learning is enhanced when it is more like a team effort than a solo race. Good learning, like good work, is collaborative and social, not competitive and isolated. Working with others often increases involvement in learning. Sharing one's own ideas and responding to others' reactions sharpens thinking and deepens understanding.

### **3. Encourages Active Learning**

Learning is not a spectator sport. Students do not learn much just by sitting in classes listening to teachers, memorizing pre-packaged assignments, and spitting out answers. They must talk about what they are learning, write about it, relate it to past experiences and apply it to their daily lives. They must make what they learn part of themselves.

### **4. Gives Prompt Feedback**

Knowing what you know and don't know focuses learning. Students need appropriate feedback on performance to benefit from courses. When getting started, students need help in assessing existing knowledge and competence. In classes, students need frequent opportunities to perform and receive suggestions for improvement. At various points during college, and at the end, students need chances to reflect on what they have learned, what they still need to know, and how to assess themselves.

### **5. Emphasizes Time on Task**

Time plus energy equals learning. There is no substitute for time on task. Learning to use one's time well is critical for students and professionals alike. Students need help in learning effective time management. Allocating realistic amounts of time means effective learning for students and effective teaching for faculty. How an institution defines time expectations for students, faculty, administrators, and other professional staff can establish the basis of high performance for all.

### **6. Communicates High Expectations**

Expect more and you will get more. High expectations are important for everyone -- for the poorly prepared, for those unwilling to exert themselves, and for the bright and well motivated. Expecting students to perform well becomes a self-fulfilling prophecy when teachers and institutions hold high expectations for themselves and make extra efforts.

### **7. Respects Diverse Talents and Ways of Learning**

There are many roads to learning. People bring different talents and styles of learning to college. Brilliant students in the seminar room may be all thumbs in the lab or art studio. Students rich in hands-on experience may not do so well with theory. Students need the opportunity to show their talents and learn in ways that work for them. Then they can be pushed to learn in new ways that do not come so easily.

*Arthur W. Chickering and Zelda F. Gamson  
AAHE Bulletin, March 1987*

**North American Council for Online Learning (NACOL)  
National Standards for Quality Online Teaching**

- A. The teacher meets the professional teaching standards established by a state-licensing agency or the teacher has academic credentials in the field in which he or she is teaching.
- B. The teacher has the prerequisite technology skills to teach online
- C. The teacher plans, designs and incorporates strategies to encourage active learning, interaction, participation and collaboration in the online environment.
- D. The teacher provides online leadership in a manner that promotes student success through regular feedback, prompt response and clear expectations
- E. The teacher models, guides and encourages legal, ethical, safe and healthy behavior related to technology use.
- F. The teacher has experienced online learning from the perspective of a student
- G. The teacher understands and is responsive to students with special needs in the online classroom.
- H. The teacher demonstrates competencies in creating and implementing assessments in online learning environments in ways that assure validity and reliability of instruments and procedures.
- I. The teacher develops and delivers assessments, projects, and assignments that meet standards-based learning goals and assesses learning progress by measuring student achievement of learning goals.
- J. The teacher demonstrates competencies in using data and findings from assessments and other data sources to modify instructional methods and content and to guide student learning.
- K. The teacher demonstrates frequent and effective strategies that enable both teacher and students to complete self- and pre-assessments.
- L. The teacher collaborates with colleagues.

Instructional Design (skills – considered optional by NACOL)

- M. The teacher arranges media and content to help students and teachers transfer knowledge most effectively in the online environment.

## **D. TEACHER PREPARATION**

### **1. Intern teaching program**

Art education students must complete two 8-week student teacher internships in one semester (Total=12 Cr. Hours), one at an elementary school site and another at a secondary site, which can be a middle or high school. Students are not permitted to take additional coursework during this semester, and are dissuaded from any outside employment due to the workload that is required during student teaching. Procedures for selection of student teacher hosts, school sites, and the evaluation of student teachers are governed by Educational Student Services (ESS), which is housed in the Bayh College of Education (BCoE). The request of a student teacher host is initially made by students, and is then reviewed by both ESE staff and faculty in the Art Education Program. Students will typically make a request for specific host teachers based on a number of earlier field experiences required in both art education classes and in the BCoE. Once approved at the university level, school officials and prospective student teacher hosts are contacted for final acceptance. Most often, the schools are located within Vigo County or surrounding counties. Student teaching is a result of a course requirement in the BCoE's Department of Curriculum, Instruction, Media and Technology (CIMT 401/402). Staff from ESE completes supervision of these students. Art education faculty however, also visits student teachers to provide feedback and check on their progress.

Assessment of these students is completed formally twice during each 8-week internship by the student teacher host. Informal assessments occur regularly through daily conversations with the host teacher, and as result of regular visits from ESE staff and faculty from the art education faculty. Additionally, student teachers must complete an extensive Student Teaching Unit Report during their student teaching (CIMT 402) or earlier, during CIMT 400/L (a course "blocked" with ARTE 392, meeting mornings throughout a semester a school site, and typically taken in the fall semester of the student's Junior year). The report covers a unit of instruction created by the student and overseen by student teaching mentors onsite at a local school. CIMT faculty in collaboration with faculty from the Art Education Program evaluates the report.

### **2. Special requirements for certification mandated by the state**

The steps completed by students to apply for a teaching certificate in Indiana are undergoing some changes that may impact the process at Indiana State University in the near future. Currently however, students are required to successfully complete course requirements in the Bayh College of Education and the Department of Art and Design. Additionally, they must fulfill a student teaching internship and pass the Core Academic Skills Assessment Exam II (CASA II) before they can apply for a teaching

certificate. The CASA I Exam needs to be successfully completed by students before they can enroll in ARTE 391, the secondary methods class that is blocked with CIMT 400/L. Indiana State University's Educational Student Services facilitates Indiana certification procedures, including directing students to information regarding CASA exams, and helps students individually navigate the process.

An alternative path to teaching licensure is available for future art educators as well. The Transition to Teaching Program

(<http://coe.indstate.edu/cimt/transitiontoteaching.htm>) provides students who have had careers in art and /or experiences in art teaching prior to their arrival to the department to move more rapidly through the program by eliminated various courses that are required. Decisions regarding course requirements are made through a review by the art education faculty of the applicant's previous experiences and any prior education. Students in the program are not however relieved of the requirements in the Bayh College of Education, including a student teaching internship and the passage of the CASA Exams.

## **E. GRADUATE PROGRAMS**

### **1. Rules concerning curricular percentage of courses intended for graduate students**

ISU graduate students study in 500- and 600-level courses. While some 400-level undergraduate courses are stacked with 500-level counterparts, professors differentiate undergraduate and graduate work through differing grading rubrics and additional and advanced assignments appropriate to graduate study. There are no particular rules about the number or percentage of graduate courses stacked along with undergraduate courses that may be taken within a graduate curriculum.

### **2. Rules concerning independent study applicable to graduate degrees in art/design**

The rules for independent study focus on work toward thesis projects or culminating experiences and accompanying exhibitions.

Evaluation policies and procedures for the M.A. Program are outlined in the MA Program Guide for Students, namely the areas dealing with In-Progress Reviews, Declaration of the Culminating Experience, Final Approval for the Culminating Experience, The M.A. Culminating Experience, and the M.A. Culminating Experience Review. (V. 9. MA Program Guide for Students pp. 9-17 and appendices)

Evaluation policies and procedures for the M.F.A. Program are outlined in the M.F.A. Program Guide for Students, namely the areas dealing with In-Progress Reviews, M.F.A. Thesis Exhibition, and Final M.F.A. Review. (V. 9. MFA Program Guide for Students pp. 8-14 and appendices)

## **F. ART AND DESIGN STUDIES IN GENERAL EDUCATION**

### **1. Art/design courses offered specifically for non-majors**

#### ART 151 – Visual Arts in Civilization

Enrollments:

Term	Number of Sections	Total Enrollment
Spring 2011	12	248
Fall 2011	6	292
Spring 2012	6	239
Fall 2012	7	265
Spring 2013	6	233
Fall 2013	6	397

#### ARTE 390 – Visual Arts in Elementary Schools

Enrollments:

Term	Number of Sections	Total Enrollment
Spring 2011	1	20
Spring 2012	1	20
Spring 2013	1	20
Fall 2013	1	15

### **2. Practices for assigning teachers to general studies courses in art/design**

ART 151 has been taught by Art and Design faculty members at all levels, from a president emeritus to graduate students with teaching assistantships. Because this course has a consistent textbook (Fichner-Rathus *Understanding Art*) and content, and the department has generated many useful teaching resources including example syllabi, assignments, rubrics and PowerPoint lectures, graduate students (supervised by Art and Design faculty) often teach sections of ART 151 for their first teaching experiences. As the institution endeavors to increase each faculty member's generation of student contact-hours (SCHs) Art and Design faculty members will periodically teach sections of ART 151 to bolster their numbers.

A more specialized Art Education course, ARTE 390 has been offered by our principal Art Education professor, as well as an adjunct instructor versed in Art Education.

### **3. Enrollment of non-majors in courses intended for art/design majors.**

a. ISU does not offer private studio instruction in art/design.

b. Non-majors may take courses intended for art/design majors as electives, however prerequisites often preclude them for registering. Non-major students may enter a course with the permission of the instructor, but instructors ensure that no seats are taken from students who need the course to satisfy curricular requirements.



Department of Art and Design

December 2, 2013

Dear Dr. Murray,

Please find accompanying this letter our five departmental initiatives that we will undertake to achieve our student-success and related goals.

The five initiatives are:

1. Forge Articulation Agreements and Recruiting Opportunities with Ivy Tech Community College and Vincennes University
2. Fix Department of Art and Design Website
3. Create Department of Art and Design Facebook and Pinterest sites and Manage Content
4. Update, Present and Post Best Curriculum Plans and Use these as Recruiting Tools
5. Engage NASAD self-study and site visit.

The department Chairperson has initiated work in these areas and has met with departmental committees, individual faculty members, ISU resources, and external contributors to define scopes and tasks. Work has been appropriately delegated to area experts or departmental committees. The Chairperson has assumed responsibility for project management and overall execution regarding these initiatives.

Thank you for your consideration.

Very truly yours,

A handwritten signature in black ink, appearing to read "William V. Ganis".

William V. Ganis  
Professor of Art and Chairperson  
Department of Art and Design

## **Forge Articulation Agreements and Recruiting Opportunities with Ivy Tech Community College and Vincennes University**

The Art and design Department is forging articulation agreements with all Ivy Tech Community College (ITCC) campuses for our program areas. We expect to make the most of our new relationships with ITCC faculty to actively recruit ITCC students. Department Chairperson William Ganis has already met with two ITCC Arts Deans (Katherine Kent and Jonathan Wilson) about these matters and has been in communication with six more ITCC arts and design faculty members. These Deans have acknowledged that such agreements are good for both institutions and they have been very enthusiastic and helpful.

ITCC teaches fine arts courses at many of its campuses but offers fine arts degree programs at only two. ITCC has degree programs for Visual Communications, i.e., photography and graphic design, at eight campuses, including Wabash. In addition, we are working with the ISU Interior Architecture Design program faculty to facilitate similar agreements between them and their ITCC Environmental Design counterparts. Because ITCC has unified its curricula across campuses, writing articulation agreements should prove to be fruitful as courses and programs within a discipline but at different campuses will work with one ISU articulation agreement.

We expect to pursue similar opportunities with Vincennes University as they have a two-year arts program.

Leslie Engelland in the College of Arts and Sciences has been indispensable helping us to understand precedents and strategies for forging such agreements. All faculty members of the art department will be aiding the process by assessing equivalencies among courses or blocks of courses. Our greater goal, however, is to create or approach 2+2 programs—these will require more consideration and negotiation, especially as they will have to be completed for each of our program areas.

These transfer agreements will **improve both our number of majors enrolled, and number of degrees conferred** each upcoming year. There are additional values and efficiencies realized considering that ISU will achieve confer these degrees while dedicating only two years of resources.

## Fix Department of Art and Design Website

With the exception of a few updates, the Department of Art and Design's website has sat dormant for many years and has dated and incorrect information regarding applications, curricula, and scholarships. The site is a liability as it seems faded and uninspiring—it shows about half of the faculty and staff that work in the department. Worse, there are detrimental aspects, such as a dated application site in which information input by applicants would go nowhere and this site has not worked for some time.

We are in the process of remedying these deficiencies, updating program information, and including information for all department faculty and staff. Having correct catalog information on our site is especially important given the four-year guarantee and new curricular obligations.

With fixing the site, we are updating and automating the Creative and Performing Arts CPA scholarship application through AcademicWorks software and working in conjunction with Kelly Pierce and Sarah Wurtz. We expect to have trackable interest in the scholarship (and programs) and can even prompt incoming students showing interest in the arts to apply for the scholarship (students must declare a Department of Art and Design major to be eligible for the scholarship). Our recruiting committee is actively promoting these scholarships when visiting schools and teachers.

Collectively these efforts will **improve our number of majors enrolled**, both for graduate and undergraduate areas.

Art and Design faculty have been committed to improving the site. Each program area leader has written new copy and provided images, and other information for the site. The faculty has also done much to point out dated information, vet curricula and suggest useful changes, and improved file hierarchies and navigation.

We plan to undertake these changes in two greater steps. The first is to work within the present "SharePoint" system to fix the most critical information. In 2014 we expect to roll out the new "Drupal" site commensurate with ISU's branded identity.

## **Create Department of Art and Design Facebook and Pinterest sites and Manage Content**

In conjunction with the Department of Art and Design website, we are creating social media sites that will enhance our messaging. Facebook and Pinterest sites will be opportunities for us to showcase faculty and student work especially as both sites are favorable to visual media. The department Chairperson, William Ganis, is directing a student worker, Jordan Salazar, to create and manage content. These include galleries of faculty and student artwork and images department facilities and people. More importantly, tagging the images with caption and authorship information will make each image searchable and will tie it to ISU and the Department of Art and Design. Linking can be harnessed in both Facebook and Pinterest to bring users to the Department's main site—this is important for creating site traffic, but perhaps more important for search engine optimization especially generating favorable search rankings.

These sites improve our visibility and communication about departmental activities and local arts opportunities. They are used in conjunction with email messages to announce special events that include exhibition openings, community engagement, visiting artist lectures and workshops, scholarship opportunities. They are also important for disseminating favorable press about the Department's faculty and students.

As the sites become more populated and dynamic, we will use them to generate awareness of and excitement about Department activities. As recruiting tools, they should **improve our number of majors enrolled**. As means to disseminate information about the department's, people, activities and opportunities, we expect the sites will play a role **in increasing retention, 4-year and 6-year graduation rates and overall numbers of degrees conferred**.

## **Update, Present and Post Best Curriculum Plans and Use these as Recruiting Tools**

We are working with Academic Affairs, especially Susan Powers, to post the best information on the ISU catalog site and to have the same information presented on the Department's website. Because of her intimate knowledge of curricula, Fran Lattanzio has been instrumental in these curricula mapping processes.

We have taken the writing of 4-year plans one step further. We have made attractive and more readable versions of the plans that we are starting to use in recruiting. Written with full course names, these legible plans are designed to be understood by prospective high-school students and their parents. We have adopted the 4-Year, Sycamore Graduation Guarantee as a part of our recruiting messages.

Having recently laid out 8-, 7- and 6-semester plans, we have reviewed our curricula per the catalog and gained a keen awareness regarding our curricular sequences and prerequisites. These sensibilities will help us to craft 4-semester plans that will work in conjunction with ITCC and other articulation agreements, especially in crafting 2+2 agreements.

Certainly these plans will **improve 4-year and 6-year graduation rates and should increase overall numbers of degrees conferred.**

## **Engage NASAD Self-Study and Site Visit**

In the spring of 2014, the Department of Art and Design is completing its National Association of Schools of Art and Design (NASAD) reaccreditation self-study and site visit. This thorough process includes many of the areas important to student success as well as many of the efforts outlines above. These areas include: curricula, programs, articulation agreements, safety, facilities, technology, budgeting, planning, departmental organization, community engagement and admissions.

We expect that the self-study will help the department to further define its identity and goals; we also know that the study will reveal opportunities for improvement. Meeting NASAD standards will ensure that the department's offerings and facilities remain appealing, relevant and competitive.

Specific initiatives will be identified and defined through this process. We expect that these efforts and our short- and long-term responses to the NASAD standards will ultimately **improve our number of majors enrolled, improve 4-year and 6-year graduation rates and increase the overall numbers of degrees conferred.**



**Indiana State  
University**



## **Student Enrollment and Success Plan: 2014-2017**

**Department:** Department of Art and Design

**Department Chair:** William V. Ganis

**Department Mission:** The mission of the Department of Art and Design is to prepare students for professional careers in the visual arts. The multidisciplinary Department promotes and exemplifies excellence in studio practices, graphic design, art history, art education, and professional practices, and offers robust curricula in these areas. The department's students are provided with the essential elements of a professional arts education in an environment that is responsive, critical, and challenging. Along with its primary teaching mission, the Department contributes to the aesthetic and cultural contexts of the campus, community, region, and state.

### **Department Enrollment Goal(s):**

1. To eliminate barriers to information on the web and in our print materials so that prospective students can access accurate and consistent information.
2. To develop appealing materials, websites and social media that will appeal to prospective students.
3. Confirm viability and availability of scholarships used in recruiting, and strategize how these will be awarded.
4. Identify and participate in three more recruiting opportunities.

### **Action Steps (with dates & person(s) responsible):**

Action Steps for Enrollment Goal 1.

- a. Assess content of all department print collateral and online information for accuracy. Target date for completion: February 2014. Persons Responsible: William Ganis, Kira Enriquez
- b. Fix 4-year plans for accuracy and consistency. Have these best versions posted to MySAM and to the ISU catalog site. Target date for completion: November 2013. Persons Responsible: William Ganis (in conjunction with Fran Lattanzio and Susan Powers).
- c. Print and make editable versions of entire department website so that content can be edited and inaccuracies eliminated. Target date for completion: November 2013. Persons Responsible: William Ganis, Joy Cook
- d. Fix "low-hanging fruit" on website, especially errors in fact and inaccuracies related to courses and curricula. Target date for completion: February 2014. Persons Responsible: William Ganis in conjunction with Amy Bouman.
- e. Perform "triage" work on website to create useful file hierarchies and navigation so that information may be easily found by users. Target date for completion: March 2014. Persons Responsible: William Ganis in conjunction with Amy Bouman.

Action Steps for Enrollment Goal 2.

- a. Create versions of the 4-year plans as well as other print collateral to be used for recruiting opportunities. Target date for completion: October 2013. Persons Responsible: William Ganis, Kira Enriquez
- b. Redesign the site for the department so that it conveys professional design appropriate to a design department. We expect to work closely with Marketing and Communications to create a department sub-brand that aligns with the new ISU identity. Target date for completion: September 2015. Persons Responsible: William Ganis, in conjunction with Amy Bouman, Paula Meyer and others from Marketing and Communication.
- c. Leverage social media to reinforce the Department's brand and create more links to our and ISU's sites. Target date for completion: Implementation February 2014 but content management ongoing. Persons Responsible: William Ganis, in conjunction with Amy Bouman, Paula Meyer and others from Marketing and Communication.
- d. Use search engine optimization (SEO) strategies that will raise the department's web presence, making the department more visible to those seeking art, design, art education and art history programs. Implementation February 2013 but content management ongoing. Persons Responsible: William Ganis, in conjunction with Amy Bouman, Paula Meyer and others from Marketing and Communication.

Action Steps for Enrollment Goal 3.

- a. Work with ISU Foundation to ensure viability and availability of scholarships. Target date for completion: November 2013 Persons Responsible: William Ganis
- b. Strategize awarding of scholarships to increase enrollments and participate in ISU diversity efforts. Target date for completion: January 2014 Persons Responsible: Recruitment/Scholarships Committee

Action Steps for Enrollment Goal 4.

- a. Work with personal and professional networks, as well as ISU admissions to identify recruiting opportunities- perhaps specific high-schools, and college fairs. Target date for completion: January 2014 Persons Responsible: Recruitment/Scholarships Committee
- b. Fund and send department faculty to these fairs in order to meet prospective students, give them information, and encourage them to visit ISU and the department. Target date for completion: February 2014 Persons Responsible: Recruitment/Scholarships Committee

<i>Total Enrollment Benchmarks</i> <sup>i</sup>	<b>Fall 2013 Baseline:</b>	<b>Fall 2014:</b>	<b>Fall 2015:</b>
	IR provided	4.8% increase from Fall 2013 baseline	8.3% increase from Fall 2013 baseline
	<b>Fall 2016:</b>	<b>Fall 2017:</b>	
	12% increase from Fall 2013 baseline	15.5% increase from Fall 2013 baseline	

*Other Enrollment Related Benchmarks*<sup>ii</sup>

## Department Retention Goal(s):

1. Use reworking of print collateral, web and social media sites to project a professional identity and create a sense of place, and belonging for students.
2. Celebrate student achievements through the above media to reinforce the sense of identity with and belonging to ISU and the Art and Design Department.
3. Ensure continuity of quality advising, especially in consideration of imminent personnel changes.
4. Ensure viability and availability of merit scholarships and awards, especially those given after a student's first year.
5. Examine possibilities for leveraging on-line content to increase student access to necessary courses.
6. Implement departmental assessment about why students leave particular courses and Art and Design programs.

### **Action Steps (with dates & person(s) responsible):**

#### Action Steps for Retention Goal 1.

- a. Provide accurate and relevant information important for retaining students as they must have correct information about curricula, course offerings and departmental endeavors and opportunities., in alignment with Enrollment Goals 1 and 2.
- b. Eliminate image of neglect in favor of professional identity, in conjunction with Enrollment goal 2, steps b, c, d.

#### Action Steps for Retention Goal 2.

- a. After establishment of Social Media sites and SEO, add student specific content publically highlighting their work and accomplishments. Target date for implementation: After January 2014 and ongoing  
Persons Responsible: William Ganis, assigned student worker.

#### Action Steps for Retention Goal 3

- a. Have new hire in design to take a significant role in sharing advising responsibilities, especially for undergraduates enrolled in our graphic design programs. Target date for implementation: September 2014  
Persons Responsible: William Ganis, Fran Lattanzio, SAMy, new hire
- b. Identify other potential advisors among art and design faculty. Target date for completion: September 2014  
Persons Responsible: William Ganis, Department Personnel Committee.
- c. Train advisors so they can enjoy an information transfer from our seasoned and knowledgeable advisor, Fran Lattanzio. Target date for completion: December 2014  
Persons Responsible: Fran Lattanzio, U. College advisors, CAS Dean of Advising, faculty advisors TBD.
- d. Assign new advisors to students and have them work through at least one cycle with Fran Lattanzio as a mentor. Target date for implementation: January 2015. Persons Responsible: Fran Lattanzio, faculty advisors TBD.

#### Action Steps for Retention Goal 4

- a. Work with ISU Foundation to confirm availability of award monies that were missing last year, thus creating an especially contentious situation in which students were given awards that were no longer funded. Target date for completion: November 2013 Persons Responsible: William Ganis
2. Strategize how awards are given in order to meet retention goals; assess viability of giving awards earlier in students' academic careers in order to aid retention. Target date for completion: January 2014 Persons Responsible: Recruiting and Retention Committee.

#### Action Steps for Retention Goal 5

- a. Work with Extended Learning to assess which on-line courses would be viable and assess if on-line offerings would allow desirable student flexibility for course enrollments. Target date for completion: May 2014 Persons Responsible: William Ganis
- b. Develop on-line content for viable courses that would strategically alleviate scheduling bottlenecks. Target date for implementation: May 2015 Persons Responsible: design faculty to be hired.

#### Action Steps for Retention Goal 6

- a. Work with Institutional Research to learn the contexts for withdrawals and students leaving the majors. Ask for their help in creating our own data collection.
- b. Collect data (anecdotal, statistics, and survey) about students withdrawing from particular courses or leaving Art and Design majors.

#### *Retention Benchmarks*

**Fall 2013 Baseline:**

[Click here to enter text.](#)

**Fall 2014:**

2.3% increase from  
Fall 2013 baseline

**Fall 2015:**

5.6% increase from Fall  
2013 baseline

**Fall 2016:**

8.9% increase from Fall  
2013 baseline

**Fall 2017:**

12.2% increase from  
Fall 2013 baseline

#### *Other Retention Related Benchmarks*

[Click here to enter text.](#)

#### **Department Completion Goal(s):**

1. Ensure that students have access to the best, most accurate course and curriculum information so that misinformation can't derail their 4-year plans.
2. Hire and deploy new design faculty member to replace a retirement from last year.
3. Hire and deploy new design faculty member to replace imminent retirement.

#### **Action Steps (with dates & person(s) responsible):**

#### Action Steps for Completion Goal 1

- a. Fix web and print collateral information in alignment with Enrollment Goal 1, dates and persons as above.

### Action Steps for Completion Goal 2

- a. Search, Identify and Hire design faculty member that will ensure enough sections and courses are offered for our more than 100 design students so that they may complete their curricula and graduate on-time. Target date for completion: April 2014 Persons Responsible: William Ganis, design faculty search committee.
- b. Deploy this hire as a design advisor in alignment with retention goal 3 above in order to have students receive the best information and mentoring so they can complete their BS or BFA degrees. Target date for implementation: September 2014 Persons Responsible: Fran Lattanzio, SAMy, new hire.

### Action Steps for Completion Goal 3

- a. Advocate for and justify support of second line in graphic design. Target date for implementation: Unknown exactly, speculate September 2015. Persons Responsible: William Ganis, John Murray.
- b. Search, Identify and Hire design faculty member to replace immanent retirement of SAMy, that will ensure enough sections and courses are offered for our more than 100 design students so that they may complete their curricula and graduate on-time. Target date for implementation: Unknown exactly, speculate April 2016. Persons Responsible: William Ganis, design faculty search committee.

<i>Completion Benchmarks</i>	<b>Fall 2013 Baseline:</b> Click here to enter text.	<b>Fall 2014:</b> 28.8% increase from Fall 2013 4-yr baseline	<b>Fall 2015:</b> 37.4% increase from Fall 2013 4-yr baseline
	<b>Fall 2016:</b> 46% increase from Fall 2013 4-yr baseline	<b>Fall 2017:</b> 54.6% increase from Fall 2013 4-yr baseline	

### *Other Completion Related Benchmarks*

Click here to enter text.

### **Post-College Achievement Goal(s) (e.g., employment & graduate school):**

1. Reach out to and collect information about past graduates and communicate their (and department's) successes.
2. Establish baselines about post-graduation successes. Implement on-line surveys about post-graduation plans, and collect data and contact information for graduating students.
3. Increase opportunities for student networking while they are at ISU in order to increase the likelihood of professional placement.

### **Action Steps (with dates & person(s) responsible):**

#### Action Steps for Completion Goal 1

- a. Start with graduates with whom we are still in contact, collect their contact information, ask them for contacts for other former classmates and contact them.
- b. Collect narratives of successes and feature these on the department's website, social media sites and recruiting material, emphasizing and demonstrating that arts professions are within reach of ISU graduates.

### Action Steps for Completion Goal 2

a. Develop and implement on-line surveys about post-graduation plans, and collect data and contact information for graduating students. Target date for implementation: May 2014 Persons Responsible: \_\_\_\_\_ Committee

### Action Steps for Completion Goal 3

a. Include art, art education, gallery and design professionals on the department's Advisory Committee that are committed to creating internship, networking, employment and other opportunities for ISU students. Target date for implementation: May 2014 Persons Responsible: William Ganis

b. Establish AIGA (design professionals organization) ISU students group as a part of the AIGA Indianapolis chapter. and include students in AIGA Indianapolis and other regional events. Target date for implementation: January 2015 Persons Responsible: new design faculty hire, SAMy.

*Employment & Graduate  
School Benchmarks*<sup>iii</sup>

**Fall 2013 Baseline:**  
no data available

**Fall 2014:**  
baseline set

**Fall 2015:**  
Increase by 2% of Fall  
2014 baselines, the  
placement of graduates into  
field related positions or  
graduate programs.

**Fall 2016:**  
Increase by 4% of Fall  
2014 baselines, the  
placement of graduates  
into field related  
positions or graduate  
programs.

**Fall 2017:**  
Increase by 6% of Fall  
2014 baselines, the  
placement of graduates  
into field related  
positions or graduate  
programs.

### Other Goal(s) and Action Steps<sup>iv</sup>:

[Click here to enter text.](#)

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<sup>i</sup> *Note on Enrollment, Retention, and Completion Benchmarks:* Baseline data fall official provided by IR where indicated. Future targets established by department.

<sup>ii</sup> *Note on Other Enrollment, Retention, and Completion Benchmarks:* Departments are encouraged to develop other benchmarks as may be relevant to measuring progress toward goal achievement.

<sup>iii</sup> *Note on Employment & Graduate School Benchmarks:* Departments set benchmarks. Benchmarks shown in sample plan (i.e., the one for the hypothetical Bioengineering Department) assumes this data is not currently collected by a department and hence baseline cannot be established until Fall 2014. However, some departments may have data in these arenas and thus setting benchmarks sooner may be possible.

<sup>iv</sup> Departments may have other goals that do not fit into the four areas previously indicated or adequately subsumable as an action step within one of the four goal areas. They may be placed here.

**Goals/Actions/Outcomes  
Academic Affairs**

**Department of Built Environment**

Dr. Andrew Phillip Payne  
2013-2014 Initiatives

- I. Increase department enrollment at first year level.

**Action(s):**

- Develop promotional materials to be distributed to high schools, junior colleges, and technical colleges with programs which align with our curriculum.
- Reaffirm or develop articulation agreements with schools for transfer students.
- Work closely with University College to promote the programs, facilities, faculty achievements, career opportunities and alumni success.
- Continue to evaluate and strengthen the relationship with the SACM program.

- II. Increase department retention in first year to second year across all three programs by 15% this year.

**Action(s):**

- Working with Program Coordinators faculty are to update the department on attendance and performance on a regular basis to ensure student needs and university mission/vision are being met.
- Survey prior BE majors, now elsewhere on campus, to determine why they changed programs to determine if the department should make changes to address needs.
- Review admissions criteria and promotional materials (website, look book, catalog, brochures, etc.) for all programs to guarantee students understand the program requirements, disciplines, courses, and expected outcomes before enrolling.

- III. Promote intra-discipline and inter-discipline opportunities within each of the curriculum.

**Action(s):**

- Develop workshops, labs, and course that bridge two or more programs within the Built Environment department.
- Identify opportunities within the “Intro” classes for CM, SFTY, and IAD to work together on cross-discipline exercises.

- Encourage faculty to develop Foundation Studies courses to engage other programs and students on campus.
- Identify BE courses to partner with courses from other disciplines from around campus to collaborate on teaching and learning.

IV. Maximize 4-year graduation rate potential for spring 2014.

**Action(s):**

- Program coordinators and chair are to meet with student success advisors to review senior student's fourth year plan to achieve graduation in spring 2014.
- Proactively advise third year students of potential summer 2014 course opportunities to maintain 4 year graduation timeline.

V. Increase number of internships and improve career readiness.

**Action(s):**

- It is the role of the department chair to build lasting relationships with industry professionals and potential intern employers. Through these relationships guests will be invited to participate in departmental activities, lectures, and career fairs.
- Create a Built Environment Lecture Series which invites industry leaders to share experiences with students and faculty.

## Program of Promise: The Department of the Built Environment (BE)

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### I. Mission Statement

The Department of the Built Environment is dedicated to being an international leader in preparing professionals in planning, designing, constructing, and managing physical facilities by emphasizing interdisciplinary collaboration.

### II. Vision of the Program

Provide an interdisciplinary approach to the design, construction, and management of the built environment. The need for an interdisciplinary approach is being driven by new technology such as Building Information Modeling (BIM), owner dissatisfaction with current delivery systems, energy efficiency and sustainable practices, advanced methods of risk management, and a growing interest in facilities management and knowledge management.

Construction projects used to be delivered by a “master builder” such as Vitruvius or Brunelleschi. In the nineteenth century, advances in technology, science, and the industrial revolution led to specialization. This fragmented the delivery process. Today, architects, engineers, insurance agents, bankers, facilities managers, lawyers, government agencies, and consultants of all types may be members of the development team. There is a growing need for integrating the delivery and management of construction projects and providing new services such as construction risk management and construction knowledge management. The Department of the Built Environment intends to provide leadership in this important initiative. There are few organizations in the world that are dedicated to this end. This is an opportunity for Indiana State University to achieve international recognition. This is indeed a program of promise.

### III. How will investment advance ISU mission and goals?

#### A. Increase enrollment and student success.

1. Create Facilities Management Program
  - a) Approved by CAAC: Six months
  - b) Approved by Board of Trustees: One year
2. Create Civil Engineering Technology Program
  - a) Approved by CAAC: Two years
  - b) Approved by Board of Trustees: Three years

#### B. Advance experiential learning.

1. Professional internships: Students will be encouraged or required to work with industry and submit comprehensive written reports of their experiences.
  - a) Written syllabi: Six months
  - b) Written student reports: One year

2. Create and Expand Partnerships with industry: Class assignments will require students to work with industry to provide solutions to problems.
    - a) Written class assignments: Six months
    - b) Written student reports: 18 months
  3. Entrepreneurship: Students will be encouraged and given guidance to provide consulting services for the built environment. Students will be encouraged to collaborate with the College of Business.
    - a) A learning community will be established with the College of Business: Two years
    - b) Written proposals from students for consulting services or other collaborative efforts with industry: Three years
- C. Strengthen and leverage programs of distinction and promise.
1. Establish a website for the BE.
    - a) Retain a webmaster for the BE website: One year
    - b) A written proposal for the BE website: 18 months
    - c) A working website for the BE: Two years
  2. Establish an online journal for the BE.
    - a) A written proposal for an online journal: Two years
    - b) Provide release time for a faculty member to edit the journal: Two years
    - c) Identify four national associations interested in collaborating on a journal: Two years
    - d) A written guideline for publishing in the journal: Three years
    - e) A working journal: Four years
    - f) A call for papers: Four years
  3. Host conferences for the BE.
    - a) Host a national conference for the Associated Schools of Construction: Five years
    - b) Host a national conference for IDEC (Interior Design): Three years
  4. Establish annual speaker series
    - a) Invite a nationally renowned speaker: Two years
- D. Diversify revenue through philanthropy, controls, and grants.
1. Buy release time for students and faculty to write and submit grants about the built environment.
    - a) Buy release time for faculty and students: 6 months
    - b) Submit two grant proposals: 18 months

2. Work with industry to provide staff and facilities for professional certifications.
  - a) Written proposals for two professional certifications: Two years
  - b) Host two professional certifications: Four years
- E. Recruit and retain great faculty and staff.
  1. Recruit qualified faculty to provide leadership in one or more of the following areas:
    - Knowledge management for the BE
    - Construction risk management
    - Facilities management
    - Sustainable practices for the BE
    - Building Information Modeling (BIM)
    - a) Written qualifications for new faculty: One year
    - b) National search: Two years
  2. Recruit administrative assistant for the Built Environment
    - a) Hire: One year

#### IV. Alignment with College goals

- A. The goals for the College of Technology are listed below. Fulfillment of these goals will follow from the initiatives listed above.
  1. Be recognized as a global leader in the preparation of future professionals for careers in technology, and teachers/trainers for industry and education.
  2. Continue to increase participation of underrepresented groups in technology careers.
  3. Develop critical thinking, problem solving, and communication skills through the use of practical experiences.
  4. Provide the knowledge and skills to prepare people to create, understand, apply, manage, and evaluate technology ethically and responsibly.
  5. Contribute to the areas of state economic development, technology transfer, professional development and community service.
  6. Extend partnerships with schools, businesses, industry, and other agencies through co-op programs, internships, research and development projects to expand access to higher education and better prepare our future workforce.
  7. Evaluate, refine, and enhance all academic programs to assure a sound basis for lifelong learning and living in a multi-cultural and interdependent world.
  8. Maintain a concern for future developments; be known for innovativeness; and participate in the search and application of new technologies.

## **V A. TRANSCRIPTS**

Indiana State University keeps its student records electronically in two systems, DARS and MySAM. Access will be given to the site visiting team and an administrative assistant will be on hand to work with the visitors so that they can view transcripts as necessary.

## 305 FACULTY APPOINTMENT, PROMOTION, AND TENURE POLICIES

*Policy 305 was included in the 2001 Handbook revision and was amended by the ISU Board of Trustees as follows: Section 305.1.8 amended February 22, 2008; Section 305.2.5 amended April 23, 2004 and June 17, 2005; Section 305.2.6 amended April 23, 2004 and June 17, 2005; Section 305.5.3 amended April 23, 2004; Section 305.10 amended June 17, 2005; Section 305.9.2 amended May 6, 2011; Sections 305.2.4, 305.2.5, 305.2.5.1 and 305.2.5.2 amended August 30, 2011; Sections 305.2.4.1.3 D, and 305.10.1 amended on September 6, 2013.*

### **These policies are guided by AAUP Policy Documents and Reports.**

- 305.1 General.** Appointments, promotions, and awards of tenure to the Indiana State University faculty shall be by action of the Indiana State University Board of Trustees upon recommendations of the University President. The University President's recommendations shall be based on the evaluations of peer review committees, chairpersons, deans, and the Provost and Vice President for Academic Affairs.
- 305.1.1 Basis for Rank and Tenure.** Faculty appointments and annual reviews are founded on the disciplines and missions of the academic units and the University. The assignment of academic rank and the award of tenure are based on faculty achievements in the interrelated activities of teaching or librarianship; research, scholarship, or creativity; and service.
- 305.1.2 Current Scholarship.** Faculty engaged in the challenging work involved in teaching and facilitating learning should be active in the profession and provide instruction based on current scholarship. Student advising may be an appropriate mode of faculty engagement.
- 305.1.3 Relative Importance of Research Domains.** Faculty are expected to engage in research, scholarship or creativity that may include original work focused on discovery and integration; and/or scholarship focused on teaching and learning; and/or scholarship that applies methods and theories of their disciplines to address substantial problems. Each academic unit (normally the department) is responsible for determining the relative importance of the research domains within the unit.
- 305.1.4 Service.** Service may consist of service to the University, to the discipline, or to the community. Community service, as defined here and elsewhere in these policies, refers to service in which the faculty member offers discipline-related expertise to an external agency, company, or non-profit organization.
- 305.1.5 Consistent Evaluative Criteria.** The University will maintain consistent evaluative criteria and performance standards for the assignment of academic rank and awards of tenure. All faculty members are expected to contribute to the total spectrum of teaching or librarianship; research, scholarship, or creativity; and service. All faculty members shall demonstrate satisfactory performance in these three (3) areas of responsibility.
- 305.1.6 Bases for Termination of Appointment of Tenured Faculty.** The

appointments of faculty members who have been awarded tenure will be terminated only for adequate cause, except in the case of retirement, or under extraordinary circumstances, such as financial exigencies, decrease in enrollments, or discontinuance of instructional programs. (See University Handbook, Section 246.13 in keeping with *AAUP Policy Documents and Reports*.)

**305.1.7 Probationary Period.** Faculty members who, during their probationary periods, do not demonstrate continuing achievement in the interrelated activities of teaching or librarianship; research, scholarship, or creativity; and service are to be conditionally reappointed or terminated.

**305.1.8 Faculty Criminal Background Policy.** As mandated by the Indiana State University Board of Trustees, all faculty at Indiana State University will undergo Criminal Background Checks prior to their hire.

**305.1.8.1 Inclusion/Exclusions.** This policy shall apply to all part-time temporary and full-time faculty at Indiana State University. This policy shall also apply to graduate assistants. This policy shall not apply to current or retired faculty of Indiana State University or to temporary faculty who return to work within 36 months of the end of their most recent period of employment. This policy shall not apply to currently enrolled graduate students receiving assistantships through ISU.

**305.1.8.2 Duration of Validity.** Criminal background checks shall be considered valid for up to 36 consecutive months of non-ISU employment.

**305.1.8.3 Transferability.** ISU employees will not be subject to criminal background checks in order to qualify for transfer or promotion, or to otherwise change positions on the faculty (including moving from graduate assistantship to a part- or full-time faculty line). However, HR will provide criminal history information collected at the time of hire to units considering applications from current employees with less than 36 months of employment at the university. Faculty who apply for Exempt Staff positions will be subject to new background checks as appropriate to the position.

**305.1.8.4 Confidentiality.** Criminal histories shall be considered confidential, whether self-disclosed or obtained from a third-party.

## **305.2 Faculty Appointment Classifications.**

**305.2.1 Compliance with Immigration Laws.** All candidates for faculty positions must possess and maintain the authorization and necessary official documents to be employed at Indiana State University under the terms of the Immigration Reform and Control Act. (See also Section 575.)

**305.2.2 Letters of Appointment.** Faculty appointments are made by letter from the

Provost and Vice President for Academic Affairs. The precise terms and conditions of the appointments shall be stated in writing and in the possession of the appointee and the University before the appointment is consummated.

**305.2.3 Regular Evaluations.** The performance of faculty members on renewable term appointments (regular and temporary; full-time and part-time) shall be regularly evaluated with established criteria and performance standards appropriate to their positions.

**305.2.4 Regular Faculty.** Regular Faculty shall include tenured and tenure-track faculty, and shall also include instructors who perform at least 15 hours of instruction, or equivalent, and who work pursuant to a 2-5 year or a rolling contract. Initial appointments are made at the rank of assistant professor/librarian, associate professor/librarian, or professor/librarian. These ranks are for full-time faculty beginning a probationary period leading to eligibility for tenure.

**305.2.4.1 Hiring Procedures for Regular Faculty Appointments.**

**305.2.4.1.1 Compliance with EEO/AA.** Activities relative to the screening, selection and appointment of faculty members are done in accordance with equal opportunity and affirmative action procedures (Section 920).

**305.2.4.1.2 No Nepotism.** Faculty members and administrators shall not participate in institutional decisions involving a direct benefit (initial appointment, reappointment, promotion, tenure, salary, leave of absence) to members of their immediate families, households, or significant others. (See Section 502, Nepotism Policy.)

**305.2.4.1.3 Procedures.** The procedures for selecting candidates for faculty positions are as follows:

- A. Each department determines its faculty needs on the basis of its discipline, mission, schedule requirements, anticipated enrollments, and existing faculty.
- B. A list of positions to be filled is compiled in the Provost and Vice President for Academic Affairs Office, and each dean and chairperson is notified of the staff allocations. Positions are advertised nationally and regionally, through professional media, contacts with other universities, and by other means to secure a large and diverse pool of qualified candidates.

- C. Applications, reference letters/lists, and credentials are received for evaluation by search committees through department chairpersons.
- D. Initial screening of candidates is done by an appropriate departmental search committee. The application materials of candidates selected for further consideration are then reviewed by the chairperson, dean, and the Equal Opportunity officer.
- E. Selected candidates are invited to campus for personal interviews.
- F. The decision to recommend a candidate to the University President for appointment is made by the appropriate department faculty, chairperson, dean, and the Provost and Vice President for Academic Affairs. In cases where there is lack of support at any level and the University President chooses to recommend a candidate, the University President shall convey this information to the ISU Board of Trustees.
- G. Regular faculty appointments shall be approved by action of the ISU Board of Trustees upon recommendations of the University President.

**305.2.4.1.4 Letters of Appointment.** Appointment letters shall contain notice of the years of previous service to be credited together with the dates of eligibility for promotion and tenure. Such letters shall also specify general requirements for reappointment, promotion and tenure. Performance goals shall be specified during the appointee's annual probationary reviews.

**305.2.5 Temporary Faculty.** Temporary Faculty consists of both full-time and part-time faculty. Temporary Faculty members have academic rank and are appointed with the titles of Lecturer I, II, or III according to their training and prior experience at Indiana State University or elsewhere. Salary differentials should be aligned with these levels. A Lecturer I is a faculty member who has been appointed four terms or fewer. A Lecturer II is a faculty who has an advanced degree and has been appointed a minimum of four terms or has equivalent experience. A Lecturer III is a faculty member with at least one advanced degree who has been appointed a minimum of eight terms or has equivalent experience. Temporary Faculty also includes Instructors.

**305.2.5.1 Full-Time Temporary Faculty.** Full-time Temporary Faculty shall be assigned to a 15-credit-hour teaching load, or equivalent, each semester, and shall teach pursuant to either a 1-semester or a 1-year contract.

**305.2.5.1.1 Lecturers.** Lecturers teach pursuant to a 1-semester or 1-year contract.

**305.2.5.1.2 Instructors.** Instructors teach pursuant to a 2-year to 5-year contract.

**305.2.5.2 Part-Time Temporary Faculty.** Temporary Faculty shall be assigned 3 to 12-credit-hour teaching load for a one-semester/term period, and include only Lecturers.

**305.2.6 Affiliate Faculty.** Individuals who, by virtue of their credentials and expertise, are deemed qualified to make significant contributions to an academic unit may be qualified to be considered for affiliate faculty status. Examples of contributions might include co-advising a student organization, participating in student research, serving on graduate committees, teaching courses, collaborating on research projects, and serving as an off-campus clinical preceptor. Individuals who are traditionally referred to as visiting faculty, post-doctoral appointees, and clinical preceptors, among others, may hold affiliate faculty status. All such appointments will be supported by the academic unit, the dean of the unit, and the Provost.

### **305.3 Criteria for Academic Rank.**

**305.3.1 Degree.** Terminal degree in a field appropriate to the discipline in which the candidate teaches and conducts research, scholarship, or creative activity is required for tenure or promotion. Exceptions may be made in cases of persons of indisputable national renown.

**305.3.2 Time in Rank.** Assistant professors are eligible to apply for the academic rank of associate professor in their sixth year. Associate professors are eligible to apply for the academic rank of professor in their fourth year at ISU.

#### **305.3.3 Standards of Achievement by Rank.**

**305.3.3.1 Assistant Professor/Librarian.** Documented evidence of adequacy in teaching or librarianship; of potential for achievement in research, scholarship, or creative activity; and of service appropriate to the mission of the faculty member's academic unit are required. Faculty members are to demonstrate continuous professional growth in teaching or librarianship; research, scholarship, or creativity; and service.

**305.3.3.2 Associate Professor/Librarian.** Documented evidence of effective teaching or librarianship; a record of research, scholarship, or creative activity which has earned professional recognition at the national or regional level; and evidence of effective service to the University and to either the community or the profession are required.

**305.3.3.3 Professor/Librarian.** Documented evidence of sustained effective teaching or librarianship; of a record of substantial accomplishment in research, scholarship, or creativity which has led to professional recognition at the national level; and of active, substantive service to the University and to both the community and the profession are required.

#### **305.4 Criteria for Reappointment, Tenure, and Promotion.**

- 305.4.1 Documented Evidence and Record.** The award of tenure requires documented evidence of effective teaching or librarianship; a record of research, scholarship, or creative activity which has earned professional recognition; and a record of effective service to the University and to either the community or the profession.
- 305.4.2 General Expectations Specified at Appointment.** General expectations for faculty achievements in teaching and the relative importance of teaching or librarianship; research, scholarship, or creative activities; and service shall be specified at the time of initial appointment.
- 305.4.3 Performance Goals.** Specific performance goals shall be established during the annual reviews of probationary faculty. The goals established during the annual review process form the foundation for evaluations for tenure in terms of criteria and performance standards established by the faculty member's academic unit.
- 305.4.4 Probationary Reviews.** In annual probationary reviews, the department level recommendations and the faculty member's materials are forwarded to the dean, who reviews them, makes an independent recommendation, and forwards it to the Provost and Vice President for Academic Affairs. Each year of probationary review, faculty members shall sign their evaluation forms to indicate awareness of the comments on the forms. The signed forms are returned to the chairperson and the dean.
- 305.4.5 Third Year Reviews.** No later than the third year of probationary periods of five (5) or more years, the candidate is reviewed by the school, college, or library promotion and tenure committees. Before evaluations are placed in faculty members' permanent files, they shall be given ample opportunity to append comments or rebuttal to the evaluation forms. In the event a substantive change is made in an evaluation at any point subsequent to the department level, the faculty member shall be provided a copy of the revised evaluation and shall be given an opportunity to respond in writing.
- 305.4.6 First Year Notice of Reappointment or Non-Reappointment.** During the first year of the probationary period at Indiana State University, faculty members shall be notified of their reappointment or non-reappointment by written statement from the University President or the Provost and Vice President for Academic Affairs, no later than March 1.
- 305.4.7 Second Year Notice of Reappointment or Non-Reappointment.** During the second year of the probationary period, notice of reappointment or non-reappointment shall be given no later than December 15.

- 305.4.8 Third Year and After Notice of Reappointment or Non-Reappointment.** Starting with the third year of the probationary period, notice of reappointment or non-reappointment shall be given at least twelve (12) months before the expiration of the appointment.
- 305.4.9 Method of Notice of Reappointment and Non-Reappointment.** The notification of reappointment shall be by first class mail. Notification of non-reappointment shall be sent by certified mail with return receipt.
- 305.4.10 Tenure and Promotion for Associate Professor/Librarian.** Because tenure and promotion shall be linked for individuals at the assistant professor/librarian level, such candidates are awarded tenure only upon meeting the evaluative criteria and performance standards for promotion to the rank of associate professor/librarian. Such candidates need only submit one (1) set of documentation to support their candidacy for promotion and tenure.
- 305.4.11 Mission and Need of Department.** The award of tenure may also be contingent upon the mission and need of the department at the time the tenure decision is made, as stated in *AAUP Policy Documents and Reports*.

### **305.5 Policy Regarding Awarding of Tenure.**

- 305.5.1 Tenure Generally not Transferable to ISU.** Academic tenure at Indiana State University is earned through faculty achievements at ISU; it is not transferable from another institution, except as cited below. An administrator shall not have tenure in office; tenure as a faculty member is a matter of separate right.
- 305.5.2 General Time Requirements for Consideration of Tenure.** Tenure-track faculty members become eligible for continuous appointment (award of tenure) after satisfactorily completing a probationary period with annual reviews and six (6) years of full-time service in accredited institutions, at least four (4) of which must have been served under a tenure-track appointment at Indiana State University, except as cited below. During the probationary period, the appointee shall be given term appointments of not more than one (1) academic year. Service under a full-time temporary or part-time temporary appointment shall not ordinarily be counted as part of the required probationary period.
- 305.5.3 Delay; Extension.** During the Probationary period, a candidate for tenure may apply for leave under the Family and Medical Leave Act, or for leave without pay in the event of a birth or adoption, or a family illness (see Faculty & Academic Policies: Leave without Pay; Compensation & Benefits: Faculty Leave Policy; and Family and Medical Leave Act Guidelines). In such cases tenure eligibility will be delayed automatically (as specified below).
- 305.5.3.1 FMLA Leave Qualification.** Candidates who qualify for leave under FMLA, even if they do not take a leave, may elect a one-year

extension of the tenure probationary period by notification to their Department Chair who will transmit their decision to the Dean and the Provost and Vice-President for Academic Affairs.

- 305.5.3.2 Extraordinary Circumstances.** Candidates with other extraordinary circumstances (e.g., death of a child, spouse or partner, catastrophic loss due to fire/flood/tornado, etc) may request a one-year extension of their probationary period (Such requests are initiated at the Department Level and reviewed as a normal personnel matter, e.g., Personnel Committee, Department Chair, Dean, Provost & VP Academic Affairs).
- 305.5.3.3 Length of extension.** A maximum of two, one-year extensions may be taken.
- 305.5.3.4 Certification.** Certification of the qualifying circumstances shall be obtained within fifteen calendar days after the extension is elected or requested.
- 305.5.3.5 Continued Commitment.** In consultation with their Chair, candidates who request or elect extensions, who are not taking a leave, shall maintain a workload that demonstrates continued commitment to their faculty responsibilities. Faculty receiving extensions must demonstrate progress toward meeting stipulated conditions for continued reappointment during this extended period.
- 305.5.3.6 Impact of Extension on Tenure Review.** In their tenure-year review, any extensions a candidate may have received are immaterial to the tenure decision. Candidates are expected to meet only the criteria stated in University-approved tenure policies and letters of appointment.
- 305.5.4 Interruptions of Probationary Period.** An interruption of the probationary period, reducing the academic year to less than a full-time service period, shall result in a delay of tenure eligibility until the entire probationary period has been completed, except where the faculty member and the Provost and Vice President for Academic Affairs (after consultation including the appropriate faculty group) agree in advance to modify the requirements for professional advancement.
- 305.5.5 Link between Promotion and Tenure.** Promotion and tenure shall be linked for individuals at the assistant professor/librarian level.
- 305.5.6 Eligibility for Tenure.** Individuals beginning their probationary periods at the rank of assistant professor/librarian become eligible to apply for an award of tenure during the sixth year of continuing faculty achievements under a Tenure-track faculty appointment in accredited institutions, at least four (4) years of which must have been served under a Tenure-track faculty appointment at Indiana State University. Such

candidates are awarded tenure only upon meeting the evaluative criteria and performance standards for promotion to the rank of associate professor/librarian.

- 305.5.6.1 Exceptions to General 6-Year Rule.** Under exceptional circumstances, a candidate in the fourth or fifth pre-tenure year may be considered for promotion and tenure prior to the end of his/her stated probationary period. For this to occur, the candidate's exceptionality must be formally recognized by his/her chairperson's nominating the candidate for early consideration, and the candidate must, in turn, earn the support of every reviewing entity in the process.
- 305.5.6.1.2 Review Process Stopped upon Negative Recommendation.** A negative recommendation from any review committee or administrative reviewer stops the review process.
- 305.5.6.1.3 Right to Appeal.** The candidate has the same right to appeal the decision as any other candidate and must follow the same appeal process as defined below.
- 305.5.6.1.4 Preclusion of Early Tenure.** A negative recommendation in either the review or an appeal precludes the possibility of the candidate being given early consideration at a future date but does not terminate employment.
- 305.5.7 Prior Service Credit at Associate Level.** Individuals beginning their probationary period at the rank of associate professor/librarian may be given credit for up to five (5) years of faculty achievements at other accredited institutions. If such credit is granted, these appointees may apply during the year in which the years credited and the years of service at Indiana State University total six (6). For example, an associate professor/librarian credited with three (3) years from another institution could apply during his/her third year at Indiana State University.
- 305.5.8 Prior Service Credit at Professor Level.** Individuals beginning their probationary period at the rank of professor/librarian may be given credit for up to five (5) years of faculty achievements at other accredited institutions. These appointees become eligible to apply for tenure during the year in which the years credited and the years at Indiana State University total six (6). For example, a professor/librarian credited with four (4) years from another institution could apply during his/her second year at Indiana State University.
- 305.5.9 Waiver of Probationary Period.** The probationary period for professor/librarian or associate professor/librarian may be waived and tenure may be awarded at the time of appointment, subject to the following conditions: a) the appointee must have previously earned tenure and rank of associate professor or professor at one (1) or more accredited educational institutions; b) the academic department and the program area to which the candidate is to be assigned must recommend appointment with tenure; c) a positive

recommendation shall advance through the department committee and chairperson; the school/college committee, and the school/college dean to the Provost and Vice President for Academic Affairs at the same time as the request to hire is forwarded; and d) and the University President shall convey the actions on the recommendation at each level to the ISU Board of Trustees at the first meeting following receipt of the recommendation to hire. Tenure will be effective as of the date stipulated as the first date of service.

**305.5.10 Notice.** For all ranks, recommendations on tenure shall occur consistent with University provisions for timely notice.

**305.5.11 Effective Date.** Tenure is effective with the beginning of the fall semester of the next academic year, or July 1 in the case of librarians.

**305.5.12 Academic Freedom during Probationary Period.** During the probationary period, the faculty member shall have the same academic freedom that all other members of the faculty hold.

## **305.6 Policy for Promotion and Tenure Reviews.**

**305.6.1 Possible Outcomes upon Review.** Annual probationary reviews result in a recommendation for reappointment, conditional reappointment, or non-reappointment. Faculty members who do not demonstrate continuing achievement in the interrelated activities of teaching or librarianship; research, scholarship, and creativity; and service shall be conditionally reappointed or terminated.

**305.6.2 Notice of Outcome in Writing.** During the annual probationary review process, faculty members shall be notified in writing of their progress toward promotion and tenure. Evidence of unsatisfactory performance, insufficiency of evidence, and any other matter which might serve as a basis for conditional reappointment or subsequent non-renewal of the appointment shall be clearly specified in the notification. Means of remediation for conditionally reappointed faculty shall also be specified in writing.

**305.6.3 Evaluative Criteria and Responsibility for Assessment.** Each department, and the college/schools/library shall maintain specific evaluative criteria and performance standards for promotion and tenure, and candidates shall be regularly apprised of their progress in meeting them. The candidate's departmental colleagues shall have primary authority and responsibility for assessing academic discipline-specific faculty achievements.

**305.6.4 Peer Review Committees.** Each department and the college/schools/library shall elect peer review committees of tenured faculty members to evaluate the achievements of candidates for promotion and tenure. Chairpersons and deans shall not serve on these committees, and faculty members shall participate in no more than one (1) recommendation on a given case. It is the candidate's responsibility to present to reviewing bodies evidence of achievements in the related activities of teaching or librarianship; research, scholarship or creativity; and service.

**305.6.5 University Promotions and Tenure Oversight Committee.** The University shall maintain consistent evaluative criteria and performance standards for the assignment of academic rank and award of tenure. To that end, the University Promotions and Tenure Oversight Committee reviews the specific evaluative criteria and performance standards and processes of the departments, the schools, the college, and the library. The purpose of such reviews is to promote continuous improvement in the review process and to advise on the relative effectiveness of the unit's guidelines and practices in supporting faculty achievements as described above.

**305.6.6 Appeals of Denial of Promotion and Tenure.** Denials of promotion and tenure may be appealed to the University Promotions and Tenure Oversight Committee, the formal hearing body for such appeals. Appeals may be made only on the basis of a) inadequate consideration of the submitted materials bearing on the relevant performance of the candidate; b) inadequate consideration given to the department's recommendation; or c) violations of academic freedom.

**305.6.6.1 Burden of Proof for Appeal.** It is the candidate's responsibility to provide evidence that documents the basis for the appeal. If the University Promotions and Tenure Oversight Committee determines that the appeal warrants a hearing, it shall conduct one. The burden of proof rests upon the appellant.

### **305.7 Procedures for Promotion and Tenure Reviews.**

**305.7.1 Departmental Review.** Candidates for promotion and tenure submit to their departments materials documenting their achievements in teaching or librarianship; research, scholarship, and creative activity; and service. These materials are reviewed independently by the department committee and chairperson. Each makes a separate recommendation, applying the recognized department evaluative criteria and performance standards, and taking into account the precise terms and conditions of the appointment letter and the comments generated during previous annual reviews. Candidates are notified of these recommendations and their rationales.

**305.7.1.1 Positive Recommendations.** If both department level recommendations are positive, the candidate's materials and the recommendations are forwarded to the appropriate school or college for consideration.

**305.7.1.2 Cases of any Negative Recommendations.** If one or both of the department-level recommendations are negative, candidates may choose to a) terminate the process; or b) prepare a response, which is forwarded with their materials to the next level of review. In choosing to terminate the process, except in cases of early consideration, a candidate for tenure also withdraws from consideration for further regular faculty appointment at Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates

the promotion review process may later apply for promotion without prejudice.

**305.7.2 School/College/Library Review.** Candidates' materials are evaluated independently by their school/college/library committees and deans, whose separate recommendations are based on the unit's evaluative criteria and performance standards. The school/college/library reviewers shall not substitute their own assessment of academic discipline-specific faculty achievements for that of the department. Candidates are notified of the committee's and dean's recommendations and rationales.

**305.7.2.1 Positive Recommendations.** If both recommendations are positive, they are forwarded with the candidate's materials to the Provost and Vice President for Academic Affairs.

**305.7.2.2 Cases of any Negative Recommendations.** If one, or both, of the recommendations is negative, candidates may elect to a) terminate the review process, or b) prepare a written response which is forwarded with their materials to the next level of review. A copy of the written response is also forwarded to the candidate's department committee and chairperson. In choosing to terminate the process, except in cases of early consideration, a candidate for tenure also withdraws from consideration for further regular faculty appointment at Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates the promotion review process may later apply for promotion without prejudice.

**305.7.3 Provost and Vice President for Academic Affairs Review.** The Provost and Vice President for Academic Affairs reviews recommendations from the department level reviews and from the school/college/library level reviews as well as the candidate's responses and documentation and then makes recommendations for promotion and tenure.

**305.7.3.1 Inconsistent Recommendations.** In cases where recommendations from the department, school/college/library, and deans level are inconsistent, before making his/her recommendation, the Provost shall consult jointly with the chairperson (or appropriate representative) of the department personnel committee, the chairperson of the department, the chairperson of the school/college/library committee, and the dean. In cases where the recommendations are consistent at the previous levels, but the Provost intends to disagree, he/she shall consult, as above, with those who made the recommendations.

**305.7.3.2 Notice of Decision.** The Provost and Vice President for Academic Affairs notifies the candidate of his/her recommendation. The candidate's dean, school/college/library committee, department chairperson, and

department committee are also informed of this recommendation. Positive recommendations are forwarded to the University President.

**305.7.3.3 Negative Recommendation.** If the recommendation from the Provost and Vice President for Academic Affairs is negative, candidates may elect to a) terminate the review process, or b) formally appeal negative recommendations to the University Promotions and Tenure Oversight Committee (see "Appeals" below). In choosing to terminate the process, a candidate for tenure also withdraws from consideration for further regular faculty appointment at Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates the promotion review process may later apply for promotion without prejudice.

**305.7.4 Review by President and Board of Trustees.** The Provost and Vice President for Academic Affairs forwards recommendations to the University President. The University President makes recommendations for promotion and tenure to the ISU Board of Trustees in time for consideration at its May meeting.

**305.8 Appeals.** Recommendations of non-renewal during the probationary period and denials of promotion and tenure may be appealed to the University Promotions and Tenure Oversight Committee, the formal hearing body for such appeals. Appeals may be made only on the basis of a) inadequate consideration of the submitted materials bearing on the relevant performance of the candidate; b) inadequate consideration given to the department's recommendation; or c) violations of academic freedom.

**305.8.1 Evidence.** It is the candidate's responsibility to provide evidence that documents the basis for the appeal. The Committee reviews the candidate's materials and responses.

**305.8.2 Standard of Review.** In appeals alleging inadequate consideration, the Committee shall not substitute its own assessment of academic discipline-specific faculty achievements for that of the department in determining whether or not to recommend the promotion or tenure of a faculty member.

**305.8.3 Hearing.** If the University Promotion and Tenure Oversight Committee determines that the appeal warrants a hearing, it shall conduct one. The burden of proof rests upon the appellant.

**305.8.4 Report of Findings.** The Committee shall report its findings, conclusions, and recommendation for or against reappointment, promotion and/or an award of tenure to the candidate through the Provost and Vice President for Academic Affairs, who forwards the Committee's findings and recommendation together with his/her own recommendation to the University President.

**305.8.4.1 Negative Recommendation.** If the Committee's recommendation is negative, the candidate may elect to a) terminate the appeal process, or b) prepare a written response, which is forwarded with his/her materials to

the University President. In choosing to terminate the process, except in cases of early consideration, a candidate for tenure also withdraws from consideration for further tenured or tenure-track faculty appointment at Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates the appeal process may later apply for promotion without prejudice.

**305.8.5 Continuation of Appeal Process.** Upon notice from the candidate of a decision to continue the appeal process, the Provost and Vice President for Academic Affairs shall forward the Committee's findings, conclusions and recommendation together with his/her own recommendation to the University President. The University President shall confer informally with the Committee before making his/her recommendation.

**305.8.6 Recommendation by President.** After the findings, conclusions, and recommendation from the University Promotions and Tenure Oversight Committee have been forwarded to the University President, and the University President confers with the Committee and makes his/her recommendation, the appeal process is completed.

**305.8.7 Decision by ISU Board of Trustees.** The University President conveys his/her recommendation together with the recommendations from the department level review, from the school/college/library level review, from the University Promotions and Tenure Oversight Committee, and from the Provost and Vice President for Academic Affairs to the ISU Board of Trustees, which makes the final decision regarding promotions and the awarding of tenure.

### **305.9 University Promotions and Tenure Oversight Committee.**

**305.9.1 Functions.** The functions of the University Promotions and Tenure Oversight Committee include but are not limited to the following:

- A. Maintain guidelines for the documentation of achievements for promotion and tenure.
- B. Help orient new faculty to the promotion and tenure processes.
- C. Promote continuous improvement in the review and appeal processes.
- D. Promote consistency in the promotion and tenure review processes across academic units and assure criteria and performance standards are consistent with University policies and procedures relative to the awarding of academic rank and tenure, while also insuring flexibility necessary to meet differing disciplinary and unit missions.
- E. Serve as a resource for faculty and administrators who make tenure and promotion recommendations and for faculty at large.

- F. Hear appeals of recommendations for non-renewal during the probationary period and negative promotion and tenure decisions based on inadequate consideration or violations of academic freedom.

**305.9.1.1 Subject to Senate Authority.** The activities and products of the University Promotions and Tenure Oversight Committee are subject to the University Faculty Senate's primary authority to formulate policy and procedures governing faculty appointment and awards of academic rank and tenure. Proposals for changing faculty appointment, promotion and tenure policies and procedures shall be submitted to the University Faculty Affairs Committee of the University Faculty Senate.

**305.9.2 Composition.** The members of the University Promotions and Tenure Oversight Committee shall be elected to staggered three-year terms by the faculty from the professional Colleges (except the College of Graduate and Professional Studies) and the library, with three (3) members elected from the College of Arts and Sciences, and one (1) from each remaining College and the library. Only tenured faculty members are eligible to serve.

## **305.10 Hiring Procedures for Regular, Non-Tenure Track, and Temporary faculty.**

**305.10.1 Recruitment and Selection Requirements.** Each department shall define in writing the qualifications, standards, and procedures for recruiting and selecting regular non-tenure-track (Instructors) and temporary faculty (Lecturers), in keeping with the procedures articulated by the Offices of Human Resources and Equal Opportunity. When Instructors and Lecturers are needed, each department shall recruit and assemble a pool of qualified candidates to fill those positions. Faculty who are employed and perform their duties satisfactorily shall remain in the pool.

**305.10.2 Time for Appointment; Inclusion in Departmental Activities.** In normal circumstances departments are expected to appoint all Instructors and Lecturers at least four weeks prior to the beginning of the academic term of service. In addition, departments are encouraged to include such faculty in departmental activities.

**305.10.2.1 Conditions of Employment.** Each academic unit (department or college) in consultation with Academic Affairs shall develop an orientation process and provide a regular program of professional development for Instructors and Lecturers. This may include opportunities to attend programs sponsored by the campus, ongoing workshops and support unique for this group of faculty, etc. for non-tenure track faculty. Each academic unit shall provide office space, supplies, communication equipment, computer access, and other support necessary for Instructors and Lecturers to carry out their duties.

**305.10.3 Rationale for Staffing.** Departments where Instructors and Lecturers routinely teach more than 25 percent of the total instructional hours shall submit rationales for such staffing at the time of their program reviews. The rationales should be based on academic quality, appropriate assignment of faculty, positive effects on program

delivery, and fiscal management. Continued funding for such levels of Instructors and Lecturer faculty employment shall be dependent on the favorable evaluation of the rationale by the dean, and the Provost and Vice President for Academic Affairs. No more than 35 percent of the University's total instructional hours should be taught by non-tenure track faculty.

### **305.11 Appointment, Evaluation and Renewal of Regular Non-Tenure Track and Temporary Faculty.**

#### **305.11.1 Regular Non-Tenure Track Faculty (Instructors).**

**305.11.1.1 Term of Appointment.** Instructors are appointed for a term of three academic years. Instructor appointments are renewable.

**305.11.1.2 Responsibilities.** Instructors may be assigned instructional and non-instructional duties including any combination of teaching, librarianship, supervision, clinical activities, research, creative activity, or service. Assigned duties must amount to a 15 credit-hour instructional load or equivalent each academic term. The general responsibilities of the position shall be articulated by the Provost in appointment letter.

**305.11.1.3 Evaluation.** Policy for Instructors Reviews.

**305.11.1.3.1 Evaluative Criteria and Responsibility for Assessment.** Each department and the college/school/library shall maintain specific evaluative criteria and standards for satisfactory performance by Instructors and ensure that the criteria and standards are easily accessible. The candidate's departmental colleagues shall have primary authority and responsibility for assessing academic discipline-specific achievements.

**305.11.1.3.2 Peer Review Committees.** Each department shall elect peer review committees of regular faculty members, including at least one tenured member and one Instructor, to evaluate the performance of Instructors, where appropriate. Chairpersons and deans shall not serve on these committees. It is the Instructor's responsibility to present to reviewing bodies evidence of satisfactory performance in the specified areas of responsibility in accordance with the available evaluative criteria and standards.

**305.11.1.3.3 Possible Outcome of Review.** Annual reviews result in a recommendation for continuation or termination of contract during the contract period and reappointment or nonreappointment in final year of the contract period. Contracts of Instructors who do not demonstrate

satisfactory performance shall be terminated. Termination of contract or nonreappointment is also contingent upon the mission and need of the department as well as available resources at the time the review decision is made. Instructors who receive recommendations of reappointment (in the third or subsequent year of an appointment) may be offered an appointment as a part-time temporary faculty for the subsequent term when continuing need is demonstrated and resources remain available.

#### **305.11.1.4 Procedures for Annual Review of Regular, Non-Tenure Track Faculty (Instructors).**

**305.11.1.4.1 Review Calendar.** The annual review of Instructors during an initial appointment will follow the due dates established for Regular Faculty in their first year, second, and third year, consecutively. If reappointed to a second three-year contract, Instructors will follow the due dates established for Regular Faculty in their fourth, fifth, and sixth year, consecutively. Instructors reappointed after a sixth consecutive year will submit materials biennially for review.

**305.11.1.4.2 Departmental Review.** Instructors submit to their departmental materials documenting their achievements in their areas of responsibility. These materials are reviewed independently by the department committee and chairperson. Each makes a separate recommendation, applying the recognized department evaluative criteria and performance standards, and taking into account the terms and conditions of the appointment and comments generated during previous annual reviews. Candidates are notified of these recommendations and their rationales in accordance with the annual calendar of due dates published by the department.

**305.11.1.4.3 Positive Recommendations.** If both department level recommendations are positive, the instructor's materials and the recommendations are forwarded to the appropriate Dean for consideration.

**305.11.1.4.4 Cases of any Negative Recommendations.** If one or both of the department-level recommendations are negative, instructors may choose to 1) terminate the process; or b) prepare a response within five (5) working days, which is forwarded with their materials to the next level of review. In choosing to terminate the process an

instructor withdraws from consideration for further regular faculty appointment for a period of at least one year in the reviewing department at Indiana State University.

**305.11.1.4.5 College/Library Review.** Candidates' materials are evaluated independently by their deans, whose separate recommendation is based on the unit's recognized evaluative criteria and performance standards. The dean shall not substitute his/her own assessment of academic discipline-specific faculty achievement for that of the department. Candidates are notified of the committee's and dean's recommendations and rationales in accordance with the calendar of due dates published annually by Academic Affairs and the respective Colleges.

**305.11.1.4.6 Positive Recommendations.** If the Dean's recommendation is positive it is forwarded with the candidate's materials to the Provost and Vice President for Academic Affairs.

**305.11.1.4.7 Cases of any Negative Recommendations.** If the Dean's recommendation is negative, candidates may elect to a) terminate the review process, or b) prepare a written response within five (5) working days, which is forwarded with their materials to the next level of review. A copy of the written response is also forwarded to the candidate's department committee and chairperson. In choosing to terminate the process, the instructor also withdraws from consideration for further regular faculty appointment for a period of at least one year in the reviewing department at Indiana State University.

**305.11.1.4.8 Provost and Vice President for Academic Affairs Review.** The Provost and Vice President for Academic Affairs reviews candidate materials, recommendations from the department and the Dean as well as the candidate's responses and makes a recommendation for continuation or termination or reappointment.

**305.11.1.4.9 Notice of Decision.** The Provost and Vice President for Academic Affairs notifies the Instructor of his/her recommendation. The candidate's dean, department, chairperson, and department committee are also informed of this recommendation. Positive recommendations are forwarded to the University President.

**305.11.1.4.10 Negative Recommendation.** If the recommendation

from the Provost and Vice President for Academic Affairs is termination of contract, candidates may elect to a) terminate the review process, or b) formally appeal the recommendation to the University Promotions and Tenure Oversight committee (see “Appeals” below). In choosing to terminate the process, an Instructor also withdraws from consideration for further regular faculty appointment for a period of at least one year in the reviewing department at Indiana State University.

#### **305.11.1.5 Notification.**

**305.11.1.5.1 Notice of Outcome in Writing.** Instructors shall be notified in writing of the outcome of their reviews. Evidence of unsatisfactory performance, insufficiency of evidence, and any other matter which might serve as a basis for termination shall be clearly specified in the notification.

**305.11.1.5.2** Instructors shall be notified of the outcome of annual reviews by the date specified on the calendar of due dates published annually by Academic Affairs.

**305.11.1.5.3 Method of Notice of Continuation, Reappointment or Termination.** The notification of continuation or reappointment shall be by first class mail. Notification of termination shall be sent by certified mail with return receipt.

**305.11.1.6 Appeal.** Recommendation of termination may be appealed to the University Promotions and Tenure Oversight Committee. Appeals may be made only on the basis of a) inadequate consideration of the submitted materials bearing on the relevant performance of the candidate; b) inadequate consideration given to the department’s recommendation; or c) violation of academic freedom.

**305.11.1.6.1 Evidence.** It is the candidate’s responsibility to provide evidence that documents the basis for the appeal. The committee reviews the candidate’s materials and responses.

**305.11.6.2 Standard of Review.** In appeals alleging inadequate consideration, the Committee shall not substitute its own assessment of academic discipline-specific faculty achievements for that of the department in determining whether or not to recommend the promotion or tenure of a faculty member.

**305.11.1.6.3 Hearing.** If the University Promotions and Tenure Oversight Committee determines that the appeal warrants a hearing, it shall conduct one. The burden of proof rests upon the appellant.

**305.11.1.6.4 Report of Findings.** The Committee shall report its findings, conclusions, and recommendations for or against continuations, renewal, or termination to the candidate through the Provost and Vice President for Academic Affairs, who forwards the Committee's findings and recommendation together with his/her own recommendation to the University President.

**305.11.1.6.5 Negative Recommendation.** If the Committee's recommendation is negative, the candidate may elect to a) terminate the appeal process, or b) prepare a written response, which is forwarded with his/her materials to the University President. In choosing to terminate the process, the instructor also withdraws from consideration for further regular faculty appointment for a period of at least one year in the reviewing department at Indiana State University.

**305.11.1.6.6 Continuation of Appeal Process.** Upon notice from the candidate of a decision to continue the appeal process, the Provost and Vice President for Academic Affairs shall forward the Committee's findings, conclusions and recommendation together with his/her own recommendation to the University President. The University President shall confer informally with the Committee before making his/her recommendation.

**305.11.1.6.7 Recommendation by President.** After the findings, conclusions, and recommendation from the University Promotions and Tenure Oversight Committee have been forwarded to the University President, and the University President confers with the Committee and makes his/her recommendation, the appeal process is completed.

## **305.11.2 Temporary Non-Tenure Track Faculty (Lecturers).**

**305.11.2.1 Term.** Temporary Faculty are appointed on an Academic year (full-time) or semester/term (part-time) basis.

**305.11.2.2 Responsibilities.** Lecturers will be assigned instructional and non-instructional duties including any combination of teaching, librarianship,

supervision, clinical activities, research, creative activity, or service. Assigned duties must amount to a 15 credit-hour instructional load or equivalent each academic term (FT) or a 1-15 credit-hour instructional load or equivalent per term of instruction (PT). The specific responsibilities of the position shall be articulated in writing by the department chairperson and agreed to by the Lecturer at the time of appointment.

**305.11.2.3 Evaluation.** Temporary faculty shall be evaluated once annually. The evaluation shall be based on the written expectations articulated at the time of appointment by the Department Chairperson and approved by the Dean and Provost.

**305.11.2.3.1 Evaluative Criteria and Responsibility for Assessment.** Each department and the college/library shall maintain specific evaluative criteria and standards for satisfactory performance by Lecturers. The candidate's departmental colleagues shall have primary authority and responsibility for assessing academic discipline-specific achievements.

**305.11.2.3.2 Peer Review Committees.** Each department shall elect peer review committees of faculty members, including at least one tenured faculty member, one Instructor, and one Lecturer, where appropriate, to evaluate the performance of Lecturers. Chairpersons and deans shall not serve on these committees. It is the Lecturer's responsibility to present to reviewing bodies evidence of satisfactory performance in the specified areas of responsibility.

**305.11.2.3.3 Possible Outcomes upon Review.** Lecturers whose performance is judged to be satisfactory and where the need exists and the resources are available may be considered for reappointment. Reappointment may also be contingent upon the mission and need of the department at the time the review decision is made.

**305.11.2.4 Procedure for Annual Review of Temporary Faculty (Lecturers).**

**305.11.2.4.1 Departmental Review.** Lecturers submit to their departments materials documenting their achievements in their areas of responsibility. These materials are reviewed independently by the department committee and chairperson. Each makes a separate recommendation, applying the recognized department evaluative criteria and performance standards, and taking into account the terms and conditions of the appointment and comments generated during previous annual reviews. Candidates are notified of

these recommendations and their rationales in accordance with the review calendar published annually by departments.

**305.11.2.4.2 Positive Recommendations.** If both department level recommendations are positive, the lecturer's materials and recommendations are forwarded to the appropriate dean for consideration.

**305.11.2.4.3 Cases of Negative Recommendations.** If one or both of the department-level recommendations is negative, Lecturers may choose to a) terminate the process; or b) prepare a response within the next five (5) days, which is forwarded with their materials to the next level of review. In choosing to terminate the process an Instructor withdraws from consideration for further faculty appointment for a period of at least once year in the reviewing department at Indiana State University.

**305.11.2.4.4 College/Library Review.** Candidates' materials are evaluated independently by their deans, whose separate recommendation is based on the unit's evaluative criteria and performance standards. The dean shall not substitute his/her own assessment of academic discipline-specific faculty achievements for that of the department. Candidates are notified of the committee's and dean's recommendations and rationales in accordance with the review calendar published by the College/Library.

**305.11.2.4.5 Positive Recommendations.** If the Dean's recommendation is positive it is forwarded with the candidate's materials to the Provost and Vice President for Academic Affairs.

**305.11.2.4.6 Cases of Inconsistent Recommendations.** If the Department and Dean's recommendation are inconsistent, candidates may elect to a) terminate the review process, or b) prepare a written response within the next five (5) days, which is forwarded with their materials to the next level of review. A copy of the written response is also forwarded to the candidate's department committee and chairperson. In choosing to terminate the process, the lecturer also withdraws from consideration for further faculty appointment for a period of at least one year in the reviewing department at Indiana State University.

**305.11.2.4.7 Cases of Negative Recommendations.** If the Dean and Department recommendation are negative, the process

concludes.

**305.11.2.4.8 Provost and Vice President for Academic Affairs Review.** The Provost and Vice President for Academic Affairs reviews recommendations from the department and the Deans as well as the candidate's responses and makes a recommendation for reappointment or nonreappointment.

**305.11.2.4.9 Notice of Recommendation.** The Provost and Vice President for Academic Affairs notifies the Lecturer of his/her recommendation by November first (part-time temporary faculty with fall-only appointments) or on March 1 (full-time temporary faculty and part-time temporary faculty with fall and spring appointments or spring only appointments). The candidate's dean, department chairperson, and department committee are also informed of this recommendation. Results of annual evaluations will be taken into consideration in any decision to re-appoint Lecturer (in accordance with the Hiring Procedures for Temporary Faculty) Nonreappointment is also contingent on the mission and need of the department and availability of resources.

*Last revised September 6, 2013.*

## 505 COMPENSATION

*Policy 505 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 505.1.2, Section 505.16.1.1, Section 505.16.1.2, Section 505.16.1.3, and Section 505.16.2.4 on June 17, 2005; Sections 505.12, 505.12.1, 505.12.2, 505.12.3, 505.12.3.1, 505.12.4 and 505.12.7.*

### Compensation

- 505.1 Approval of Annual Salary Guidelines.** The ISU Board of Trustees reviews and approves annually salary guidelines.
- 505.1.1 Preparation of Guidelines for Trustee Consideration.** Guidelines for salary increases, salary structures and performance criteria are established annually by the University President in consultation with the vice presidents to achieve University objectives and provide for individual growth and reward.
- 505.1.2 Objective of Compensation Program.** It is the objective of the compensation program to maintain salaries that are comparable to and competitive with similar positions in other higher educational institutions and local industry.
- 505.1.3 Compensation Dependent on Appropriations.** Budgeted funds for compensation are of necessity dependent upon resources available from state appropriations.
- 505.1.4 ISU Trustee Compensation Resolution. The ISU Board of Trustees adopted the following resolution September 3, 1976:**
- BE IT RESOLVED,** That the Board of Trustees of Indiana State University desires to give recognition at all times to outstanding performance by the members of the faculty and staff of the University of their assignment; and that in implementation thereof, the Board of Trustees supports the policy of including an increment for merit in granting salary increases whenever and to the extent as is determined appropriate and feasible at such times.
- 505.2 Faculty Compensation.** Regular Faculty and Temporary Faculty are paid on the basis of individually established salaries, determined through a consideration of general criteria that provides needed flexibility in salary matters and involves the judgment and recommendations of the University Faculty Senate, the department chairpersons, the academic deans, the Provost and Vice President for Academic Affairs and the University President.
- 505.3 Exempt Staff Compensation.** Exempt staff are compensated in accordance with a salary classification system approved by the ISU Board of Trustees.
- 505.3.1 Pay Classification Evaluation.** Position pay classifications for Exempt Staff are established in accordance with written guidelines and evaluated to determine their relative value based on institutional objectives.
- 505.3.2 Determination of Annual Salaries.** Annual salaries for Exempt Staff are determined by each vice president, and recommended to the University President, based upon performance and other established criteria.
- 505.4 Non-exempt Compensation.** Non-exempt Staff are compensated on an hourly basis in accordance

with established salary schedules, approved by the ISU Board of Trustees, that are based on position classifications and pay ranges.

**505.4.1 Annual Review.** Salary schedules, position classifications, and pay ranges shall be reviewed each year with the Support Staff Council.

**505.5 Student Compensation.** Students are employed in temporary positions on campus, and paid on an hourly basis in accordance with the established student wage scale for each type of work.

**505.5.1 Students Ineligible for Benefits.** Students are not eligible to participate in the staff benefits program nor are they entitled to payment for sick leave, vacation, or holidays.

#### **505.6 Payroll Deductions**

**505.6.1 Various Required Deductions from Pay.** Deductions from pay are made, when appropriate, for federal income tax, state income tax, local county tax, social security taxes, insurance contributions, and the Indiana Public Employees' Retirement Fund.

**505.6.2 Various Elective Deductions from Pay.** Employees may also request deductions for the purchase of United States Savings Bonds, for savings and loan repayment in the ISU Federal Credit Union, for contributions to the United Way, annual parking fees, the ISU Foundation, and other items that become available from time-to-time.

**505.6.3 Elective Payroll Reductions.** Elective payroll reductions may be elected by qualified employees for tax-deferred annuities, health and vision coverages and annual parking fees.

**505.7 Payroll Direct Deposit.** All pay shall be deposited directly in an account in a financial institution designated by the employee.

#### **505.8 Faculty Salary Floors**

**505.8.1 Salary Floors and Adjustments.** Salary floors have been established for full-time, tenure-track faculty ranks. Annual adjustments are made to these floors as follows:

**505.8.1.1 First Year of Biennium.** At the end of the first year of a biennium, the floors will be adjusted by an amount equal to the across-the-board percentage increase for faculty members whose performance has met expectations.

**505.8.1.2 Second Year of Biennium.** At the end of the second year of a biennium, the floors will be adjusted by the minimum dollar adjustment for faculty members whose performance has met expectations.

**505.8.1.3 Information Found in Office of Provost and Vice President for Academic Affairs.** Detailed information on faculty salary floors during a particular academic year is available from the Office of the Provost and Vice President for Academic Affairs.

#### **505.9 Overload Teaching**

**505.9.1 Pre-established Overload Teaching Pay Rate.** In emergency situations, full-time tenured or tenure-track faculty members may agree to teach a course or a section of a course in addition to

the regular teaching schedule. Pay for such extra teaching responsibility is based upon an established overload teaching pay rate approved by the ISU Board of Trustees and available from the Office of the Provost and Vice President for Academic Affairs.

**505.9.2 Appropriate Authorization Required for Additional Compensation.** Fiscal year faculty members or exempt staff may not receive additional compensation for teaching classes, research or other contract purposes without prior authorization by the appropriate vice president's office. Click here to access [Fiscal Employee Approval Form](#).

**505.10 Faculty Promotion Increments.** Salary increments are provided to faculty members who are awarded a promotion in rank. Detailed information on promotion increments during a particular academic year is available from the Office of the Provost and Vice President for Academic Affairs.

**505.11 Faculty Credit for Additional Training.** Salary increments for faculty are allowed for graduate study completed during an academic year or summer session or for the completion of the doctoral degree.

**505.12 Summer Sessions.**

**505.12.1 Summer Term Salaries Based on Teaching Load.** Summer term salaries are based on the number of credit hours (or equivalent) taught.

**505.12.2 Summer Term Rate of Pay.** The rate of payment is 2, 2.5, or 3 per cent of the previous academic year base appointment salary for each semester hour of instruction (or equivalent) based on University enrollment guidelines:

- Undergraduate Courses: (5-9 students = 2%, 10-19 students – 2.5%, and 20+ students = 3%),
- Graduate Courses: (4-7 students = 2%, 8-15 = 2.5%, and 16+ students = 3%)
- Faculty teaching arranged/independent study sections will be paid a flat stipend per student. Rate shall be \$300 - \$500 per student based on a three-semester hour independent study course or equivalent.

**505.12.3 Enrollment Guidelines Must Be Met.** Summer session courses are subject to meeting minimum enrollment guidelines of the University (5 for undergraduate courses and 4 for graduate courses). If a course does not meet the minimum enrollment guidelines, the department chair may offer a faculty member the opportunity to teach at the course utilizing the arranged/independent study model presented in 505.12.2.

**505.12.3.1** Undergraduate course sections with enrollments of 40 or less may not be divided into multiple sections for the purpose of employing more faculty to teach. Sections with enrollment greater than 40 may be considered for division into smaller enrolled sections.

**505.12.4 Summer Term Teaching Assignments.** Department chairs are responsible for scheduling department courses and for appointing faculty to teaching assignments.

**505.12.5 Timing of Pay.** Summer session faculty receive compensation following completion of the teaching assignment.

**505.13 Off-Campus Classes.**

- 505.13.1 General.** Off-campus classes, depending on the circumstances, may be taught in addition to the regular teaching load, or may be carried as part of a faculty member's regular class load.
- 505.13.2 Extra Pay.** If extra pay is authorized, it is based on credit hours taught, travel distance, and academic rank. The per-credit-hour stipends will be increased by a distance supplement. The compensation schedule for off-campus classes is available in the Continuing Education Office.
- 505.13.3 Pay for Temporary Faculty.** Temporary Faculty members are to receive the base rate for Temporary Faculty, unless there has been approval by the department and dean to identify the person at a higher rank. No distance supplement is to apply to Temporary Faculty.
- 505.13.4 Timing of Pay.** Pay for off-campus classes is generally issued at regular intervals during the semester.
- 505.13.5 Use of University Vehicles.** University vehicles are provided for travel. In the event it is necessary to utilize a personal vehicle, reimbursement is made at the standard University mileage rate.
- 505.13.6 Subsistence Pay.** A subsistence allowance is paid in accordance with University travel regulations when one-way travel exceeds 50 miles and when the trip begins before 5:00 p.m. and ends after 8:00 p.m.
- 505.13.7 Responsibility for Preparation and Administration of Class Schedules.** The Dean of Extended Learning prepares the class schedules for off-campus classes in cooperation with other academic units of the University, deposits tuition payments therefor to the University General Fund, prepares pay vouchers, and certifies travel vouchers. The Dean is also authorized to coordinate all negotiations for special credit programs with external organizations or agencies and to handle all administrative matters necessary to expedite the conduct of each program.

#### **505.14 Distance Education Courses.**

- 505.14.1 General.** The Dean of Extended Learning facilitates development and delivery of distance education courses offered via distance learning.
- 505.14.2 Pay for Development and Teaching.** Pay for development and teaching of these courses is based on the university-approved schedule and is contingent on course approval by the academic department chair and the Dean of Extended Learning. Reimbursement for development and delivery of all distance education courses is determined by existing program and course partnership agreements approved by the academic unit and the Division of Extended Learning.
- 505.14.3 Faculty Development Support.** Additionally, the Division of Extended Learning offers a series of faculty development workshops—the Course Transformation Academy (CTA)—to support faculty members who are interested in teaching with technology. All faculty members who complete the CTA workshops are eligible for a stipend.

#### **505.15 Workforce Development Program.**

- 505.15.1 General.** The Workforce Development Program (WDP) is designed to enable the University to respond to the needs of business, industry, and other organizations, for education and training programs.

- 505.15.2 Selection for Participation.** Faculty will be selected for a given project by the academic unit.
- 505.15.3 Stipends for Participation.** Faculty stipends will be based on 2.5 per cent per credit hour of the faculty member's base appointment, academic year salary. Non-credit stipends will be based on 2.5 per cent of the faculty member's base appointment, academic year salary for each 15 hours of student classroom contact.
- 505.15.4 Other Fiscal Arrangements.** After all WDP expenses are paid for each program/course/workshop, any remaining "net" balance will be equally divided by the sponsoring academic unit and the Division of Extended Learning.

## **505.16 Temporary Faculty.**

### **505.16.1 Full-Time Lecturer.**

- 505.16.1.1 Salary Increase Practices.** Continuing Lecturers shall be provided salary increases comparable to those awarded to Regular Faculty.
- 505.16.1.2 Workload Adjustment Practices.** If Lecturers are required to perform additional duties not articulated in writing at the time of appointment, they should receive additional compensation or workload adjustment.

### **505.16.2 Part-Time Lecturer.**

- 505.16.2.1 Pay Practices.** Lecturers are paid according to an established pay schedule approved by the ISU Board of Trustees and available from the Provost and Vice President for Academic Affairs Office.
- 505.16.2.2 Salary Increase Practices.** Continuing Part-Time Lecturers should be provided salary increases comparable to those awarded to Regular Faculty.
- 505.16.2.3 Workload Adjustment Practices.** If part-time Lecturers are required to perform additional duties not articulated in writing at the time of appointment, they should receive additional compensation or workload adjustment.

## **505.17 Graduate Assistantships and University Fellowships.**

- 505.17.1 Appointment Made at Department and Unit Level.** The University appoints a number of assistants and fellows through its academic departments and administrative units.
- 505.17.2 Rate of Pay.** Those individuals seeking information on the remuneration and the availability of appointments should contact the appropriate unit or the College of Graduate and Professional Studies.

## **505.18 Conferences/Seminars/Workshops/Camps**

- 505.18.1 Purpose and Administrative Responsibility.** Conferences, seminars, workshops and camps are arranged for business, educational, industrial and association groups. The Director of Community Professional Programs is authorized to coordinate such programs of instruction, including the terms of the contract in cooperation with respective academic or administrative

departments and the sponsoring agency.

**505.18.2 Determination and Administration of Budget.** The academic unit, the sponsor and the authorized University representative determine the budget. Registration fees and other funding sources can be arranged to support the event. All incoming monies are deposited into the income account of the appropriate office within the Office of Community and Professional Programs and are used to offset expenses incurred.

**505.18.3 ISU Faculty May Participate.** A University faculty member may be scheduled as a guest presenter or instructor during a conference, seminar, workshop, or camp.

**505.18.3.1 Negotiation of Fee for ISU Faculty Participation.** The event sponsor negotiates the terms of the agreement and the fee.

**505.18.3.2 Payment Authorization for ISU Faculty Involvement.** The Office of Community and Professional Programs authorizes payment for the guest presenter/instructor.

#### **505.19 High School Summer Honors Program**

**505.19.1 Determination of Pay.** Summer honors program salaries are calculated on the same basis as summer term salaries.

**505.19.2 Minimum Enrollment Requirements.** Summer honors seminars are subject to meeting minimum summer session enrollment guidelines of the University. Faculty teaching a summer honors seminar with below minimum enrollment may be offered a pro-rated stipend in order for the seminar to continue.

#### **505.20 Non-Credit Courses**

**505.20.1 General.** Each spring and fall semester a non-credit course catalog is developed featuring a diverse offering of evening and weekend classes promoting personal enrichment and professional enhancement. Target audiences range in age from young children to senior citizens.

**505.20.2 Instructor Eligibility and Administration.** University faculty, staff, and graduate students, as well as community professionals, may apply to teach non-credit courses. The Office of Community and Professional Programs approves all courses, schedules, instructors and pay rates.

**505.21 Part-time Student Employees.** Students desiring employment should apply in the Student Employment Office located in the Career Center. Department heads desiring student help are urged to notify the Student Employment Office for recommendation of eligible students seeking employment.

*Last revised June 14, 2013.*

## 510 EMPLOYEE LIFE, HEALTH, AND WELFARE BENEFITS

*Policy 510 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 510.5.3, 510.5.4, 510.5.7, 510.5.8 on December 3, 2004; 510.5.2 on December 17, 2010; 510.2.1, 510.2.1.1, 510.2.2 on August 30, 2011.*

### 510.1 General.

510.1.1 Master Policies Govern. Brief descriptions of the various University benefits plans follow. Every effort has been made to make these descriptions as accurate as possible. However, should any conflict arise between the descriptions presented in this University Handbook and the text of the master policies, the text of the master policies shall govern in all cases. This University Handbook is for informational purposes and is not intended to serve as legal interpretation of benefits. Reasonable effort is made to have this University Handbook represent the intent of the master policy language. However, master policy language stands alone and is not considered as supplemented or amended in any way by the explanations or examples included in this University Handbook.

510.1.2 **ISU Board of Trustees Reserve the Right to Modify.** The ISU Board of Trustees reserves the right to amend, modify, or eliminate any programs at any time without notice. University benefits programs are administered in accordance with the laws of the State of Indiana.

### 510.2 Benefits Eligible Employees.

510.2.1 **Regular Faculty and Staff.** All Regular Faculty and Staff are eligible for Full Benefits.

510.2.1.1 **Retirement Criteria.** Effective March 1, 2010, Regular Faculty and Staff are eligible for post retirement health and life coverages if they have at least 20 years of service at ISU, have been covered by ISU plans for at least 20 years (including spouse, if covered), and retire after age 62. Employees hired or insured on or after January 1, 2005, are not eligible for post-retirement benefits. The University and retiree share in the cost of the coverage, and schedules of coverage are subject to change.

510.2.2 **Temporary Faculty.** Temporary Faculty are eligible for life insurance and health coverage. Part-time Temporary Faculty who are assigned to teach nine (9) or more semester hours each semester on an academic year appointment basis qualify to participate in the group life/accidental death and dismemberment insurance and group health plan programs. Part-time Temporary Faculty who are less than half-time (9 semester hours), and other temporary employees, including students, are not eligible for the Faculty and Staff health and welfare benefits programs.

510.2.3 **Health and Welfare Benefits Coverage: Separation of Employment.**

**510.2.3.1 Staff.** Staff who separate employment at the University will have coverage for health benefits, life insurance, disability insurance, voluntary supplemental life insurance and voluntary vision insurance to the last day of the month in which separation occurs.

**510.2.3.2 Faculty.** Faculty who separate from employment at the end of the academic year may elect to extend coverage for health benefits, life insurance, voluntary supplemental life insurance, and voluntary vision insurance to that last day of August of the year in which separation occurs. Section 510.2.3.1 will apply to Faculty who separate from employment during the academic year.

**510.2.3.2.1 Faculty – Disability.** Disability insurance coverage for faculty will terminate on the last day of the month in which separation occurs.

**510.2.4 Disability Coverage.** Totally disabled Staff who qualify for benefits under the University disability insurance program may continue the University health plan coverage and reduced life insurance coverages in effect at the time the disability commences, regardless of age, as long as the disabled Staff member has the minimum years of service required by the University Retirement Policy (Section 510.2.1.1). University contributions will continue toward the coverage cost if required individual contributions are paid when due.

### **510.3 Group Life Insurance/Accidental Death and Dismemberment Plan.**

**510.3.1 General.** Effective January 1, 1975, the life insurance program became mandatory for all new benefits-eligible employees. On August 1, 1985, employees could elect coverage under a Revised Schedule of benefits or could continue under the schedule of benefits in effect at that time. Benefits-eligible employees hired on and after August 1, 1985, are required to participate in the Revised Schedule of life insurance benefits.

**510.3.2 Revised Schedule.** The Revised Schedule of life insurance benefits offers coverage of two and one-half (2.5) times salary, rounded up to the next whole thousand, based on a schedule of benefits with a \$100,000 maximum coverage. Following retirement under the University Retirement Policy (Section 510.2.1.1), coverage is reduced to \$5,000.

**510.3.2.1 Schedule Pre-August 1, 1985.** Employees who elected to remain on the schedule in effect before August 1, 1985 have coverage of two (2) times salary, based on a schedule of benefits with a maximum coverage of \$75,000. Following retirement under the University Retirement Policy (Section 510.2.1.1), coverage is reduced by one-half (1/2), not to exceed \$20,000.

**510.3.3 Reduced Coverage During Leaves of Absence.** During an approved leave of

absence without pay, life insurance will be reduced to no more than \$50,000, and the employee has the option to purchase any coverage reduced within 31 days of the date the coverage was reduced. Any reduced coverage purchased by the employee will be billed by the insurance carrier.

**510.3.3.1 Return to Work.** Upon return to work on a regular schedule, the life insurance will be increased to the amount of coverage based upon the plan in force at the time the leave was begun.

**510.3.3.2 Maximum Time During Leaves of Absence.** Life insurance may be carried for a maximum of 24 months during an approved leave without pay.

**510.3.4 Imputed Income.** There shall be imputed income calculated and taxes withheld on University-paid premiums on life insurance coverage in excess of \$50,000.

**510.3.5 Benefits for Accidental Death & Dismemberment; Termination upon Retirement.** Group Life Insurance coverage includes accidental death and dismemberment coverage, which doubles the life insurance coverage amount in cases of accidental death. Benefits may also be provided in cases of accidental dismemberment. Accidental death and dismemberment coverage terminates upon retirement. The plan does not pay Repatriation Charges. Detailed schedules of life insurance benefits are available in the Office of Staff Benefits.

**510.3.6 Conversion upon Separation from Employment.** A separated or retired employee may convert reduced or terminated group life insurance coverage.

**510.3.6.1 Minimum 5 Years Employment.** The insured, separated person must have been employed by ISU for a minimum of five (5) years, and apply for and pay for the conversion policy within 31 days after the life insurance under the contract reduces or terminates.

**510.3.6.2 Rates.** Rates for converted life insurance coverage are determined by the life insurance carrier and are based upon age and class of risk at the time of conversion.

**510.3.6.3 No Proof of Insurability.** There is no evidence of insurability required for conversion coverage.

**510.3.6.4 Contact Staff Benefits.** Additional information is available in the Office of Staff Benefits.

#### **510.4 Voluntary Supplemental Life Insurance.**

**510.4.1 General.** The University offers a voluntary supplemental life insurance policy to benefits-eligible employees. Coverage may also be extended to a spouse, same-sex domestic partners, and dependent children.

- 510.4.2 Enrollment.** During the first 31 days of employment, an employee (and eligible dependents) may enroll in the plan and have the guarantee issue amount of coverage.
- 510.4.3 Rates.** Rates are age-based and may change as the employee and dependents grow older.
- 510.4.4 Proof of Insurability May Apply.** Applications for coverage in excess of the guarantee issue amounts, as well as late enrollment applications, require evidence of medical insurability.
- 510.4.5 Payment of Premium.** The employee pays the full premium for this supplemental life insurance.
- 510.4.6 Portability.** This plan has a portability clause which based upon the insured guidelines, may allow an employee to maintain coverage directly with the carrier after separation of service or retirement.
- 510.4.7 Contact Staff Benefits.** Detailed schedules of voluntary life insurance benefits including premium rates are available in the Office of Staff Benefits.

## **510.5 Health Benefits Plan.**

- 510.5.1 University-Provided Benefit.** The University's group health plan is self-insured and administered by a third-party administrator. Employee contribution rates are set annually depending on medical cost trend factors and claims experience within the University group and budgetary considerations.
- 510.5.2 Dependent Child Coverage.** Unmarried, dependent children are eligible for coverage through the last day of the calendar year in which they reach age 19 or, if enrolled as a full-time student, age 26. Disabled, dependent children are covered under special provisions if the disability was established by age 18. Further detailed information is available in the Office of Staff Benefits.
- 510.5.3 Dependents of Deceased Employees.** Health plan coverage may be continued for dependents of deceased employees if the deceased employee had worked the number of years of service required by the University Retirement Policy (Section 510.2.1.1) at the time of the employee's death. If a dependent spouse or partner of a deceased University employee or retiree remarries, then such dependent spouse or partner is not eligible for continuation of the health benefits coverage beyond the date of remarriage.
- 510.5.4 Domestic Partner Coverage.** Effective January 1, 2005, same sex domestic partners are eligible for enrollment as dependents in the ISU health plan. Dependent children of the same sex domestic partner are also eligible for coverage as dependents.
- 510.5.5 Enrollment Period.** The group health benefits plan is an optional program. Eligible staff members desiring this coverage must enroll in the program within 31 days of

employment. Coverage is effective on the first day of the month following the enrollment date.

**510.5.5.1 Employees with Previous Coverage.** Employees who were covered by a previous policy within 63 days of enrollment in the ISU plan must provide a Health Insurance Portability and Accountability Certificate of Credible Service.

**510.5.5.2 Pre-existing Condition Limitation.** A pre-existing condition limitation applies for employees who were not previously covered and cannot supply the Health Insurance Portability and Accountability Certificate of Credible Service. Benefits are limited to \$2,500 for the first 12 months of coverage for any pre-existing condition. Under the coverage, a condition is considered pre-existing if the person was treated, received medical advice, or was prescribed medications during the six (6) months prior to the effective date of coverage in the ISU plan. Pregnancy is not considered a pre-existing condition.

**510.5.6 Additions and Changes in Covered Individuals.** New births or adoptions must be reported within 31 days of the event to add such dependents to the employee's coverage as of the date of such birth or adoption. Status changes of employees and dependents must be reported within 31 days of such change in order for coverage to be effective upon the date of such change. Verification of such changes is required.

**510.5.7 Open Enrollment.** An open enrollment period for the health benefits plan is in November of each year for coverage effective the following January. Any eligible employees or dependents enrolling in or adding to the health plan on or after January 1, 2005, are not eligible for post retirement health benefits until the following year.

**510.5.8 Special Enrollment.** Special enrollment is available only if applied for within 31 days following a qualifying event, as follows:

- A. Loss of group health coverage with another group health plan (voluntary or involuntary).
- B. Loss of health coverage due to divorce from the spouse who has other group health coverage.
- C. Loss of group health coverage due to death of the spouse/relative who has other group health coverage.
- D. Termination of group health plan coverage by the employer of spouse/relative.

A dependent may be added through special enrollment if application is received within 31 days of the following qualifying events:

- A. Marriage to a benefits-eligible employee who is enrolled in the health coverage.

- B. Birth of a child of a benefits-eligible employee who is enrolled in the health coverage.
- C. Legal adoption or placement of a child for adoption with a benefits-eligible employee who is enrolled in the health coverage.

In addition to the above, employees and/\_or their dependents may have special enrollment rights if applied for within 60 days following one of the following:

- A. Coverage is lost under Medicaid or a State health insurance program (“SCHIP”).
- B. When the employee and/or their dependents gain eligibility for state premium assistance.

**510.5.9 Contact Staff Benefits.** Detailed information regarding the health benefits plan is contained in health benefits plan booklets available in the Office of Staff Benefits.

**510.6 Section 125 Salary Conversion Program.**

**510.6.1 General.** Under Section 125 of the Internal Revenue Code, the University is permitted to establish a program to pay health plan contributions with pre-tax dollars. By using pre-tax dollars to make contributions, a participant may increase take home pay resulting from lower income and Social Security (FICA) taxes. Participation in such a program may reduce tax liability. It may also reduce monthly Social Security benefits at retirement if current annual earnings are below the applicable Social Security wage contribution base.

**510.6.2 Enrollment Period.** An election to participate in the program must be received in the Office of Staff Benefits by December 10 in order to participate during the following calendar year. The election to participate must remain in force throughout the entire calendar year unless there is a change in family status.

**510.5.2.1 Non-Participation.** Also, should one desire not to participate in the Section 125 program, an election not to participate must be received in the Office of Staff Benefits by December 10 for the following calendar year.

**510.5.2.2 Certain Mid-Year Changes Acceptable.** Federal law allows changes in family dependent status (marriage, divorce, new child) as a reason to make a change in election during the year.

**510.5.2.3 Elections Remain in Force until Changed.** Once an election is made, it will remain in force for future years until a new election form is received by the Office of Staff Benefits.

**510.7 Health Coverage for Employees/Spouses/Partners Working Beyond Age 65.**

**510.7.1 Medicare Integration for Employed Individuals over 65.** While employed, staff members and spouses or partners over age 65 are given a choice of retaining the University coverage or dropping the University coverage and having Medicare (Part A and B) as primary payor, according to the Tax Equity and Fiscal Responsibility Act of 1986 (TEFRA).

**510.7.1.1 Impact of Election to Retain University Benefits.** Should the employee/spouse/partner working beyond age 65 elect to retain the University's health benefits plan, the plan will pay as a primary payor. If enrolled, Medicare will pay as secondary. A summary of the benefits provided under the provisions of the coverage is available in the Office of Staff Benefits.

**510.7.1.2 Impact of Election for Medicare to be Primary Payor.** Should the employee/spouse/partner working beyond age 65 elect to have Medicare as the primary payor, the ISU health plan must be dropped for the person making the election. If the employee elects to have Medicare as the primary payor, health benefits on the entire membership must also be dropped.

**510.7.2 Medicare Integration for Retired Individuals over 65.** Following retirement and upon attainment of age 65 or eligibility for Medicare, the retiree and spouse or partner are required to enroll in Medicare (Parts A and B) (hospital and medical insurance) when eligible in order to participate in the University's retiree health benefits plan. The University makes an annual election on whether ISU retirees will be required to enroll in Medicare Part D prescription drug coverage. Should a retiree or dependent enroll in Part D, ISU's prescription drug coverage may not be utilized.

## **510.8 COBRA Continuation of Health Coverage.**

**510.8.1 General.** Federal law (Public Law 99-272, Title X) requires that most employers sponsoring group health plans offer an opportunity to continue health coverage at group rates in certain instances where coverage under the plan would otherwise end. This law is titled "Consolidated Omnibus Budget Reconciliation Act" (COBRA). In most cases, the individual is required to pay 102 per cent of the total group rate in order to continue health coverage. The extension of health coverage is for 18 to 36 months depending upon the circumstances of coverage termination. Full details and necessary forms are available in the Office of Staff Benefits.

**510.8.2 Impact of Social Security Disability.** If an employee (or dependent) receives Social Security Disability while on the University's health plan, prior to termination of ISU employment, then notice should be provided to the Office of Staff Benefits. It may be possible to extend COBRA coverage from 18 to 29 months. The individual is required to pay 102 per cent of the total group rate through the first 18 months and 150 per cent from the 19<sup>th</sup> month through the 29<sup>th</sup> month.

**510.9 Flexible Spending Accounts.** Effective February 1, 2006, voluntary flexible spending accounts for eligible medical and dependent care expenses were established. These accounts allow employees

to set aside pre-tax money each tax year to be used to pay for eligible medical and dependent care expenses. The maximum amount that can be deferred for medical expenses is \$5,000 per year and \$5,000 per year for dependent care expenses. Deductions for these accounts are for calendar year purposes and may not be changed except in certain circumstances.

**510.10 Voluntary Vision Insurance.** The University offers voluntary vision insurance coverage for all benefits-eligible faculty and staff. Employees are eligible to enroll during the first 31 days of employment or during the open enrollment period each year. The plan utilizes a network of providers and requires that employees enroll for a one-year required coverage period. During this required coverage period, covered members can obtain one eye exam per 12 months, one set of lenses per 12 months, and one set of frames per 24 months. The plan also provides a reimbursement schedule for services obtained through a non-network provider.

#### **510.11 Disability Benefits.**

**510.11.1 General.** Disability benefits are provided under the provisions of the Social Security Act for those persons fully insured after it has been determined that a permanent disability exists. In some cases, there is a five-month waiting period which begins on the first day of the month following the date of onset of the sickness or injury. In order to determine benefits payable, employees should consult the local Social Security Office.

**510.11.2 PERF Disability Benefits.** The Indiana Public Employees' Retirement Fund (PERF) provides disability benefits for those employees who are currently active members of the Fund with a minimum of five (5) years of service credit and who become disabled while working in a PERF eligible position at ISU. Estimates of benefits payable are secured at the time of the disability.

**510.11.3 Contact Staff Benefits.** Questions regarding benefits and procedures under the Indiana Public Employees' Retirement Fund should be directed to the Office of Staff Benefits.

#### **510.12 Long-Term Disability Insurance Program.**

**510.12.1 Qualification for Coverage.** The University provides disability insurance coverage for full-time Regular Faculty and Staff upon completion of three (3) years of continuous service. The full cost of this program is paid by the University.

**510.12.1.1 Required Participation in Program.** Since July 1, 1982, all eligible employees are required to participate in the disability insurance program as a condition of employment after the third year of service.

**510.12.1.2 Three-Year Continuous Service Exception.** New employees may be eligible for coverage upon employment provided they were covered by the former employer under a similar group insurance program and benefits were payable for a minimum of five (5) years; such coverage must have been in effect within 90 days of employment at Indiana State University. It is the responsibility of the new employee to provide documentation of prior

employer coverage to the Office of Staff Benefits.

**510.12.1.3 One-Year or Temporary Ineligible.** One-year or Temporary employees are not eligible for the disability insurance program.

**510.12.2 Benefits under Plan.** The disability benefits program guarantees employees a 66 2/3 per cent income protection and annuity contribution continuation after 180 days of continuous total disability. The income protection amount is from all University participating sources. Should an employee become disabled and be granted disability, benefits received from the plan may be taxable.

**510.12.2.1 Structure of Benefits.** If total disability occurs at, or prior to, age 60, disability benefits will continue to age 65. If total disability commences after age 60, disability benefits will be payable as follows:

<u>Age When Total Disability Begins</u>	<u>Maximum Duration of Benefits</u>
60 but less than 65	4 1/2 years
65 but less than 68 1/2	to age 70
68 1/2 and over	1 year

A brochure detailing coverage information is available in the Office of Staff Benefits.

**510.13 Workers Compensation.** Employees of the University are covered under workers compensation for injuries incurred while engaged in regular assigned duties, and claims are processed in accordance with the State of Indiana workers compensation statutes. The benefits received for such injuries are dependent upon the nature of the injury.

*Last revised February 21, 2012.*

## 920 EQUAL EMPLOYMENT OPPORTUNITY/AFFIRMATIVE ACTION POLICY

*Policy 920 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 920.5 in its entirety on September 23, 2003 and Section 920.1 in its entirety on October 24, 2003; Section 920 in its entirety revised on July 23, 2012.*

- 920.1 Purpose.** Indiana State University pledges itself to continue its commitment to the achievement of equal opportunity within the University and throughout American society as a whole.
- 920.2 Equal Employment Opportunity Statement.** In this regard, Indiana State University will recruit, hire, promote, educate, and provide services to persons based upon their individual qualifications.
- 920.3 Non-Discrimination.** Indiana State University prohibits discrimination based on arbitrary considerations of such characteristics as age, color, disability, ethnicity, gender identity, marital status, national origin, race, religion, sexual orientation, or veteran status.
- 920.4 Affirmative Action Statement.** Indiana State University shall take affirmative action, positive and extraordinary, to overcome the discriminatory effects of traditional policies and procedures with regard to the disabled, minorities, women, and veterans.
- 920.5 Equal Employment Opportunity/Affirmative Action Clause.** The “Equal Employment Opportunity/Affirmative Action Employer” clause will be included in all official University publications, purchase orders, leases, contracts, and documents covered by Executive Order 11246, as amended, and its implementing regulations.
- 920.6 Communication.** The existence of this Equal Employment Opportunity/Affirmative Action Policy will be communicated to present and prospective employees, and such elements of the affirmative action program will be made available as will enable these individuals to know of and avail themselves of its benefits

*Last revised July 23, 2012.*

## 921 AMERICANS WITH DISABILITIES POLICY

*Policy 921 was approved by the ISU Board of Trustees on April 29, 2005: deleted Sections 921.2 and 921.3 on July 26, 2012.*

**921.1 Policy.** Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, the Indiana Civil Rights Act, and this policy prohibits discrimination in employment and educational programs against qualified individuals with disabilities. It is the policy of Indiana State University to provide reasonable accommodations or academic adjustments for its employees and students upon documentation of the disability and making known the type of accommodation needed. These accommodations and adjustments shall be made in a timely manner and on an individualized and flexible basis, and shall be the result of the dialogue between the requesting individual and designated representatives of the institution.

**921.1.1 Individual Responsibility.** It is the responsibility of individual students, staff and faculty to identify themselves as individuals with a disability when seeking an accommodation or adjustment. It is also the responsibility of individual students, staff and faculty to document their disability from an appropriate licensed professional, and to demonstrate how the disability limits their ability to complete the essential functions of their job or limits students' participation in programs or services of the university. Medical documentation will be kept confidential as the law permits.

**921.1.2 Institutional Standards of Performance.** Students, staff and faculty must maintain institutional standards of performance.

*Last revised July 26, 2012.*

# Soulaf Abas

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## Education

**MFA in Painting, Indiana State University, USA (Spring 2013)**

**BFA in Painting, Indiana State University, USA (Spring 2008)**

## Teaching Experience

### **Indiana State University (ISU)**

- *Instructor of record* for the following courses: 2-D Design, Drawing Fundamentals (Spring 2014)
- *Interim painting instructor* for the following courses: Drawing Fundamentals; Introduction to Painting; Intermediate Painting; Advanced Painting; Painting Workshop
- *Instructor of record* for the following courses: Drawing Fundamentals (Fall 2010 / Fall 2011 / Spring 2012 / Spring 2013); Intermediate Drawing (Fall 2012)

### **Community School of the Arts (CSA), Terre Haute, IN**

- Art Instructor for the courses: Plein Air Watercolor (Summer 2013); Oil Painting (Summer / Fall 2013); Mixed Media Drawing (Fall 2013); Oil Painting (Spring 2014).

### **Arab International University (AIU), Damascus, Syria**

- *Instructor of record* for the courses: Perspective Drawing I (Spring 2010); Color Theory & Application I&II (2009 – 2010)

**Art Space Community Program (painting- drawing), Washington DC *Art instructor* (2007)**

***Private Tutor* Painting and Drawing, Terre Haute, IN (2012 to present)**

***Private Language Tutor* English and Arabic, Damascus, Syria (2005)**

**Art Day at Indiana State University, *Assistant* (2006)**

## Related Work Experience

**Syria: What Will Be; International NGO; *Founder / Art (Education) Director* (Aug. 2013 – present)**

**[www.syriawhatwillbe.com](http://www.syriawhatwillbe.com)**

- Art awareness projects and international exhibitions about Syria: “*Syria: What Was, What Is and What Will Be*”

- Developing Art Education Program for Syrian refugee children

**Young People Revolution (YPR), Indiana State University, Terre Haute, IN, 2013:**  
*Organization advisor*

**Arts Illiana, Arts Illiana Gallery / Foundation, Terre Haute, IN, 2012; *Committee Member***

**Allusions Journal, Indiana State University; *Juror* (2012 / 2013)**

**Permanent Art Collection, Indiana State University, Terre Haute, IN; *Assistant* (2011)**

**University Gallery, Indiana State University, *Gallery Assistant* (Spring 2011)**

**Sculpture / Printmaking Studio, Indiana State University; *Lab monitor* (Fall 2007 / Spring 2008)**

**Bare Montgomery Student Gallery, Indiana State University, *Gallery Assistant* (2007- 2008)**

**MIGT, Berlin, Germany, 2009-10: *translation Arabic to English/ English to Arabic***

### **Forthcoming Exhibitions**

- *Syria: What Was, What Is and What Will Be:* travelling (2013 – present)
- *With and Without: Challenges*, Carnegie Gallery, Covington, KY, September, 2014

### **Exhibitions (Solo / Duo)**

- *Out Reach Exhibition:* Corporate Square, Terre Haute, Indiana, 2012
- *Out Reach Exhibition:* TH Savings Bank, Terre Haute, Indiana, 2012
- “*Coffee Grounds*” Art Show, Terre Haute, Indiana, 2011
- “*Java Haute*” Art Show, Terre Haute, Indiana, 2011
- “*Water and Other Elements*”, Bare Montgomery Gallery, Terre Haute, Indiana,
- “*Phantoms of a Space II*”, Gezira Art Center, Cairo, Egypt, 2010
- “*Anatomy of Speed*”, Bare Montgomery Gallery, Terre Haute, Indiana State University, 2007
- “*Phantoms of a Space I*”, the Art Space Community Gallery, Washington DC, 2007
- “*Clothes Line*”, Bare Montgomery Gallery, Terre Haute, Indiana State University, 2007

### **Exhibitions (Group)**

- *Syria: What Was, What Is and What Will Be.*, Fridge Gallery, Washington DC, Jan 2014
- ISU Faculty Show, Indiana State University, Terre Haute, IN, Fall 2013
- MFA Thesis Show, Indiana State University, Terre Haute, IN, 2013
- Weadon Gallery Group Show, Fredericksburg, Virginia, 2013
- *HMSU 8<sup>th</sup> Annual Student Show*, HMSU Gallery, Terre Haute, Indiana, 2012
- “*The filthy Process*” Turman Gallery, Terre Haute, Indiana State University, 2012

- *"Double the Pleasure"*, Printmaking show, Hulman Student Center, ISU, 2012
- *"Visions"*, Montgomery Gallery, Terre Haute, Indiana State University, 2012
- Halcyon Juried Show, Terre Haute, Indiana, 2010
- Low Road Gallery Juried Show, Green Castle, Indiana, 2010
- Luxor International Painting Symposium, Luxor, Egypt 2009
- Indiana State University Juried Student Exhibition, 2008.
- *Plain Brown Wrapper* National Printmaking Competition, University of North Dakota, 2008
- *Bright Ideas*, Hulman Center, Indiana State University, 2007
- *Wall Mountables* Group Art Show, DCAC, Washington DC, 2007
- *In The Groove*, Hulman Center, Indiana State University, 2006
- Annual Students Art Show, Russian Cultural Center, Damascus, Syria, 2002-06

### **Awards**

- President merit award, 8<sup>th</sup> Annual HMSU Show, Indiana State University, 2012
- Arts & Sciences Merit Award, 8<sup>th</sup> Annual HMSU Show, Indiana State University, 2012
- HMSU Merit Award, 8<sup>th</sup> Annual HMSU Show, Indiana State University, 2012
- Residential Life Teaching Award, Indiana State University, 2011
- President merit award, *Vital Signs*, Indiana State University, 2010
- College of Arts & Sciences merit award, *Vital Signs*, Indiana State University, 2010
- President Purchase award winner at *Bright Ideas*, Indiana State University, 2007
- Purchase award, *In the Groove*, Indiana State University, 2006.
- Juror's Award, *In the Groove*, Indiana State University, 2006.
- Al-Basel Award for Academic Excellency, Fine Art School, Damascus, Syria, 2005

### **Scholarships and Academic Achievements, Workshops**

- US Department of State, PLUS Scholarship, 2006-2008
- *"Set in Stone"* Lithography Workshop, Indiana State University, Terre Haute, Indiana, 2011
- Mojmirovce International Painting Workshop, Mojmirovce, Slovakia, 2010
- Luxor International Painting Symposium, Luxor, Egypt 2009
- Dean's List, Indiana State University Fall- Spring 2007
- Dean's List, Fine Art School Syria. Spring 2005.

### **Technical Abilities**

- Painting: watercolor, oil, ink
- Drawing: charcoal, pencil, pastel
- Printmaking: etching, dry point, collograph, relief
- Sculpture: welding, clay modeling.

## **Language Proficiency**

- Fluency in written and spoken Arabic and English

## **Publications:**

- Cash, Steve. "Art Caused By Revolution." Spectrum Magazine, Oct, 2013: 25.
- Book Cover, *They Shouldn't Die*, poetry for Syria by Omar Souliman, Ghawoon Publications, Paris, Franc, 2013
- Book Cover, *Esemmat*, Short Stories by Ali Shawish, Kalimat Publications, Damascus, Syria. 2009
- Book Cover, *Bala Maana*, Short Stories by Ali Shawish, kalimat Publications, Damascus, Syria. 2008
- Book Cover, *Arraesh Al-Nojoom*, Poetry by Bashar Housen, Taleaa Publications, Damascus, Syria, 2008

## **Collections**

- Table Scapes, Arts Illiana, Indiana, USA 2011
- Mojmirovce City Hall, Slovakia 2010
- Southern Graphics Council, USA 2009
- Ministry of Culture, Egypt 2009
- University of North Dakota, USA 2008
- Art Space Community Center, Washington DC, USA 2007
- Indiana State University, USA 2007

Sr. Alma Mary Anderson, CSC  
6315 State Road 46  
Terre Haute, In 47802

SAMy@indstate.edu  
812-237-2738 office /812-237-4369 FAX  
812-894-2680 home

## EDUCATION

- 1987 MFA in Graphic Design  
Rochester Institute of Technology  
Rochester, New York
- Advanced Certificate in Electronic and Optical Storage  
Application Design, American Video Institute  
Rochester Institute of Technology  
Rochester, New York
- Minor in Computer Graphics
- 1965 BFA, Saint Mary's College, Notre Dame, Indiana  
emphasis in design and photography

## PROFESSIONAL

- 2002-present Professor, Graphics Design, Indiana State University,  
Terre Haute, Indiana
- 1994-2002 Associate Professor, Graphic Design, Indiana State  
University, Terre Haute, Indiana
- 2006 *Histories of the Jewish People of Pinellas County,  
Florida*. Dr. Herman Koren; Temple B'nai Israel,  
publisher 2006. 720 pages. Cover, page design,  
layout, photography.
- 2006 *Indiana Historical Markers*. Alan McPherson, 2006.  
Cover, design and layout with graduate students Judy  
Wu and Pat Linehan.
- 2002 *Illustrated Dictionary of Environmental Health;*  
Herman Koren. Lewis/CRC Publishers, Inc., Boca  
Raton, NY, London, Tokyo. 2nd edition. 2004.
- 2002 *Handbook of Environmental Health and Safety, Vols.  
I & II;* Dr. Herman Koren & Dr. Michael Bisesi. CRC/  
Lewis Publishers, Inc., Boca Raton, NY, London,  
Tokyo. 4th ed, December, 2002. 200 computer  
illustrations completed. Also updated text.
- 2002 60 illustrations for *Soil and Environmental Science  
Dictionary*, Gregorich, Turchenek, Carter, Angers. CRC/  
Lewis Publishers, Inc. Boca Raton, NY, London, Tokyo.  
June 2002.
- 2001 Designed/consulted for setup, maintenance and  
research for national/international prototype website  
(WebDietician.com).
- 1999-2001 Designer, websister for Sisters of the Holy Cross

prototypeweb page

- 1987-1999 Consultant, Graphic Design Archive on Videodisc, Rochester Institute of Technology, Rochester, NY
- 1994-1995 Illustrated Dictionary of Environmental Health; Herman Koren. Lewis/CRC Publishers, Boca Raton, FL. 1995–1,000 computer illustrations
- 1995-1996 Handbook of Environmental Health and Safety, Vols. I & II; Herman Koren. Lewis/CRC Publishers, Boca Raton, FL. 1996–250 computer illustrations
- 1987-1994 Assistant Professor, Computer Graphics and Graphic Design, Indiana State University, Terre Haute, Indiana
- 1988, 1990-1994, 1997 Summer Fellow, Graphic Design Archive on Videodisc, Rochester Institute of Technology
- 1988-fall Consultant for grant project for Indiana Consumer and Home Economics Education
- 1986-1987 Project Designer, Graphic Design Archive on Videodisc, Rochester Institute of Technology, Rochester, NY

Graphic Design Archive on Videodisc: designed title animation and graphics for accessing information

Khuznavi, Sayyada R., Naksha: A Collection of Designs of Bangladesh. BSCIC, Dhaka Design Center, October, 1981: contributed designs

Creek, Sister Mary Immaculate, CSC, A Panorama: 1844-1977, Saint Mary's College, Notre Dame, Indiana. Saint Mary's College, 1977: cover design and photo page layouts

In collaboration with Sister Marie Rosaire, CSC, Zen Booklet, limited printing. Saint Mary's College, 1964: pen and ink wash illustrations, calligraphy

Nakshi kantha and tapestry designs for:  
Sonargaon Hotel, Dhaka, Bangladesh

Embassies and high commissions—in Dhaka, Bangladesh—of: United States, Australia, France, Japan, Netherlands, Great Britain, Qatar, Malaysia, Turkey, Egypt

For government of Bangladesh: National Assembly Building, offices of the Foreign Ministry, gifts for Queen Elizabeth of England, President and Mrs. Reagan

the Magsaysay Fund offices, the Philippines

## **OTHER PROFESSIONAL (1980 to present)**

private ownership in Belgium, Sweden, Australia, New Zealand, Japan, Finland, United States, Turkey, France, Qatar, Turkey, the Philippines, Malaysia, Egypt

Pieces displayed in exhibition of Bangladesh textiles at the Whitechapel Art Gallery, London,

Chalices:

spun copper silver plated cup supported on jade base with silver wire, for Rev. John Halper, MM, Hong Kong

spun steel cup, formed wood base, for Rev. James Pietrzak, CSC, Indiana

raised silver cup with gold plate interior on lathe-turned redwood burl base, for Rev. Charles Quinn, California

Metal sculpture:

Wave One, steel rods on Indiana limestone base;

Crucifix of cement spikes on wormy chestnut, collection of the Pioneer Craft House, Salt Lake City;

Crucifix of steel rods and enamelled copper on walnut, Saint Augustine's Church, South Bend, IN;

Crucifix of cement spikes on wormy chestnut, Houston Museum of Art

Designed, set up, permanent archival display of the history of the Sisters of the Holy Cross, Bertrand Hall, Saint Mary's, Notre Dame.

Designed, set up trade displays for Kumudini Welfare Trust in Dhaka and Houston.

Consulted and set up display for Kumudini Welfare Trust at Natural Dye Project Show, Dhaka, sponsored by BSCIC, Dhaka Design Center

**PAST, RECENT & ONGOING CLIENTS**

Indiana

Our Green Valley Alliance for Sustainability  
United Way of the Wabash Valley  
The Holladay Corp. for The INN at Saint Mary's  
Sisters of the Holy Cross Development Fund  
Holy Cross Shared Services  
Congregation of the Sisters of the Holy Cross  
Indiana Victim Assistance Network  
Contemporary Music Festival  
Wabash Valley Sports Club  
Terre Haute Choral Society  
ISU–Africana Studies

Center for Teaching and Learning  
GEO Project/GEO-ED Project  
University Speakers Series  
Diversity and Democracy Project  
21st Century Scholars Program  
Leadership Conference of Women Religious  
(for regional symposium in Indianapolis)

Colorado

Havican Insurance Company

North Carolina

Dragon Music

California

Sha Sha Higby

Virginia

National Dance Association

Washington, D.C.

United States Navy Memorial Foundation

National Park Service

U.S. Department of Commerce

Abroad

Kumudini Welfare Trust, Inc., Bangladesh

Rosa Mystica Centre, Fort Portal, Uganda

Mater Ecclesiae Centre, Tiberias, Israel

Catholic Diocese, Takoradi, Ghana

Conference of Major Superiors of Women Religious,  
Ghana

Misión de Sanidad, Matamoros, Mexico

Barclay Bank, London

**PROFESSIONAL  
MEMBERSHIPS**

American Institute of Graphic Arts (AIGA) national  
AIGA, Indianapolis Chapter(Board Secretary 1990-1993)

National Association of Photoshop Professionals,  
Popular Culture Association

ISU MacUser's Group (President 1989-1992)

co-coordinator 1993-1996

OurGreenValley Alliance for Sustainability 2009 to  
present

**BOARD  
MEMBERSHIPS**

Pennsylvania Institute of Technology-current

Advisory Board for Graphic Design program

Saint Mary's College, Notre Dame, IN. 2003-2012

Member, Board of Trustees

Executive Committee-2008-2012

Facilities and Grounds-2003-2009

College Relations Committee-2003-2012

Education Committee-2010-2012

Terre Haute Humane Society

Board member 1992-2008

Volunteer/Foster Felines to present

Saint John's Health Care Corporation, Anderson, IN

Member, Board of Trustees 1988-1998/1999-2002

Executive Committee-1988 to present

Nominating Committee-1997-1998

Quality Assurance Committee-1988-1999

Foundation Board-2003 to 2010

**PRESENTATIONS/  
WORKSHOPS  
SHOWS, EXHIBITIONS, cont.**

2011-spring	Popular Culture Association, San Antonio: part of panel–paper, Word from Rome: Conform or .....
2010-spring	Popular Culture Association, St. Louis: part of panel–paper, What influence does the Pope have on the Catholic Church in America?
2009-spring	Popular Culture Association, New Orleans; part of panel–paper, Online Viruses—[When] Will They Cross the Species Barrier? A Study in Could Be and May Be
2007-spring	Popular Culture Association, Boston; part of panel–paper–Designing a Book: The Jewish People of Pinellas County
2006-spring	Judged Student Art Show at University of Evansville–gave presentation, Does Graphic Design Have a Sense of Humor?
2005-spring	Popular Culture Association, San Diego; part of panel–paper, An Experience of Bangladesh in the Early '80s.
2003-spring	Popular Culture Association, New Orleans; part of panel–paper: Technology in Education?
2000-spring	Popular Culture Association, New Orleans; part of panel–paper: At What Point does Art or an Artist Achieve Pop Cultural Recognition?
1998-spring	Popular Culture Association, Orlando; part of panel–paper: Adventures in Interactive Media for Education
1997-spring	Popular Culture Association, San Antonio; part of panel–paper: Art & the Computerized Classroom
1996-spring	Popular Culture Association, Las Vegas; part of panel–paper: Evolution of Deity: a Parable of the New Technology
1995-spring	Popular Culture Association, Philadelphia; part of panel–paper: Chip Off the Old God: A Pseudo Apocrypha of the New Technology
1994-spring	Popular Culture Association, Chicgo; part of panel–paper: The New Technology: On a Roller Coaster
1993-spring	Popular Culture Association, New Orleans; part of panel–paper: Societal Responsibility for Technology
1993, 1994, 2002, 2003	Day-long computer workshops for high school teachers–ISU
1992-spring	Judged Edgar County Art Competition; Bicentennial Art Museum, Paris, IL
1992-spring	Popular Culture Association, Louisville; part of panel–paper: The Computer as Agent of Social Change

1992-spring	Visiting Artist, Marian College, Indianapolis Guest Speaker-Indiana University, Bloomington Visiting Artist, Saint Mary's, Notre Dame
1988–1993	NASAD member portfolio review at Herron Art School & Vincennes University—twice at the invitation of the art department of Saint Mary's College, Notre Dame
1989-spring	Jacksonville Youth Center Boy Scout Troop presentation, Design Career Opportunities: What Does the Future Hold?
1989-spring 1989-fall	ISU radio interview-St. Patrick and Druid Symbols- for broadcast regionally and from other selected Indiana radio stations
1994-fall	ISU radio interview for The President's Hour-symbols of Christmas past and present-for regional and selected Indiana radio stations.
1987-present	CampusFaculty Shows—ISU; Swope Art Gallery (1991) also at Bicentennial Art Museum (1999)
2009 fall	Faculty show at Paris (IL) Art Center-3 pcs accepted
1999	Contemporary Music Festival posters/booklet covers on loan to permanent collection—to be hung on campus
1994	30 computer graphics images on loan to the ISU permanent collection hung in the Student Computer Complex and other sites on campus
1993	Community Theater—3 pieces accepted for display.
2010	ISU President's Medal
2000-20003	Presidential Teaching Fellow
1996	Caleb Mills Distinguished Teaching Award—Indiana State University
1995	Nominated to and accepted for inclusion in Strathmore's Who's Who
1994, 1995, 2000, 2002, 2006	Nominated to/accepted in Who's Who Among America's Teachers
1991	One person show—Bicentennial Art Museum; Paris, IL 29 computer graphics pieces.
1991	Juried Alumnae Show; Saint Mary's, Notre Dame, IN 2 pieces accepted
1989	Sisters of the Holy Cross Sesquicentennial Invitational 3 pieces accepted

## HONORS/AWARDS

## **Azizi J. Arrington-Bey, RA, RID, NOMA, LEED AP**

Interior Architecture Design Program  
Department of Built Environment  
College of Technology  
Indiana State University  
[azizi.arrington-bey@indstate.edu](mailto:azizi.arrington-bey@indstate.edu)

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### **HIGHER EDUCATION**

M.Arch. Florida Agricultural & Mechanical University, School of Architecture, April 2005

- Major: Architecture
- Thesis Title: Poetics in Architecture
- Thesis Chair: Dr. Arleen Pabon
- Honors: magna cum laude

B.S. Florida Agricultural & Mechanical University, School of Architecture, April 2003

- Major: Architecture
- Honors: summa cum laude

### **ACADEMIC APPOINTMENTS**

2010-Present Assistant Professor of Interior Architecture Design (IAD), **Indiana State University**, Terre Haute, Indiana. Develop and incorporate interior architectural design education with the Council for Interior Design Association Standards and National Kitchen and Bath Association Standards. Cultivate curricula and instruct undergraduate courses in interior architecture design education. Participate and organize recruitment efforts including but not limited to website inquires and on-campus visits for the Interior Architecture Design program. Compile CIDA and NKBA materials for accreditation purposes. Advise students academically, personally, and emotionally. Provide mentoring of the executive board of the IAD student organization, Interior Designers Embrace Amplification (IDEA). Courses Taught: Interior Design Graphics I, Interior Design Graphics II, Interior Design Studio III, Materials and Finishes of Interior Design, Interior Construction and Detailing, CAD Fundamentals of Interior Architecture Design.

2005-2009 Adjunct Professor, **Florida Agricultural and Mechanical University**, Tallahassee, Florida. Developed and taught undergraduate architectural courses, including but not limited to lecture, laboratory, and design studio. Served as a committee member on student's thesis projects in the Masters of Architecture program.

2005-2008 Adjunct Professor, **Tallahassee Community College**, Tallahassee, Florida. Established course content in the Division of Technology and Professional Programs and taught courses related to construction management and design and drafting.

2003-2005 Graduate Teaching Assistant, **Florida Agricultural and Mechanical University**, Tallahassee, Florida. Demonstrated ability and initiative by developing and teaching undergraduate design studio course in professor's absence due to family death. Assisted with grading and course preparation.

## ARCHITECTURAL EXPERIENCE

- 2006-2010 Project Manager, LEED AP, **Johnson Peterson Architects, Inc.**, Tallahassee, Florida.
- Manage several projects from beginning stages to construction administration and close out.
  - Serve as LEED Accredited Professional on building pursuing LEED certification.
  - Produce related documents: Schematic design, design development, and construction.
  - Assist in preparation of marketing proposals and presentations.
  - Programs Used: AutoCAD, Autodesk Revit, Autodesk Viz, Adobe Photoshop, ArchiCAD, and Microsoft Office
- 1998-2004 Summer Intern, **Robert P. Madison International**, Cleveland, Ohio.
- Develop construction documents and responses to request for information (RFIs) for several jobs, including but not limited to the Cleveland Brown Stadium, Cuyahoga Community College, Cleveland Museum of Art, East High School Gymnasium.
  - Programs Used: AutoCAD, Autodesk Viz, and Adobe Photoshop

## NON-ARCHITECTURAL EXPERIENCE

- 2005-2007 CEO and Graphic Designer, **TNT Accessories Urban World**, Tallahassee, Florida.
- Co-founder of clothing store in downtown Tallahassee, specializing in custom apparel.
  - Developed custom image library of over 300 images.
  - Managed and performed financial tasks, inventory, advertising, and production.

## ACADEMIC — University Coursework

### INDIANA STATE UNIVERSITY

**Interior Design Graphics I (IAD 152).** An introduction to design studio, tools, equipment and skills necessary to develop technical drawing and drafting skills as a means of graphic communication. Beginning knowledge of construction documents development and building components. Recently incorporated design-build component of a children's playhouse into curriculum.

**Materials and Finishes of IAD (IAD 250).** An introductory lecture course focused on materials and finishes specific to interior architecture design. Students are made knowledgeable of characteristics, maintenance, installation, sustainability, advantages and disadvantages of several materials, finishes and components. Students are also introduced to principles of sustainability and 'green' design. Students must apply their knowledge to a final project and presentation.

**Interior Design Graphics II (IAD 252).** An introduction and development of visual presentation techniques design studio. Focus is given to advanced drafting & sketching methods and color rendering through color pencil and marker. Development related to tonal values, shade and shadow.

**Interior Construction and Detailing (IAD 260).** A intermediate design studio focused on construction systems and methods necessary for the production of working and detail construction drawings. Intermediate understanding of building construction methods and components. Lectures include office culture, life safety, sustainability, cost estimating, custom design and specification creation.

**Interior Design Studio III (IAD 352).** Upper level design studio concentrated on historic preservation and building codes. Students are introduced to model building codes and gain knowledge through designing in accordance with the codes and other standards.

**CAD Fundamentals of Interior Architecture Design (IAD 497).** An introduction to the computer program, CAD and techniques for designing and developing with computers. Two-dimensional and three-dimensional modeling skills are developed, focusing on construction documents and presentation drawings. Knowledge of appropriate computer programs are extremely important in interior design, time was given to learn Revit, the highly demanding program at this time.

#### **FLORIDA AGRICULTURAL AND MECHANICAL UNIVERSITY**

**Architectural Design 1.1 (ARC 1301).** An introductory course to basic idea, techniques, and architectural vocabulary needed for the knowledge, understanding and development of the design process, and an architectural vocabulary for the beginner student. Primary course foci are the development of two-dimensional and three-dimensional graphic skills, and the ability to think spatially, and to manipulate elements in space.

**Architectural Design 1.2 (ARC 1302).** Focuses on architectural vocabulary, understanding, and application of techniques and methods within the design process. Primary course foci are the development of skills learned in prerequisite ARC 1301 and comprehension of space and spatial relationships.

**Intro to Computer Applications (ARC 3058).** An introduction to basic drawing and drafting of construction and presentation documents using computer aided drafting (CAD) software.

**Computer Applications & Drafting in Architecture (ARC 5175/LAA 6371).** An introduction to basic drawing and drafting of construction and presentation documents using computer aided drafting (CAD) software. Graduate level course for three-year Masters of Architecture (March) and Landscape Architecture (MLA) students.

**3D Modeling—Autodesk Revit Building (ARC 4297).** An introduction to building information modeling (BIM) program, Autodesk Revit Architecture. Focuses on the skills, techniques, and qualities related to presenting and presentations.

#### **TALLAHASSEE COMMUNITY COLLEGE**

**Construction Materials and Methods (BCN 2230).** Focused on developing general analytical skills, intellectual curiosity and understanding of important principles about materials, architecture, buildings, and construction. Emphasis of course is on principles and patterns governing the geometry of building enclosure and capabilities of common and familiar materials.

**Engineering Graphics (EGS 1111C).** This course is designed to help students understand the principles of engineering drawing and drafting. In addition, to learn about the design process

and expand their creative talents and visualization capabilities.

**3-D Model Rendering—Autodesk 3-D Studio Viz (TPP 2375C).** Focused on providing students with knowledge on how to model and sculpt geometry for architectural or engineering oriented three-dimensional rendered models. Students gain understanding and develop the necessary skills for three-dimensional modeling and rendering using 3D Studio Viz and incorporating, materials, texture, light, shade, and color.

## **SCHOLARSHIP**

### **GRANT ACTIVITY**

Agency/Title of Grant:	Center for Community Engagement – College of Technology Lily Grant
Project Title:	Design-Build Children's Playhouse
Duration of funding:	1 Semester – Fall 2013
Status:	Awarded – \$4732.36
Agency/Title of Grant:	Center for Community Engagement – Travel Grant
Project Title:	Interior Architecture Design Program Chicago Field Trip
Duration of funding:	1 Semester – Fall 2013
Status:	Awarded – \$1625.00
Agency/Title of Grant:	2012 Diversity Research Symposium Research Grant
Project Title:	Words & Walls: The poetics of architecture
Duration of funding:	1 Year – Spring 2013
Status:	Awarded – \$750.00
Agency/Title of Grant:	ISU Office of Student Success – MAP-Works Research Project
Project Title:	Identifying Factors that Indicate Academic Success in African American Students in a Predominately White University
Co-Authors:	Christopher Childs; Alister McLeod, Ph.D. & Dwuena Wyre, Ph.D.
Duration of funding:	1 Year – Spring 2013
Status:	Awarded – \$600.00 for undergraduate student worker & \$200 travel
Agency/Title of Grant:	Charlotte Zietlow Endowment Women Faculty Research Grant
Duration of funding:	1 Year – 2012
Status/Amount:	Awarded – \$1000.00

### **PRESENTATIONS**

Presentation at the 2013 National Organization of Minority Architects (NOMA) Annual Conference and Expo – *Capturing the African American Experience in Poetry and Architecture* (Fall 2013)

Guest Speaker at Southern Illinois University – University College Exploratory Student Advisement – *Achieving Success - When the Odds are Against You* (Fall 2013)

Co-Facilitator at Indiana State University – Diversity Speaks Video Series – *Class Dismissed – How TV Frames the Working Class* (Fall 2013)

Co-Facilitator at Indiana State University – Diversity Speaks Video Series – *Flirting with Danger*

(Spring 2013)

### **PUBLICATIONS**

Journal: Environmental Design Research Association (EDRA)  
Submitted Info & Date: Abstract & Article for Conference & Journal – *Walls and words: toward a poetry of interiority* (Fall 2013)  
Status: Accepted as Poster Presentation at Conference Spring 2014

Journal: Interior Design/Interior Architecture Educators Association (IDEA)  
Submitted Info & Date: *Walls & Words: the poetry of interiority* (Spring 2012)  
Status: Abstract accepted, article not accepted

### **PEER REVIEWER**

Blind Reviewer for Environmental Design Research Association (EDRA) (Fall 2013)

## **SERVICE—Committee and Service Responsibilities**

### **UNIVERSITY COMMITTEE MEMBERSHIPS AND SERVICE**

Black Faculty and Staff Caucus (BFSC), Fall 2012-present  
Black Faculty and Staff Caucus Communications Chair – Fall 2012-present  
Built Environment Representative Faculty Council Committee, Fall 2012- present  
University Student Affairs Committee (SAC), Fall 2012-present  
Built Environment Chair Search Committee, Spring 2012-Spring 2013  
BFSC Steering Committee – Chair Faculty & Staff Communications, Fall 2012-Spring 2013  
Construction Management Tenure-Track Search Committee, Spring 2012-Fall 2012  
University Black History Month Committee, Fall 2011-Fall 2012  
Mentoring Assistance for Prospective Students (MAPS), Fall 2011-Spring 2012

### **COMMUNITY MEMBERSHIPS AND SERVICE**

Girl Scouts of Central Indiana – Troop leader, 2013-present  
Light House Mission – Volunteer, 2011-present  
Royal Oaks Nursing Home – Volunteer, 2011-present  
Women of God Ministry – Vice President, 2011-present

### **MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS**

National Organization of Minority Architects (NOMA), 2013-present  
Association of Collegiate Schools of Architecture (ACSA), 2011-present  
National Association of Women in Construction (NAWIC), 2012-2013

### **AWARDS/HONORS**

- Recipient, **AIA School Medal**, Tallahassee (FL), April 2005
- Recipient, **AIA Merit Award**, Jacksonville (FL), April 2004
- Recipient, **Bronze Medal**, Florida Foundation for Architecture, April 2003
- Recipient, **Outstanding Graduate Student**, Florida A&M University School of Graduate Studies and Research, March 2003

### **REGISTRATION**

Registered Architect – State of Florida #96577  
Registered Interior Designer – State of Florida #ID 6039

**Lloyd W. Benjamin III, Ph.D.**

President Emeritus and Trustee Professor  
Indiana State University  
Terre Haute, IN 47809

**Phone** 812.229.7022 (cell)  
812.237.3373 (office)

**Email:** lwbenjamin1@gmail.com

**Family :**

Wife: Dr. Wieke S. van der Weijden, biochemist, Leiden University, The Netherlands

Children:

Saskia Benjamin, B.A. Art History, Emory University; M.A. Art History, University of Southern California; M.A. Urban Planning, Georgia Tech.; Executive Director, Art Papers

Lloyd Wm. Benjamin IV, artist and gallerist, Get This Gallery, Atlanta

**Education**

Ph. D. The University of North Carolina, Chapel Hill, N.C., Art History  
Dissertation: The Empathic Relation of Observer to Image in  
Fifteenth Century Flemish Painting

B.A. Emory University, History of Art

**Honors**

Honorary Doctorate, University Hassan II, Mohammedia, Morocco

Named “Sagamore of the Wabash” twice. It is the most prestigious award given to a citizen of Indiana by the Governor

Benjamin -2-

**Employment:**

Dr. Benjamin is currently President Emeritus and Trustee Professor at Indiana State University. Prior to this appointment, he served as the 10<sup>th</sup> President of Indiana State University (2000-2008). Other administrative appointments include: Vice President for Academic Affairs, Valdosta State University (1995-2000); Dean, College of Arts, Humanities and Social Sciences, University of Arkansas at Little Rock (1984-1995); Chair, Department of Art, UALR (1981-84).

Dr. Benjamin was born in Painesville, Ohio and grew up on St. Simons Island, Georgia. In addition to his B.A. and Ph.D., he did post-doctoral study as a NEH Fellow at Duke University. He also holds an Honorary Doctorate bestowed by the University of Hassan II-Mohammedia, Morocco (February 18, 2008).

Dr. Benjamin has served on numerous boards and councils.

His field of specialization in Art History is Renaissance art of Northern Europe and contemporary Dutch art. He is the author of a major study of environmental design in the Netherlands (through the auspices of the Foundation for Art and Industry with the financial assistance of IBM-The Netherlands and the Ministry of Culture, The Hague).

He has authored numerous articles and presented papers at major regional, national, and international meetings. He has particular expertise in Service Learning, Leadership for Change, Learning Communities, Curriculum Reform, Strategic Planning and Integrated Marketing, and academic search processes. He has been most active in international exchange focusing on China and Morocco developing agreements addressing education, economic development, faculty, student, cultural and technology exchange. Dr. Benjamin is currently consulting on the development of a private not-for-profit university and accreditation efforts in Morocco.

During his presidency, approximately \$130 million in funds were raised through grants and special appropriations for new buildings, renovation of existing structures and special initiatives. He led the largest building campaign in ISU's history.

Benjamin -3-

He and his wife are active supporters of the arts. Dr. Wieke van der Weijden Benjamin, chaired the Arts and Humanities Commission in Little Rock, served as President of the Board of Directors of Ballet Arkansas and Swope Art Museum. She is a founding member and emerita board member of ArtSpaces. She has served on the Indiana Governor's Arts Award Commission and as a board member of many other arts and civic organizations. At present, she serves as President of the Terre Haute Symphony Association Board of Directors and as a board member of ArtSpaces, Swope Art Museum and Downtown Terre Haute, Inc.

Dr. Benjamin's current research focuses on writing an architectural history of the ISU campus. He is also directing a project to create the first program of institutional accreditation with the University of Hassan I at Settat in Morocco.

# CHESTER J. BURTON

Instructor  
Department of Art  
Indiana State University  
Terre Haute, IN 47809  
(812) 237 2632  
Chester.Burton@indstate.edu

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## **EDUCATION:**

**Masters of Fine Arts** - Indiana State University (*Degree Conferred December 2003*)

**Bachelor of Fine Arts** - Atlanta College of Art (*Degree Conferred December 1986*)

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## **EXPERIENCE:**

### ***August, 2008 to Present***

**Indiana State University – Special Purpose Faculty**, Department of Art, Indiana State University Terre Haute, Indiana

- Printmaking - All levels and courses: Undergraduate & Graduate
- Sculpture - All levels and courses: Undergraduate & Graduate
- Foundation Drawing 101
- Intermediate & Advanced Drawing - All courses from 316 forward: Undergraduate & Graduate
- Professional Practices 488 & 588

### ***August 2002 to August 2008***

**Indiana State University – Adjunct Instructor**, Department of Art, Indiana State University Terre Haute, Indiana

Unless designated by course number, each course listed is inclusive of all levels and available course numbers for the subject. These non-designated classes are made up of course numbers that include Art Majors, Non-Art Majors, Undergraduates, and Graduates.

- Woodworking (Summer I, 2008)
- Sculpture, Printmaking, Drawing 215 (Spring Semester, 2008)
- Sculpture, Printmaking, Drawing 316 (Fall Semester, 2007)
- Sculpture, Printmaking, Drawing 316 (Spring Semester, 2007)
- Sculpture, Printmaking, Drawing 101 (Fall Semester, 2006)
- Printmaking, 2D Design 102 (Spring Semester, 2006)
- Printmaking, Graduate Teaching Seminar 608 (Spring Semester, 2006)
- Drawing 215 (Summer I, 2005)
- Drawing 215, 2D Design 102 (Spring Semester, 2005)
- Drawing 316, 2D Design 102 (Fall Semester, 2004)
- Instructor of Record - 2D Design 102 (Fall & Spring Semester, 2003)
- Woodworking (Fall Semester, 2002)

## **October 1988 to May 1999**

**Assistant Manager - Sculpture Facility and Woodshop** - Atlanta College of Art - *Atlanta, Georgia (September 1990 to May 1999)*

### **Description:**

My responsibilities involved the daily management, maintenance, and operation of the woodshop and sculpture facility. Specific duties included: monitoring all students and professors in the proper use of all industrial machinery and hand tools in the woodshop, (i.e. table saws, radial arm saws, joiners, planer, lathe, etc.); directing the student's use of the sculpture facility and sculpture equipment, (i.e. MIG welders, arc welders, ovens, kilns, oxy-acetylene and natural gas torches, metal lathe, etc.); performing machine maintenance and repair; instructing and assisting students with the technical design, aesthetic issues, and construction problems associated with their artwork.

**Museum Preparator** - Museum of Art, Rhode Island School of Design - *Providence, Rhode Island (October 1988 to August 1990)*

### **Description:**

My responsibilities included a wide variety of tasks necessary for the safe handling and installation of artwork, from ancient artifacts to contemporary art works. My specific duties included: the design and construction of all display furniture specific to any given exhibition (i.e. walls, pedestals, build-ups, wall cases); the design and construction of mounts specific to any given artifact; the installation of all forms of gallery graphics (i.e. exhibition signage, exhibition labels, and photo mounts); the mounting, hanging, and securing all works of art, including specialized security mounts; the design and construction of shipping crates for all objects - from paintings to furniture; safe transportation of artwork within the Northeast (i.e. Providence to New York, to Baltimore, to Philadelphia, etc.); the general maintenance of all aspects of gallery presentation (i.e. lighting, wall preparation, pedestal preparation, etc.).

**Consultant to the following Clientele:** (January 1993 to August 1999)

**Swope Art Museum**, Terre Haute, IN  
**High Museum of Art**, Atlanta, GA  
**Nexus Contemporary Art Center**, Atlanta, GA  
**Nancy Solomon Gallery**, Atlanta, GA  
**City Hall East Gallery**, Atlanta, GA  
**Bell Gallery, Brown University**, Providence RI  
**South Light Inc.**, Atlanta GA  
**Local Color Art Consultants**, Atlanta GA  
**Sandler and Hudson Gallery**, Atlanta GA

## **EXHIBITIONS:**

**2013 – *kə'la: ʒ/*, or, *the noble conquest of the irrational*:** Low Road Art Gallery, Greencastle, IN

***Kinsey Institute National Juried Exhibition:*** Grunwald Gallery of Art, Bloomington, IN

**2012 – *ISU Faculty Exhibition:*** Indiana State University, Terre Haute, IN

**2011 – *ISU Faculty Exhibition:*** Indiana State University, Terre Haute, IN

**2010 – *ISU Faculty Exhibition:*** Indiana State University, Terre Haute, IN

**2009 – *ISU Faculty Exhibition:*** Indiana State University, Terre Haute, IN

**2008 – *ISU Faculty Exhibition:*** Indiana State University, Terre Haute, IN

**2007 - *Form and Function: Gates, Bekkering, Burton*,** Masur Museum of Art, Monroe, LA  
***Geek Art: Art Addresses Technology*,** Arts Alliance Center, Nassau Bay, TX

**2006 - 7<sup>th</sup> *Annual Juried Art Exhibition*,** Texas City Arts Festival, Texas City, TX  
***The Figurative Show – A Juried Exhibition*,** Arts Alliance Center, Nassau Bay, TX

**2005 - *ISU Select*,** Dean Johnson Gallery, Indianapolis, IN  
***The Functional Show*,** The 4 Star Gallery, Indianapolis, IN

**2004 - *Photographs and Lenticulars*,** Rose-Hulman Institute of Technology, Terre Haute, IN  
**60<sup>th</sup> *Annual Juried Exhibition*,** Swope Museum of Art, Terre Haute, IN

**1998 - *Out of the Woods – Furniture by Georgia Artists*,** RightBrain Art Gallery, Atlanta, GA

**1997 - *100 x 100*,** New Vision Art Gallery, Atlanta, GA

**1996 - *Mattress Factory Group Show*,** Atlanta, GA

**1995 - *Form and Figure – A Works on Paper*,** Chasey Post Gallery, Atlanta, GA  
***HaySeed Factory Group Show*,** Atlanta, GA

## **HONORS:**

### **1<sup>st</sup> Place for Body of Work**

*The Figurative Show – A Juried Exhibition* - 2006, Arts Alliance Center

### **1<sup>st</sup> Place for Photography**

7<sup>th</sup> *Annual Juried Art Exhibition* - 2006, Texas City Arts Festival

### **Angermeire Memorial Award of Merit**

60<sup>th</sup> *Annual Juried Exhibition* - 2004, Swope Museum of Art

### **Graduated with Distinction (GPA 4.0)**

Masters of Fine Art

Indiana State University

**PHI KAPPA PHI Honor Society** - Conferred Fall of 2003

**Alden Cavanaugh, Ph.D.**

Associate Professor of Art History  
Department of Art, Fine Arts 108

Indiana State University

Terre Haute, IN 47809

Work: (812) 237-3631

Home: (812) 877-0478

Email: [acavanaugh@isugw.indstate.edu](mailto:acavanaugh@isugw.indstate.edu)

**Education:**

B.A., Art History, Mount Holyoke College, 1987.

M.A., Art History, University of North Carolina at Chapel Hill, 1990.

Ph.D., Art History, University of North Carolina at Chapel Hill, 1997. Area of specialization: Eighteenth-Century French Art. Dissertation Title: *L'honneur et la nature*: Fathers and Daughters in Eighteenth-Century French History Painting, under the direction of Mary D. Sheriff.

**Current Employment:**

Associate Professor of Art History, Department of Art and Design, Indiana State University, August 2006-present.

**Former Positions at Indiana State University:**

Chairperson, Department of Art, August, 2009-2011

Interim Chairperson, Department of Art, Indiana State University, August 2007-2009

Assistant Professor of Art History, Indiana State University, 2000-2006.

**Courses Taught in Current Position:**

Baroque and Rococo

Nineteenth Century

Art History Survey I (Since 2013)

Women Artists (Until 2012)

Modern Art (since 2008)

Renaissance Art

History of Architecture (until 2007)

Art Appreciation (until 2007)

Research Methods for (Studio) Graduate Students

**Courses Taught Previously:**

Art History Survey I: Prehistory to Medieval

Art History Survey II: Renaissance to Modern

Eighteenth-Century Art

American Art

Impressionism

Twentieth Century Art

History of Photography

**Previous Employment:**

Assistant Professor of Art History, New England College, Henniker, New Hampshire, 1997-2000.

Instructor, North Carolina State University, Raleigh, Spring 1996: Renaissance to Modern Art Survey.

Instructor, North Carolina State University, Raleigh, Spring 1995: American Art Survey.

Instructor, North Carolina Central University, Durham, Fall 1994: Ancient Art Survey.

Teaching Assistant, University of North Carolina at Chapel Hill, 1992-93: Ancient to Medieval Art Survey and Spring 1994: Modern Art Survey.

**Awards and Scholarships:**

University Research Grant, Indiana State University, 2006.

Robert O. Gilmore Fund for Excellence in Teaching Grant, New England College, Spring, 1999.

Travel Grant, Robert L. Jackson Fund, Spring, 1996.

Travel Grant, University of North Carolina Art Department, Spring, 1995.

Travel Grant, University of North Carolina Graduate School, Spring, 1995.

University of North Carolina at Chapel Hill Off-Campus Dissertation Fellowship, Fall semester 1995, for dissertation research in France.

Louise Fitz-Randolph Award for Art History, Mount Holyoke College, Spring 1989.

**Publications:**

“The Coiffure of Jean-Baptiste Greuze” in special issue, “Hair,” *Eighteenth-Century Studies* 38:1 (Fall, 2004).

Alden Cavanaugh, ed., *Performing the “Everyday”: The Culture of Genre in the Eighteenth Century*. A collection of nine interdisciplinary essays, with introduction and self-contributed essay, published by University of Delaware Press/Associated University Presses, 2007.

Review of Mark Ledbury, *Sedaine, Greuze and the boundaries of genre* (Oxford: Voltaire Foundation, 2000), *CAA Online Reviews*, August 2001.

Review of Elise Goodman, ed. *Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives* (University of Delaware Press, 2001), *CAA Online Reviews*, September 2002.

*The Cultural Aesthetics of Eighteenth-Century Porcelain*, with Co-Editor Michael E. Yonan, University of Missouri. An anthology of eleven essays with self-authored essay. August 2010.

**In progress:**

Articles for Indiana State University Permanent Collection Catalog

Article on French images of domestic servants in the eighteenth century

Conference Paper on French inkstands in the eighteenth century for MAHS (under review)

**Invited Lectures:**

"Gender and Intimate Space in Eighteenth-Century French Painting," Colloquium: New Perspectives on Gender in Baroque and Rococo Art held at the Herron School of Art, IUPUI, Indianapolis, September 17, 2002.

"The Topography of Identity: 'Problem Skin' in Greuze's Portrait of Wille," Sheldon Swope Art Museum, Terre Haute, Indiana, April 7, 2004.

**Conference Papers:**

"Coffee, Tea, and Chocolate: All in the Family?" American Society for Eighteenth-Century Studies, Montréal, March 2006.

"Critical Interview: Greuze's Visit to the Priest," for Midwest American Society for Eighteenth-Century Studies, St. Louis, October 2004.

"The Coiffure of Jean-Baptiste Greuze," For combined International Society for Eighteenth-Century Studies/American Society for Eighteenth-Century Studies Annual Meeting, Los Angeles, August 3-10, 2003.

"Spaces of Intimacy," Northeast American Society for Eighteenth-Century Studies Annual Meeting, New York City, October 17-19, 2002.

"Greuzian Spaces," Kentucky Foreign Language Conference, Lexington, KY April 2002.

"Past Revenge: Menageot's Queen Thomyris," Southeast American Society for Eighteenth-Century Studies Annual Meeting, Chapel Hill, North Carolina, February 2002.

"Greuze: *philosophe sans le savoir*?" Midwest Art History Society, Minneapolis, April 2001.

"Beyond Imagining: History Paintings and Genre Transgression" American Society for Eighteenth-Century Studies, New Orleans, LA, April 2001.

"Displeasure With the Texts, or, How Art Historians Use (and Mostly Abuse) Survey Texts," SECAC, Louisville, KY, October 2000.

"The French Academy Imagines Rome," American Society for Eighteenth-Century Studies Annual Meeting, at the Philadelphia Museum of Art, Philadelphia, PA, April 2000.

"Their Talents Will Be Their Dowries: Artist Jean-Jaques Bachelier's *Mémoire sur l'Éducation des filles* in 1789," Northeast American Society for Eighteenth-Century Studies, Durham, NH, December 1999.

"Art History in a Utopic Curriculum," American Society for Eighteenth-Century Studies Annual Meeting, Notre Dame, IN, April 1998.

"Self-Sacrificing Daughters: Iphigenia and Virginia in Eighteenth-Century French History Painting," Kentucky Foreign Language Conference, Lexington, KY, April 1997.

"Driven to Evil? Tullia's Chariot and Patricide in Painting and in Criticism," American Society for Eighteenth-Century Studies, Austin, TX, March 1996.

"Re-Picturing Ancient Values: The Roman Daughter and History Painting in Eighteenth-Century France," Kentucky Foreign Language Conference, Lexington, KY, April 1995.

"Roman Charity and the Origin of History Painting," American Society for Eighteenth-Century Studies Annual Meeting, Tucson, Arizona, April 1995.

### **Panels Chaired:**

"The Universe or Porcelain," American Society for Eighteenth-Century Studies Annual Conference, Richmond, VA, March 2009.

"Race and Representation in Popular Culture" Co-Chaired with Susan Libby, Rollins College, American Society for Eighteenth-Century Studies, Atlanta, March 2007.

"Epic in a Novel Age: Painting, Writing, Singing and Dancing the Heroic Tale" American Society for Eighteenth-Century Studies Annual Meeting, Montréal, March 2006.

"Bodies in Evidence: Transatlantic Performance and Self-Fashioning," for American Society for Eighteenth-Century Studies annual meeting, Las Vegas, March 31-April 3, 2005

"Eighteenth-Century Art," Midwest Art History Society Annual Meeting, Milwaukee, April 2002.

"Spaces of Enlightenment, Spaces of Modernity," Northeast American Society for Eighteenth-Century Studies Annual Meeting, New York, New York, October 17-19, 2002.

Co-Chair, "Gendered Genres and Social Spaces," Southeastern American Society for Eighteenth-Century Studies, Tallahassee, FL, February 1996.

Co-Chair, (with Michael E. Yonan, Saint Louis University), "The Cultural Aesthetics of Porcelain," College Art Association, Boston, MA February, 2006

### **Textbook Reviews:**

Gina Strumwasser, *Women In Art (2004)*

Robert Neuman, *Masters of Baroque and Rococo Art (2004)*

**Service:**

New England College:

Academic Standards Committee, 1998-1999

Chair, Academic Standards Committee 1999-2000

Chair, College Honors Program 1999-2000

Service: Indiana State University

Academic Year 200-2001:

Chairperson Search Committee Member

Assessment Committee

Recruitment and Scholarship Committee (Chair, Spring 2001)

Academic Year 2001-2002:

College of Arts and Sciences Academic Affairs Committee

Department of Art Committees:

Recruitment and Scholarship Committee

Art Education Search Committee

Academic Year 2002-2003:

Department of Art Committees:

Art Education Search Committee

Curriculum Committee

University Gallery Committee

Academic Year 2003-2004:

Department of Art Committees:

Art Education Search Committee

Library Liaison

University Gallery Advisory Board

University Gallery Committee

Curriculum Committee

College and University Committees:

Theodore Dreiser Award Committee

Arts Endowment Committee

Graduate Program Council Committee

Academic Year 2004-2005:

Department of Art Committees:

Library Liaison

University Gallery Advisory Board

University Gallery Committee

College and University Committees:

University Arts Endowment Committee

University Graduate Program Council Committee

Subcommittee: Graduate Program Council Committee on *Curriculum Approved Procedures Manual*

Academic Year 2005-2006

Department of Art Committees:  
Curriculum Committee  
Graduate Committee  
Library Representative  
University Gallery Advisory Board  
University Gallery Committee

Academic Year 2006-2007:  
Chair, Gallery Director Search Committee  
Personnel Committee  
College of Arts and Sciences Faculty Council  
University Gallery Committee

(Note that Interim Chairperson/Chairperson does not serve on departmental committees)

Academic Year 2007-2008:  
Music Department Chairperson Search Committee, member  
CIRT Advisory Board member

Academic Year 2008-2009  
Reader, Studies in Eighteenth-Century Culture  
Tenure Case evaluator, University of North Texas Department of Art and Art History

Fall 2011:  
NASAD Ad Hoc Committee

Spring 2012:  
Assessment Committee  
Budget Committee  
University Gallery Committee

Academic Year 2012-2013:  
Assessment Committee  
Budget Committee  
Personnel Committee  
Gallery Committee  
CORE Ad hoc Committee  
Chair, Search Committee for Chairperson of the Department of Art

CAS Faculty Council  
CAS Grievance Pool

Academic Year 2013-2014:  
Assessment Committee  
Budget Committee  
Graduate Committee  
Personnel Committee  
Gallery Committee

CORE Ad hoc Committee

CAS Faculty Council

Member, Dean's Task Force for Promotion and Tenure Guidelines

CAS Grievance Pool

**Professional Societies:**

Member, American Society for Eighteenth-Century Studies

Member, College Art Association

**Foreign Language Proficiency:**

Attestation: Advanced Level, Ecole des Langues Françaises Pour Etrangers, Paris

**Professional References:**

Mary D. Sheriff, Ph.D., Professor of Art History and Art Department Chair,  
University of North Carolina at Chapel Hill. (919) 962-2015 (w),

email: [msheriff@earthlink.net](mailto:msheriff@earthlink.net)

(On leave Spring 2007 semester; available by email)

Craig McDaniel, Associate Dean and Professor of Fine Art,

Herron School of Art and Design, (317)-278-9407 (w),

email: [crmcdani@iupui.edu](mailto:crmcdani@iupui.edu)

Sylva Boyadjian-Haddad, Associate Professor of Literature, Chair of Art, Literature and  
Theatre Collegium, New England College, (603)-428-2353 (w), Email: [sbhaddad@nec.edu](mailto:sbhaddad@nec.edu)

Farid A. Haddad, Professor of Art, New England College. (603)-428-2283 (w), Email:

[fhaddad@nec.edu](mailto:fhaddad@nec.edu)

## SHARON W CORDRAY

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### Profile

*Able to coordinate several tasks simultaneously.  
Organized, goal oriented. Able to prioritize and operate proactively.  
Works efficiently under pressure.  
Commended for reliability and trustworthiness.  
Confident, articulate, and professional speaking abilities (and experience).  
Excellent common sense, judgment, and decision-making abilities.*

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### Experience

#### Ivy Tech Community College

*Adjunct Faculty.* Instructor of Record for Art Appreciation ARTH 110 both on campus and online, January 2009 to present

*Adjunct Faculty.* Instructor of Record for Survey of Art and Culture I and II, ARTH 101 and 102 both on campus and online January 2009 to present

*Online Course Mentor.* Faculty member hired by the Center for Instructional Technology to provide leadership, guidance, and ongoing maintenance to a fully developed Statewide Online Course of Record, October 2011 to August 2013

Blackboard 8 Online Certification Ivy Tech, March 2009

Blackboard 9 Online Certification Ivy Tech, August 2011

Quality Matters Rubric Certification Ivy Tech, October 2011

Online Course Mentor Certification Ivy Tech, August 2012

Blackboard Collaborate (Live Video Stream Lecturer) Certification Ivy Tech, December 2013

#### Indiana State University

*Part-time Instructor,* Graphic Design, Layout, Advanced Layout, Marketing, Illustration, Typography, Fall 2013 to present

*Part-time Lecturer,* Instructor of Record for Survey of Art and Culture I and II, Art Appreciation, Fall 2012 to Spring 2013

*Graduate Teaching Assistant.* Instructor of Record for Art Appreciation, through the Department of Art. Spring 2006 to Fall 2008

#### Evaluations available upon request

#### Swope Art Museum

*Summer Youth Art Program Director.* Recruit, hire and supervise staff and instructors. Supervise day to day operations of program. Interact with students, parents and patrons.

#### Indiana State University

*Computer Lab Assistant.* Maintain software and day to day operations of Undergraduate Computer Lab, Graphic Design, Department of Art.

#### Saint Aloysius School

*Elementary Level Teacher.* Junior High School Teacher. Specialized in Reading and Literature.

*Church of the Little Flower*

*Elementary Level Teacher.* Teacher for 6th grade class. Specialized in Social Studies and Science.

**Education**

**Indiana State University**

*Master of Fine Arts, Graphic Design with additional emphasis in Photography.* December 2008. GPA: **3.97** (Out of 4.0)

**Indiana State University**

*Bachelor of Fine Arts, Double Major Graphic Design and Photography.*

GPA: **3.98** (Out of 4.0).

**Illinois State University**

*Bachelor of Science in Education, Elementary Education.*

GPA: **3.0** (Out of 4.0).

**Illinois State University**

**Honors and Special Activities**

- ISU Permanent Collection Purchase Award.
- President's Choice Award, 2006.
- Selected participant, ISU Juried Student Exhibit, 2003, 2005, 2006 and 2007.
- Selected participant Back to School Student Show 2004 and 2006.
- Master of Fine Arts, Pass with Distinction, December 2008
- Indiana State University College of Arts and Sciences, Selection Committee, Educational Excellence Award, 2007.

- ISU Permanent Collection Purchase Award.
- President's Choice Award, 2006.
- Selected participant, ISU Juried Student Exhibit, 2003, 2005, 2006 and 2007.
- Selected participant Back to School Student Show 2004 and 2006.
- Master of Fine Arts, Pass with Distinction, December 2008
- Indiana State University College of Arts and Sciences, Selection Committee, Educational Excellence Award, 2007.

**Community Activities**

Chair, Board of Trustees, First Baptist Church

Board of Deacons, First Baptist Church

Swope Art Museum, Board of Overseers, Committee Appointments include Programming, Collections and Marketing

Union Hospital Service League, Lifetime Member

**References**

Leslie Stultz, Ph.D.  
Dean, School of Liberal Arts and Sciences/Education  
Ivy Tech Community College  
Terre Haute, IN 47802  
lstultz@ivytech.edu 812-298-2227

Adam Vorderstrasse  
Instructional Designer  
Ivy Tech Community College of Indiana  
50 W. Fall Creek Pkwy North Dr.  
Indianapolis, IN 46208  
avorderstrasse@ivytech.edu 317-921-4565

KIRA KALONDY

www.kirakalondy.com • E-Mail: kira.enriquez@indstate.edu

## Education

Stephen F. Austin State University (SFASU), Nacogdoches, TX  
Museum Studies Certificate  
May 2012

Stephen F. Austin State University (SFASU), Nacogdoches, TX  
Master of Fine Arts in Ceramics  
May 2009

Universidad Autónoma de Chihuahua, Facultad de Artes,  
Chihuahua Chihuahua, México Bachelor of Fine Arts in Sculpture.  
*Magna Cum Laude.*  
June 2006

## Employment

2012 – present Indiana State University, Terre Haute, Assistant  
Professor of Art

2011-2012 Stephen F. Austin State University (SFASU) Art  
Galleries. Coordinate The Cole Art Center @ The Old Opera House  
and Griffith Gallery, Event Coordinator

2009 – 2010 Stephen F. Austin State University (SFASU),  
Nacogdoches, TX. Full Time Post Graduate Teaching Fellow

2006 – 2011 Stephen F. Austin State University (SFASU),  
Nacogdoches, TX. Graduate Teaching Assistant

## Solo Exhibitions

2012 *Fusion*, Lone Star College. March 5 through March 30.  
Lone Star College - Montgomery, Conroe, TX.

2010 *New Ceramics*, Mary Hardin Baylor University. October 4  
through November 5. Arla Ray Tyson Art Gallery UMHB, Belton, TX.

2009 *Symbiosis, MFA Exhibition*, Griffith Gallery, SFASU,  
Nacogdoches, TX.

2008 *Non- Existent Boundaries*, Installation, Art Building  
Sculpture Gallery, Nacogdoches, TX.

2008 *En Crecimiento*, Installation, Experimental Garden,  
Nacogdoches, TX.

2008 *Dualidad, MA Exhibition*, Art Building Front Gallery, SFASU,  
Nacogdoches, TX.

KIRA KALONDY

www.kirakalondy.com • E-Mail: kira.enriquez@indstate.edu

## Recognitions and Honors

2010 **5<sup>th</sup> Annual Intercollegiate metals Exhibition. Fourth Place** in the sculpture category for the Arizona State University

Intercollegiate Metals Exhibition. Step Gallery ASU. Tempe, AZ.

2010 **Texas National 2010 Honorable Mention.** The Cole Art Center @ The Old Opera House, Nacogdoches, TX.

*Juror:* Judy Pfaff.

2009 **Post Graduate Teaching Fellowship** at Stephen F. Austin State University. Nacogdoches, TX.

2009 **Marilyn M. Odom** Outstanding Graduate Student Award.

2008 **Anderson Ranch Art Center** Scholarship, Elizabeth Akamatsu sculpture workshop. Aspen, CO.

2008 **Art Alliance Spring Show, 1<sup>st</sup> Place** Graduate Student, SFASU Art Building Galleries. Nacogdoches, TX.

*Juror:* Roger Shimomura.

2008 **Piero Fenci** ceramic scholarship winner.

2008 **Jack McKinney** Memorial Art Scholarship award.

2006 **SFASU School of Art Scholarship.**

2004 **SFASU Deans List.**

## National and International Exhibitions

2012 **Craft Texas 2012** selected for inclusion in the Craft Texas biennial juried exhibition. Over 500 works submitted; the jurors selected 49 works. September 29 – December 30. Houston Center for Contemporary Craft. Houston, TX.

*Jurors:* Jean W. McLaughlin, Rachele Thiewes, and Jade Walker.

2012 **Texas National 2012**, Selected to participate in the Annual National Juried Exhibition, The Cole Art Center @ The Old Opera House, Nacogdoches, TX. 109 artists were selected from 35 states and the District of Columbia.

*Juror:* Dave Hickey.

2010 **5<sup>th</sup> Annual Intercollegiate metals Exhibition. Fourth Place** in the sculpture category for the Arizona State University

Intercollegiate Metals Exhibition. Step Gallery ASU. Tempe, AZ.

2010 **Texas National 2010**, Annual National Juried Exhibition, The Cole Art Center @ The Old Opera House, Nacogdoches, TX.

*Juror:* Judy Pfaff

2010 **Craft Texas 2010** selected for inclusion in the Craft Texas biennial exhibition September 25, 2010 - January 9, 2011. Houston Center for Contemporary Craft. Houston, TX.

2009 **Texas National 2009**, Annual National Juried Exhibition, The Cole Art Center @ The Old Opera House, Nacogdoches, TX. More than 350 artists from 39 states entered the competition. Works by 91 artists from 27 states were chosen for the exhibition.

*Juror:* Mel Chin.

2008 **Texas National 2008**, Annual National Juried Exhibition, The Cole Art Center @ The Old Opera House, Nacogdoches, TX. More than 1200 individual entries from 400 artists were submitted, 90 art works by 89 artists from 47 states were selected.

*Juror:* Roger Shimomura.

2010 2<sup>a</sup> **Bienal de Arte en Vidrio**, Museo del Vidrio MUVI. (2<sup>nd</sup> *Biennale in Glass Art*), Monterrey, Mexico. 65 artworks by 56 Artists were selected, from 31 states.

*Juror:* Ana Elena Mallet, Lucio Bubacco, and professor Mauricio Guajardo Touché.

2007 **Texas National 2007**, Annual National Juried Exhibition, The Cole Art Center @ The Old Opera House, Nacogdoches, TX. 1230 individual entries from 438 artists were submitted, 113 art works by 111 artists from 35 states and the District of Columbia.

*Juror:* MANUAL. (Suzanne Bloom, and Ed Hill).

2005 **Texas National 2005**, Annual National Juried Exhibition, The Cole Art Center @ The Old Opera House, Nacogdoches, TX. 109 artists were selected from 35 states and the District of Columbia.

*Juror:* James Surls.

## Group Exhibitions

upcoming 2014 **Ceramics and Sculpture Invitational**, Schircliff Gallery of Art and The Center for Art and Design, Vincennes University, Vincennes, IN. February 18 – March 20.

2013 **Faculty Exhibition**, University Art Gallery, Terre Haute, IN.

2013 **69<sup>th</sup> Annual Wabash Valley Juried Exhibition**, selected for inclusion in the 69<sup>th</sup> Annual Wabash Valley Juried Exhibition. June 29 – August 24, 2013. SWOPE Art Museum. Terre Haute, IN.

*Juror:* Kris Ercums, Curator of Global Contemporary and Asian Art at the Spencer Museum of Art.

2013 **Chihuahua Ceramics**, in conjunction with **NCECA Earth 2013**, Canal Street Gallery, Houston, TX. March 19 – April 6.

2012 **Faculty Exhibition**, University Art Gallery, Terre Haute, IN.

2012 **Innovation Creation**, Ceramics Invitational. University of Central Missouri, Gallery of Art and Design. Warrensburg, MO. August 23 – September 28.

2012 **6<sup>th</sup> annual CAMEO Emerging Artist Show**, An Invitational presented by CAMEO and 18 Hands Gallery. Houston, TX. July 17 – July 31.

2011 **Two person show**, Kira Kalondy & Joseph Alford. LAAL Center TX, May 15 – June 18.

2011 **Edge of Life: Forest Pathology Art**, Eagle Exhibit Hall in the Environmental Education, Science and Technology (EESAT) building at the University of North Texas in Denton, TX. April 20 - June 10th.

KIRA KALONDY

www.kirakalondy.com • E-Mail: kira.enriquez@indstate.edu

2011 **Datchuk/ Kalondy/ McGrath/ Takaba- emerging ceramic artists in Texas**, College of the Mainland, Texas City, TX. February 28 - March 31.

2011 **Sculpting Space**, Goldesberry Gallery, Houston, TX. February 19 - March 19.

2011 **Edge of Life: Forest Pathology Art**, Ledbetter Gallery at The Cole Art Center @ The Old Opera House, Nacogdoches, TX. January 21 - March 26.

2009 **Faculty Show**, The Cole Art Center @ The Old Opera House, Nacogdoches, TX.

2009 **Graduate Students Exhibition**, Griffith Gallery, SFASU, Nacogdoches, TX.

2008 **Graduate Students Exhibition**, Griffith Gallery, SFASU, Nacogdoches, TX.

2008 **C.A.M.E.O. Emerging Artists Show**, Houston, TX.

2007 **WOW**. Silent Auction Show, (28 Artists) Taylor-Watts studios. Nacogdoches, TX.

2006 **Ceramic Exchange Exhibition**. University of Dallas at Irving.

2005 **Just in Case** Juried Show. Art Building Galleries, SFASU, Nacogdoches, TX.

*Juror:* Jennifer Sholtis (Designer, Tiffany Studios, NY).

2005 **Metals Student Show**. Art Building Galleries, SFASU, Nacogdoches, TX.

2005 **Drawings Student Show**. Art Building Galleries, SFASU, Nacogdoches, TX.

2005 **Metals Student Show**. Art Building Galleries, SFASU, Nacogdoches, TX.

2005 **Ceramics Student Show**. Art Building Galleries, SFASU, Nacogdoches, TX.

2005 **Printmaking Student Show**. Art Building Galleries, SFASU, Nacogdoches, TX.

2004 **Perspectivas del Cuerpo**, Drawing exhibition  
Galeria del Café, Universidad Autónoma de Chihuahua, UACH.  
Chihuahua, Mexico.

2003 **Cliche Verre and Watercolor Transfer**.  
Galeria del Café, Universidad Autónoma de Chihuahua, UACH.  
Chihuahua, Mexico.

2002 **Transfer** Galeria del Café, Universidad Autónoma de Chihuahua, UACH. Chihuahua, Mexico.

## Lectures and Juried Shows

2013 **Kira Kalondy Escultura Ceramica**, visiting artist lecture and demonstrations. Facultad de Artes, Universidad Autonoma de Chihuahua. México. November 11-16.

2013 Curated the **Annual Student Art show at the The Shircliff** Gallery of Art at Vincennes University. Vincennes, IN. April 12.

2011 **Symbiosis a demonstration of recent work**, visiting artist, demonstration and Lecture, College of the Mainland, Fine Arts Department. March 2 & 3, fine arts building, room 135. College of the Mainland, Texas City, TX.

## Attended Workshops

2008 **Anderson Ranch Art Center**, From Plane to Exquisite Form, sculpture workshop. Elizabeth Akamatsu (Independent Artist). Aspen, CO.  
2004 **Drawing workshop** by Aureliano Sánchez, Universidad Autónoma de México, UNAM, México City.  
2004 **Medio lleno Medio vacío**, by Tony Evanko (Independent Artist), Albuquerque New Mexico.  
2004 **Ceramic workshop**, by Piero Fenci, Professor of Ceramics, SFASU, Nacogdoches, TX.  
2003 **Cliche Verre**, Printmaking workshop by Raúl Sánchez Trillo. Facultad de Artes, Universidad Autónoma de Chihuahua, Chihuahua, México.  
2003 **Watercolor Transfer**, Printmaking workshop by Carlos Ruiz. Facultad de Artes, Universidad Autónoma de Chihuahua, Chihuahua, México.  
2002 **Transfer**, Printmaking workshop by Carlos Ruiz and Raúl Sánchez Trillo, Facultad de Artes, Universidad Autónoma de Chihuahua, Chihuahua, México.  
2001 **Roll Up**, Printmaking workshop by Carolina Viñamata, Universidad Autónoma de México (UNAM). México City.

## Publications

**Calendars for “2013 Potters Council Calendars”** Publication for sculpture category. Ceramics Arts Daily, an online community serving active potters and ceramic artists worldwide.  
**Swirl Literary Arts Journal**, 2011-2012 Lone Star College. Lone Star College - Montgomery, Conroe, TX.  
**Edge of Life: Forest Pathology Art**, SFASU press, Nacogdoches, TX.  
**Catalogues for 5<sup>th</sup> Annual Intercollegiate metals Exhibition**. ASU. Tempe, AZ.  
**Catalogues for Texas National**, 2005, 2007, 2008, 2009, The Cole Art Center @ The Old Opera House, Nacogdoches, TX.  
**Catalogues for Texas Craft**, 2012, 2010. Houston Center for Contemporary Craft, Houston, TX.

## Collections

**The Daum Museum of Contemporary Art**, Sedalia, MO.  
**Casa Redonda** Museum of Contemporary Art, Chihuahua, Chih. México.

# William V. Ganis, PhD

## Curriculum Vitae

Indiana State University, Department of Art and Design, FA108, Terre Haute, IN 47809  
917 207 9172  
william.ganis@indstate.edu

### Education

Stony Brook University — Stony Brook, NY, 1995 – 2001  
Completed PhD program in Art History and Criticism, specializations in photography, modernism and contemporary art.  
Dissertation — *Iconophiliac: Andy Warhol's Photographic Serialities*  
PhD granted May 2001  
MA granted Aug. 1998

Deutsches Haus, New York University — New York, NY, 1997  
Completed German reading and translation courses

City University of New York — New York, NY, 1995  
Part-time graduate work in Art History

University of Pittsburgh — Pittsburgh, PA, 1988 – 1993  
BA with three completed majors: Art History, Business and Studio Arts  
*Summa Cum Laude*  
Departmental Honors, Art History

Dale Carnegie Training — Reading, PA, 1986-87  
Graduated from Effective Communications and Human Relations Course

### Grants and Fellowships

New York Institute of Technology  
Center for Teaching and Learning with Technology Grants  
2006 - Fine Arts Department Electronic Archive of Student Work project  
2004 - Visual resources database project

Institutional Support of Research Grant  
2004 - Completion of *Andy Warhol's Serial Photographs* Book and CAA 2004 paper

School of Arts, Sciences and Communications Travel Grants  
2004 - For CAA Conference in Seattle, WA  
2006 - For CAA Conference in Boston, MA

Stony Brook University  
Maurice M. Goldberger and Miriam H. Goldberger Fine Arts Fellow 1996 – 1997

Art Department Full Tuition Fellowship 1995 – 2001

Art Department Teaching Assistantship 1995 – 1999

Graduate Student Organization Symposia Travel Grants 1998 – 2000  
Art Department Travel Grant 1999

University of Pittsburgh  
Alumni Merit Award 1992

Student Art Exhibition Awards 1990 – 1993

Junior Achievement  
Scholarship for Dale Carnegie Training 1986

## Teaching

Indiana State University — Terre Haute, IN, Aug. 2013 – present

Chairperson, Department of Art and Design

Professor of Art

Duties include overseeing budget, curriculum, staffing and operations for 14-person department with more than 250 students. Authoring and supervising completion of NASAD accreditation documents and process.

Wells College — Aurora, NY, Aug. 2006 – Aug. 2013

Associate Professor (full-time, tenure awarded Feb. 2010) Visual Arts Department.

Duties include curriculum development, recruiting for department, mentoring and advising students, creating syllabi, delivering all lectures, developing and evaluating all assignments, tests and papers for the following courses:

Professional Practices in the Visual Arts	F12
Video Games as Culture	S12
Gallery and Museum Practicum	S10, S09
A Survey of Non-Western Art	S13, S11, F08
Contemporary Art	F11, F09, S08
Museum Road Trip!	F07
Art and Commerce	S10, S07
A Survey of Modern Art	F12, F10, F08, F06
Senior Thesis	S13, S12, S11, S10, S09, S08, S07
Senior Seminar in Art History (Methodologies)	F11, F10, F09, F07, F06
Renaissance to Contemporary Survey	S13, S12, S11, S09, S08, S07
Prehistoric to Renaissance Survey	F12, F11, F09, F08, F07, F06

Other activities have included curatorial work with the College's art collection, service with the faculty club lecture series, director of the college's String Room Gallery and the following committee service:

Chair, Arts Division	Aug 2011 – May 2013
Curriculum Committee	Aug 2011 – May 2013
Chair, Visual Arts Department	Aug 2008 – Aug 2011
Evaluation Subcommittee (faculty reappointments and tenure)	S13, F12, F11, F10
Strategic Planning Committee	Nov 2009 – May 2010
Assessment Committee	Jan 2007 – May 2013
Business Center Advisor	May 2010 – May 2012
Admissions and Financial Aid Committee	Sep 2007 – May 2010
Assistant Professor of Business & Marketing Search	Dec 2011 – May 2012
Assistant Professor of Studio Arts Search	Dec 2011 – May 2012
Business Center Director Search	Feb 2010 – Jun 2010
Assistant Professor of Art History Search	Nov 2008 – Apr 2009
Library Coordinator of Public Services Search	Jun 2009 – Jul 2009
Assistant VP for Library & Information Science Search	Apr 2008 – Jul 2008

University of British Columbia, Okanagan — Kelowna, BC, May 2013  
External Evaluator for dissertation, *Not So Fragile: An Ethnography of Women Glass Blowers in Western Canada* by Catherine Siermacheski.

Ottawa University — Ottawa, ON, May 2011  
Invited external reviewer for spring MFA critiques for twelve students, Department of Visual Arts.

Educational Testing Service — Ewing, NJ, Jun. 2006, Jun. 2007.  
Art History Subject Reader  
Evaluated and scored essay answers for the 2006 and 2007 College Board Advanced Placement Program Art History Exams. Also critiqued test questions and rubrics. Grading group specialist in contemporary art.

New York Institute of Technology — New York, NY, and Old Westbury, NY, Sep. 2003 – Aug. 2006  
Assistant Professor (full-time, tenure track)  
Teaching and researching in Fine Arts Department.  
Duties included curriculum development, creating syllabi, delivering all lectures, and developing and evaluating all assignments, tests and papers for courses. Contributed to the development of a new MFA program.

Jazz Music, Literature and Arts	S06
Introduction to the Arts	F05
Drawing I	F04
Art History I (Prehistory to Renaissance)	F05, F04 , F03 (2 sections each year)
Art History II (Renaissance to 20th C.)	S06, S05 , S04 (2 sections each year)
Art History III (20th Century Art)	S06, F05 (2 sections) S05 (2 sections), S04, F04 (2 sections), F03

Fine Arts Web Site Project and Content Manager  
Worked with team of faculty, staff and students to build and design the Fine Arts department website. Primary responsibilities were managing approval processes, editing, information architecture, collecting data from many sources, quality control, and updates.  
See: <http://iris.nyit.edu/finearts/>

“New York: City in Motion” Conference, Principal Committee Member  
Worked with group of three other principals and several contributors to organize a daylong multidisciplinary conference in Mar. 2006. Duties included maintenance of the registration list, design and production of the conference program, directory, wayfinding, nametags and web site.

Ellis College — New York, NY, Dec. 2003 – Apr. 2004  
Senior Consultant  
Developed an on-line version of the Art History I survey course. Worked with a project team of web and video designers and educational consultants from UNext. Adapted course content from past classes and developed new content and evaluative tools for the on-line environment.

New York University — New York, NY, Sep. 1999 – May 2002  
Adjunct Professor  
Duties included creating syllabi, delivering all lectures, and developing and evaluating all tests and papers for courses.

Department of Art and Art Professions:	
Modernism and Contemporary Culture	Spring 2002 Spring 2000
History of Art Since 1945	Autumn 2001
Introduction to Critical Theory (2 sections)	Autumn 2000 Autumn 1999

School of Continuing and Professional Studies:  
Art of the Western World I

Autumn 1999

Stony Brook University — Stony Brook, NY, Sep. 1995 – May 1999

Adjunct Professor

Duties included creating syllabi, delivering all lectures, and developing and evaluating all tests and papers for two courses.

American Art Since 1947  
Art in Western Culture: 1400 to Present

Autumn 1998  
Spring 1998

Teaching Assistant

Responsible for teaching art history survey recitation sections, grading tests and papers, and consulting with students on academic performance. Assisted in six courses:

A History of Photography  
Art in Western Culture: 1400 to Present  
American Art Since 1947  
20th Century Art  
Art in Western Culture: 1400 to Present  
Art in Western Culture: Prehistory to 1400

Spring 1999 Nicholas Mirzoeff  
Autumn 1997 Michele Bogart  
Spring 1997 Donald Kuspit  
Autumn 1996 Ann Gibson  
Spring 1996 Michele Bogart  
Autumn 1995 Zainab Bahrani

## Curatorial

George Segal Gallery, Montclair State University — Montclair, NJ, Feb. 2008 – Dec. 2009

Guest curated exhibition “Andy Warhol Photography: Through a Glass Starkly” exhibited Sep. – Dec. 2009. This exhibition features 153 of Warhol’s photographic works from the Andy Warhol Photographic Legacy Project.

Wells College String Room Gallery — Aurora, NY, Aug. 2008 – Present

Gallery Director

Curate and coordinate art exhibitions that serve and enrich the educational community. Duties include selection and scheduling of shows, promotion, installation and coordination of all aspects of a gallery including design, and distribution of promotional media, and management of work-study students. Design and management of gallery website: [www.wells.edu/stringroomgallery](http://www.wells.edu/stringroomgallery)

Exhibitions organized:

Monica Tap	Oct.	2012
“Road Work”		
Jennifer Macklem	Sep.	2011
“Peaceable Kingdom”		
Michael Morrill	Mar.	2011
“Pattern and Prayers”		
J. Michael Lowe	Oct.	2010
“Direct Metal Sculpture”		
Eric Serritella	Sep.	2010
“Trompe l’oeil Ceramics: Walking with Softer Steps”		
Neil Berger	Apr.	2010
“monotypes and paintings”		
Brett Scheifflee + Lana Purnell	Oct.	2009
“Affinity”		
Rhonda Weppler + Trevor Mahovsky	Sep.	2009
“Sun in an Empty Room + Music of Chance”		
Joni Sternbach	Mar.	2009
“SurfLand”		
Mark Iwinski	Oct.	2008
“Terrains of Absence”		
Mary Ann Strandell	Sep.	2008
“The Floating Bridge: A 3D Print Installation”		

PR, web, installation and other support of exhibitions curated by others:

"Out of Rubble"	Mar.	2013
"Gender and Exposure in Contemporary Iranian Photography"	Sep.	2012
Ron Broida	Oct.	2011
"Seven (7) Metamorphoses"		
Annual Exhibition of Student Work	Feb.	2011
Southern Cayuga Central Schools	Jan.	2011
Senior Thesis Exhibition	May	2010
Joe DeForest, Jeanne Goddard, Siouxsie Grady, Bobbie Kolpakas	Feb.	2009
"Personal Mythology"		
Annual Exhibition of Student Work	Feb.	2010
The Working Relationship	Jul.	2009
"Stations"		
Senior Thesis Exhibition	May	2009
"Shelter: Unique Visions of a Universal Subject Through Artist's Books"	Apr.	2009
Siouxsie Grady and Jeanne Goddard	Feb.	2009
"Lost and Found"		
Annual Exhibition of Student Work	Feb.	2009
Southern Cayuga Central Schools	Jan.	2009
"A Room with a Lake View"		
Richard Zakin and Julieve Jubin	Nov.	2008
"Repetitive Structures"		

UrbanGlass — Brooklyn, NY, Dec. 2012

Juror (along with Beverly Semmes and Amy Schwartz) for UrbanGlass Windgate Artist Fellowship.

Petrune Gallery — Ithaca, NY, Aug. – Oct. 2009

Juror (along with Andrea Inselmann) for "Movement" art exhibition to benefit the Ithaca SufferJets roller derby team and Foodnet Meals on Wheels.

Wells College *Liber Hymnarius* — Aurora, NY, Feb. 2007 – May 2008

Creation of complete digital facsimile of a manuscript book in the Wells College Art Collection.

Managed two students on this project along with a senior thesis written in conjunction with this manuscript digitization project. The first digitizing and posting phase is complete; future phases will include translations and commentary.

Art History PowerPoint Resource — New York, NY, Sep. 2003 - Present

Creation and organization of PowerPoint slides used in the service of teaching art history and fine arts principles. This project was initiated through an NYIT Center for Teaching and Learning with Technology Grant. The continuously growing collection and database contains slides and metadata for more than 1800 objects and monuments as well as more than sixty complete PowerPoint shows on many art historical topics. <http://athena.wells.edu:6080/special/user-wganis/>

Blacksburg Summer Arts Festival, Virginia Polytechnic Institute — Blacksburg, VA, May - Jun. 2003

Guest Curator

Guest curated group exhibition in Armory Art Gallery "Worlds Apart: Jason Paradis, Greg Bryson, Todd McCollister." Worked with artists to select pieces for exhibition, wrote essay and gallery text, aided installation.

Amilee Wallace Gallery, SUNY College of Old Westbury — Old Westbury, NY, Oct. - Dec. 2000

Guest Curator

Co-curated exhibition, "Architectural Photography: from Space to Place," with Gallery Director, Lynn Somers. Curating duties included selection of 34 photographic prints, securing and framing certain prints, writing gallery text, and creating and printing announcement.

Skidmore, Owings & Merrill LLP — New York, NY, July 1999 – Jan 2000

Curator of Visual Resources

Implemented new collection system, accession numbers, and database for numerous types of photographic and electronic media. Coordinated the submission of architectural projects for the AIA, *Interiors Magazine*, and *Architecture Magazine* awards.

The Solomon R. Guggenheim Museum — New York, NY, Jan. 1996 – May 1996

Curatorial Intern

Wrote and researched articles and catalog text, compiled information on Warhol's film and video, and consulted in preliminary exhibition planning for Germano Celant's "Andy Warhol: A Factory" exhibition of 1999.

Stony Brook University — Stony Brook, NY, Jan. 1996 – Aug. 1997

Consultant

Wrote Filemaker Pro database for Art History Department's slide collection.

The Andy Warhol Foundation for the Visual Arts, Inc. — New York, NY, Mar. 1994 - Feb. 1999

Independent Scholar

Cataloged and inventoried over 3500 contact sheets while conducting research for doctoral dissertation.

Curatorial Assistant, Photography

Organized, dated, and cataloged black and white photographs by Andy Warhol. Also validated authenticity of photographs submitted by others to the Andy Warhol Authentication Board.

Manager of Visual Resources

Duties included cataloging and maintaining all photographic material related to Warhol artworks for the purposes of publication, copyrighting, reproduction, sales and licensing. Other work involved selecting images to be used for reproduction in publications and products licensing, corresponding with licensees, and approving licensed products.

Curatorial Assistant, Film and Video

Cataloged and maintained Warhol's physical film and video collection. Oversaw the completion of the Morrissey/Warhol film, *San Diego Surf*, using vintage footage. Wrote and managed film and video inventory database. Licensed, scheduled, invoiced, shipped, and received release prints and stills of film and video. Also analyzed visual materials and related documents for content in order to assess legal issues and appraisals.

Program Assistant

Analyzed grant proposals for content, and maintained a database of past and present proposals. Also troubleshooted computers and wrote reports for the grants administrators.

The Andy Warhol Museum — New York, NY, Oct. 1993 – Mar. 1994

Curatorial Assistant

Cataloged, tracked, and accounted for fine arts objects shipments. Researched articles for pertinent information and wrote summaries for use by curators. Retrieved images from photo files for use in essays and publishing.

Archivist Intern

Documented artifacts from Andy Warhol's life to be used in the museum archives and study center. Duties included photographing archival objects from a copy stand, cataloging archival collections and creating reference files.

Frick Fine Arts Galleries — Pittsburgh, PA, Jan. 1989 – Jun. 1989

Exhibit Preparator

Worked in conjunction with the museum studies class to plan, install, and manage the exhibition, "The Book Goes Public." Duties included writing text, environmental design, cataloging items and conducting tours.

## Editing

*Chic Ironic Bitterness: On the Origins, Problems, and Necessity of a Fashionable American Attitude* — May 2004 – Jan. 2006

Read, copy and content edited, and commented on manuscripts for a dissertation, later a related University of Michigan Press book by author R. Jay Magill, published 2007.

Polshak Partnership Architects — New York, NY, May 2002 – Aug. 2003

Marketing Manager, Marketing Department

Editing tasks involved writing copy, layout editing and copy editing proposals, project pages and custom brochures used to market architectural and planning services to educational, cultural and other institutions. Created PowerPoint and slide presentations for interviews, lectures and other presentations. Oversaw and coordinated other business development efforts including research, lead-tracking, and interview preparation.

Skidmore, Owings & Merrill LLP — New York, NY, Dec. 1999 – May 2002

Marketing Manager, Marketing Department

Edited this architectural institution's publication, *The Millennium Book*, for text, content, and images and coordinated final changes. Editing tasks involved writing copy, layout editing and copy editing "project pages" used for custom-made brochures, proposals, public relations and business development. Copy-layout- and art-editing proposals and custom brochures used to market architectural, engineering and planning services to other organizations. Headed research effort for FY 2000 strategic marketing plan including industry and economic trends for domestic and global regions. This research resulted in the FY 2000 report that became a firm-wide strategic marketing model. Wrote AIA Gold Medal Award presentation speech for David M Childs.

*Art Criticism* — Stony Brook, NY, Sep. 1996 – Jan. 1998

Managing Editor

Duties included the distribution, financial management, and marketing of the Stony Brook University semiannual journal of art history, theory and criticism. Duties also included grant proposal writing, development, copyediting and overseeing the publishing process. Turned around journal from \$2,500 deficit to \$4,000 positive cash position by implementing desktop and digital publishing, a reduced print run, an invoicing system and competitive purchasing of services.

Guest-edited Spring 1999 issue with Mel Pekarsky involving essays on artists who have changed styles in mid career. Titled "Critical Moments," this selection includes my essay about and interview with Jules Olitski, my transcriptions of interviews with Suzi Gablik and Larry Poons, and essays written by others regarding Sally Mann, Philip Guston, Malcolm Morley, Robert Irwin, and Romare Bearden.

## Publications

### In-Progress

*Art Papers* — Atlanta, GA

review of "The Constant Wrestler" exhibition at the Indianapolis Museum of Contemporary Art, Indianapolis, IN, Spring 2014.

*Glass: The UrbanGlass Art Quarterly* — Brooklyn, NY

Contributing Editor since May 2007

review of the "Torpor: Glasswork by Jaime Guerrero" exhibition at the Snite Museum of Art, South Bend, IN, Spring 2014.

Indiana State University — Terre Haute, IN

Catalog entries for work in the University's permanent art collection:

Howard Kanovitz, *The People (multiple)*

James Rosenquist, *The Memory Continues but the Clock Disappears*

Andy Warhol, Polaroid and black-and-white photographs

Vladimira Klumpar

essay "Oculus Dexterous" for monograph about glass work by this Czech-American artist.

## Complete

### Book

*Andy Warhol's Serial Photography* — New York, NY

Book published by Cambridge University Press, edited by Donald Kuspit and Beatrice Rehl as part of the "Artists and Their Critics" series, published Jun. 2004.

Reviewed by Mark Rawlinson, in *The Art Book*, Vol. 13, No. 3, Aug. 2006.

### Articles in Edited Books

Iconoclastic Museum Press — Brooklyn, NY

Essay "Cinematic Booking" in *Doug Beube: Breaking the Codex, Bookwork, Collage and Mixed Media*, 2011.

*Frederick R. Weisman Art Foundation Collection* — Los Angeles, CA

Book published by the Frederick R. Weisman Philanthropic Foundation, Los Angeles, Mar. 2008.

Catalog entries on works in the collection:

"Claes Oldenburg: *Pastry Case, Fagend study* and *Typewriter Erasers*" 164-7.

"Larry Rivers: *Beauty and the Beast I*" 206.

"James Rosenquist: *Toaster, Firepole, Time Flowers* and *White Dreams*" 246-9.

"Andy Warhol: *Marilyns* and *Flowers*" 250-3.

Arte Digital Y Videoarte: Transgrediendo los Límites de la Representación — Madrid, Spain

"Escultura digital: un salto virtual hacia lo real" article regarding digital sculpture as an experimental art medium. Published in Castilian by Circulo de Bellas Artes, Mar. 2006.

*Encyclopedia of Twentieth Century Photography* — New York, NY

Four essays: "Ray K. Metzker," "Sandy Skoglund," "Hiroshi Sugimoto," "William Wegman" Published by Routledge Press, Nov. 2005.

### Articles

*Afterimage: The Journal of Media Arts and Cultural Criticism* — Rochester, NY

"String Theories: Annegret Soltau's Transitional, Fetishistic Photocollages" essay regarding the lens-based, familial work of this German photographer. Published Vol 36, No. 4, 2009.

*Art Criticism* — Stony Brook University, Stony Brook, NY

"Critical Moments: Introduction" Vol. 14, No. 1, Spring 1999

"Jules Olitski" Vol. 14, No. 1, Spring 1999

"An Interview with Jules Olitski" Vol. 14, No. 1, Spring 1999

"Abstract Painting in the '90s," coauthored with Mary Lou Cohalen, Vol. 14, No. 2, Autumn 1999

*The Express: Wells College Magazine* — Aurora, NY

"Inn Keeping: A Charley Harper Treasure Resurfaces" article regarding an historic Charley Harper painting of the Aurora Inn. Spring 2012.

*The Gather*, Corning Museum of Glass — Corning, NY

"Meet the Artist: April Surgent" article profiling this Seattle-based glass engraver. Summer 2010.

"Masters of Studio Glass: Jiří Harcuba" article previewing upcoming exhibition of this Czech artist. Summer 2010.

*Glass: The UrbanGlass Art Quarterly* — Brooklyn, NY  
Contributing Editor since May 2007

"The Refractionist" regarding James Turrell's use of glass in his light-and-phenomena installations, Summer 2013.

"Frame of Reference" feature article regarding glass works by the preeminent painter Gerhard Richter. No. 130, Spring 2013.

"Harvest" feature article regarding glass installations and sculptures by Dutch artist Maria Roosen. No. 128, Fall 2012.

"Declassification" feature article regarding Michael Glancy's career and newest work. No. 123, Summer 2011.

"Articulation" feature article about figures by Bay-area sculptor Oben Abricht. No. 120, Fall 2010.

"Shift Dress" article on pâte de verre sculptor Mielle Riggie. No. 119, Summer 2010.

"Surface Tension: What Makes a Vízner a Vízner" feature article regarding this Czech artist and recent exhibitions of his drawings and related glassworks. No. 115, Summer 2009 issue.

"Lessons from the Past" brief article on Corning Museum of Glass and Corning Community College joint efforts to build and utilize an experimental wood-fired kiln. No. 111, Spring 2009 issue.

"A Conversation with Karen LaMonte" feature-length interview with maker of monumental cast-glass body forms. No. 112, Fall 2008 issue.

"Making the Cut" Back-page editorial article about the marginalization of glass artists and the self-imposed insularity of the studio glass community; published in the "Reflection" column. No. 110, Spring 2008.

"On Edge:" article regarding Danny Lane, the American-British glass sculptor and furniture maker. No. 107 Summer 2007.

Brief on "Glass for Living: 2,000 Years of Glass Interiors and Furnishings: The 45th Annual Seminar on Glass at the Corning Museum." No. 105 Winter 2007.

"Gardens and Glass" article for the "Hourglass" column regarding Dale Chihuly's installations at The New York Botanical Garden, Bronx, NY. No. 104 Fall 2006.

*Guerilla Journal* — Montréal, QC

"Spirit/Practice" a text-conversation among Denis Bradette, William Ganis, Jennifer Macklem and Tony Martins. Issue 34, Winter 2013.

*In[ ]Visible Culture* — Rochester, NY

"Andy Warhol's Iconophilia"

Published in Issue 3, Winter 2001. Available at

[http://www.rochester.edu/in\\_visible\\_culture/issue3/ganis.htm](http://www.rochester.edu/in_visible_culture/issue3/ganis.htm)

*Sculpture Magazine* — Washington, DC

"A Forest of Sculpture: The Simon Spierer Collection" article regarding the new installation of modern and contemporary sculpture at the Hessisches Landesmuseum Darmstadt.  
Published in Vol. 24, No. 8, Oct. 2005.

"The Digital Stone Project," article about a unique atelier in New Jersey dedicated to experimental and artistic CNC milling of stone media. Published in Vol. 24, No. 7, Sep. 2005.

"Ars Ex Machina: Digital Sculpture," article regarding Rapid Prototyping Sculpture

Published in Vol. 23, No. 7, Sep. 2004. Electronic version available at:

[http://www.sculpture.org/documents/scmag04/sept04/rapidproto/sept04\\_rapidproto.shtml](http://www.sculpture.org/documents/scmag04/sept04/rapidproto/sept04_rapidproto.shtml)

Also reprinted by ProQuest learning.

*Sculpture Review* — New York, NY

"Michael Rees 'Model Behavior' article regarding a transitional moment and tensions between abstraction and figuration in the work of Michael Rees. Published in Vol. LVIII No. 4, Winter 2009.

"The Digital Stone Project," article emphasizing the figurative work produced by an atelier in New Jersey dedicated to experimental and artistic CNC milling of stone. Vol. LVI No. 4, Winter 2007.

*Visual Resources* — Hanover, NH

"The Eternal Lady: Andy Warhol's *Jackie* Series vis à vis Friedrich Nietzsche's Eternal Return of the Same" Published in Volume XV, Number 2, the "Culture of the Copy" special issue, Autumn 1999

## Exhibition Essays

Indiana State University — Terre Haute, IN

Essay "Photography: Andy Warhol's Social Disease," regarding Warhol's Polaroids and silver-gelatin prints in the catalog for the Fall 2012 exhibition, "Love & Fame: Works by Robert Indiana and Andy Warhol from Indiana State University's Permanent Art Collection" at the University Art Gallery.

Seraphin Gallery — Philadelphia, PA

Essay "Michael Morrill: DAWN and DUSK" January 2012 catalog accompanying an exhibition of abstract paintings.

C. Grimaldis Gallery — Baltimore, MD

Essay for "John Ruppert: The Nature of things," June 2011 catalog accompanying this exhibition of installations and digital images.

Canada Council for the Arts — Rhonda Weppler + Trevor Mahovsky

Essay for printed publication regarding artists' latest works, *Music of Chance*, *Sun in an Empty Room*, *Stacks*, and a new photographic series, *Found and Lost (Vancouver)*. Part of a Canada Council for the Arts Career Development grant. Mar. 2011

George Segal Gallery, Montclair State University — Montclair, NJ

"Anxious Objects: Andy Warhol's Photography" essay regarding the Andy Warhol Photographic Legacy Project and Warhol's Polaroid and b&w prints, to be included in the "Andy Warhol Photography: Through a Glass Starkly" exhibition catalog. Sep. 2009

String Room Gallery, Wells College — Aurora, NY

"Idiosyncraticscapes: installations by Jennifer Macklem" essay about sculptural works and environments by this Ottawa artist. Jan. 2012.

"Lakes Affect: monotypes and paintings by Neil Berger" essay about this Brooklyn-based artist's landscapes and other works. Mar. 2010.

"The Background of the World: Installations by Rhonda Weppler + Trevor Mahovsky" essay regarding two installations by these Canadian sculptors. Sep. 2009.

"Wet Plates and Wetsuits: the Photography of Joni Sternbach," essay for "Surfland" exhibition of tintype photographs and digital prints. Mar. 2009.

"Here Everything is Floating: Mary Ann Strandell's Prints," essay for "The Floating Bridge: A 3D Print Installation" exhibition of lenticular and other digital prints. Sep. 2008.

Autodesk, Inc. — San Rafael, CA

"In Translation: Digits of Hand and Machine" Essay for the "Digital Stone Exhibition" of sculptures by Bruce Beasley, Jon Isherwood, Robert Michael Smith, and Kenneth Snelson. Exhibition venues: Today Art Museum, Beijing; Duolun Museum of Modern Art, Shanghai; Jinse Gallery, Chongqing. Oct. 2008.

Xiamen University, Chinese European Art Centre — Xiamen, China

Essay "Hyperbolic: Keith Brown" for catalog accompanying the "Keith Brown: Multiple Dimensions" exhibition of new media work. Oct. 2007.

The Cultural Department of the U.S. Embassy in Amman, Foresight Art Center — Amman, Jordan  
Essay "Digital Nature" for the catalog accompanying Robert Michael Smith's "Alien Beauty / Universal Form" solo exhibition. Jun. 2006.

Institut Mathildenhöhe — Darmstadt, Germany  
Essay "FotoFetisch" for monograph catalog accompanying a retrospective exhibition of the work of the photographer Annegret Soltau. Apr. 2006.

440 Gallery — Brooklyn, NY  
Essay for Daniel Durning's "Objects of Radiance: High-Tech Transcendence" solo exhibition and publication, Jun. 2005.

Cynthia Broan Gallery — New York, NY  
Essay for Tim Thyzel's "Slots and Dots" solo exhibition and publication, May 2005.  
[http://www.cynthiabroan.com/frameset\\_thyzel.html](http://www.cynthiabroan.com/frameset_thyzel.html)

Blacksburg Summer Arts Festival, Virginia Polytechnic Institute — Blacksburg, VA, May - Jun. 2003  
Guest Curator  
Wrote essay for exhibition brochure for the Armory Art Gallery "Worlds Apart: Jason Paradis, Greg Bryson, Todd McCollister."

P.S.1 Center for Contemporary Art — New York, NY  
Essay, "Prime Clime as Sign" for the gallery text and website of Michael Rakowitz's installation, *Climate Control*, part of P.S.1's Special Projects series, Winter 2001. <http://www.ps1.org/cut/writers/ganis.html>

Published in the *Greater New York* exhibition gallery cards, website and catalog, an essay, "The Interiorized Landscapes of Greater New York," regarding the work of Michael Phelan, Clara Williams, Jane Benson, Mick O'Shea, and Michael Ashkin, Spring 2000.

## Exhibition Reviews

*Afterimage: The Journal of Media Arts and Cultural Criticism* — Rochester, NY  
"Silvered Neurons" review of the "Memory and the Photographic Image" exhibition at the Herbert F. Johnson Museum of Art, Ithaca, NY. Vol. 40, No. 1, 2012.

"Devised Mnemonic" review of the "Living Room" installation by Maya Zack at the Jewish Museum, New York. Vol. 39, No. 4, 2012.

"Looming Representations" review of the "Pae White: Material Mutters" exhibition at the Power Plant Contemporary Art Gallery, Toronto, ON. Vol. 38, No. 5, 2011.

"Visible Disillusionment" review of the "Not Quite How I Remember It" thematic exhibition at the Power Plant Contemporary Art Gallery, Toronto, ON. Vol 36, No. 3, 2008.

"Kinesthetic Aesthetics" review of the Jennifer Steinkamp exhibition at the Albright-Knox Art Gallery, Buffalo, NY. Vol 36, No. 1, 2008.

"On Others' Outlooks" review of the "Persian Visions: Contemporary Photography from Iran" exhibition at the Herbert F. Johnson Museum of Art, Ithaca, NY. Vol. 34, No. 6, 2007.

*Artforum* — New York, NY  
review of "Kelly Richardson: Legion" exhibition of video installations at the Albright-Knox Art Gallery, Buffalo, NY. Apr. 2013.

review of "Between Life and Death" exhibition of paintings by Kristine Moran at Daniel Faria Gallery, Toronto, ON. Nov. 2012.

review of the *Fat Cakes* and *Myopic Void* installations by Carl Ostendarp at the Herbert F. Johnson Museum of Art, Ithaca, NY. Mar. 2012.

review of "Preternatural" exhibitions at the Canadian Museum of Nature, St. Brigid's Centre for the Arts, and Patrick Mikhail Gallery, Ottawa Ontario. Feb. 2012.

review of "Victoria Sambunaris: Taxonomy of a Landscape" exhibition at the Albright-Knox Art Gallery, Buffalo, New York. Dec. 2011.

*Art in America* — New York, NY

"Stephen Antonakos at Jan Abrams Fine Arts and Mitchell Algu" Vol. 87, No. 9, Sep. 1999

"Miranda Lichtenstein at Steffany Martz Gallery" Vol. 87, No. 7, July 1999

"Jackie Ferrara at Frederieke Taylor | TZ'Art Gallery" Vol. 87, No. 7, July 1999

"Bruce Davidson at ICP" Vol. 87, No. 7, July 1999

*Border Crossings* — Winnipeg, MB

"Kelly Richardson" review of the "Kelly Richardson: Legion" exhibition at the Albright-Knox Art Gallery, Buffalo, NY. Summer 2013.

"Tim Whiten" review of the "coming PASSAGE going" exhibition at Olga Korper Gallery, Toronto, ON. No.118, Summer 2011.

"Gwen MacGregor and Sandra Rechico" extended review of the "Maps in Doubt" exhibition at the new Mercer Union, A Centre for Contemporary Art, Toronto, ON. No. 109, winter 2009.

"Francesco Vezzoli" extended review of the "Francesco Vezzoli: A True Hollywood Story" exhibition at The Power Plant Contemporary Art Gallery, Toronto, ON. No. 105, winter 2008.

"Shary Boyle" extended review of the "Aspects & Excess" exhibition at Canadian Clay & Glass Gallery, Waterloo, ON. No.102 summer 2007.

*Contemporary Magazine* — London, UK

"Eat Art: Joseph Beuys, Dieter Roth, Sonja Alhäuser" a review of an exhibition of German artists who use foods as art media; Busch-Reisinger Museum, Issue 35, Jan. 2002  
[http://www.contemporary-magazine.com/reviews35\\_2.htm](http://www.contemporary-magazine.com/reviews35_2.htm)

*Contemporary Visual Arts* — London, UK

"Robert Gober: Sculpture + Drawing" a review of the exhibition at the Hirshhorn Museum, Issue 29, June 2000

"Céleste Boursier-Mougenot" a review of an exhibition at Paula Cooper Gallery, Issue 26, Dec. 1999

"0044" an extended review of the group exhibition of Irish artists at New York City's P.S.1, Issue 25, Oct. 1999

*Glass: The UrbanGlass Art Quarterly* — Brooklyn, NY

Contributing Editor since May 2007

review of the "Life on a String: 35 Centuries of the Glass Bead" exhibition at the Corning Museum of Glass, Corning, NY, Fall 2013.

"Richard Marquis" a review of the "Masters of Studio Glass" exhibition at the Corning Museum of Glass, Corning, NY, Summer 2013.

"Isabel De Obaldía" review of "Primordial: Paintings and Sculpture by Isabel De Obaldía, 1985 – 2011" at the Museum of Art | Fort Lauderdale, FL. No. 128, Fall 2012.

"Winnipeg James Armstrong Richardson International Airport" review of glass installations by Joel Berman, Warren Carther, Jacqueline Metz and Nancy Chew, Cesar Pelli, and Lone Thorkelsson in the new Pelli-Clarke-Pelli designed terminal in Winnipeg, MB. No. 126, Spring 2012.

"Stan Gaz" review of his photography-glass reliquary works featured in the "Burning Desire" exhibition at Michael Mazzeo Gallery in New York, NY. No. 120, Fall 2010.

"Voices of Contemporary Glass: The Heineman Collection" review of the large-scale exhibition at the Corning Museum of Glass, Corning, NY. No. 119, Summer 2010.

"Richard Meitner" a review of the third "Masters of Studio Glass" exhibition at the Corning Museum of Glass, Corning, NY. No. 117, Fall 2009.

"Ivana Šrámková" review of her "Orbis Pictus" exhibition at Heller Gallery, New York, NY. No. 114, Winter 2009.

"David Taborn" a review of the "Homunculus" exhibition at UrbanGlass Gallery, Brooklyn, NY. No. 112, Fall 2008.

"Walter Martin and Paloma Muñoz" a review of the "Islands" exhibition at PPOW Gallery, New York, NY. No. 111 Summer 2008.

"Joel Philip Meyers and Steven I. Weinberg," a review of the first "Masters of Studio Glass" exhibition at the Corning Museum of Glass, Corning, NY. No. 111 Summer 2008.

"Ruth Allen," review of her "Symbiosis" exhibition at Chappell Gallery, New York. No. 108 Fall 2007.

"Michael Glancy," review of his "Periodic Equilibrium" exhibition at Barry Friedman Gallery, New York. No. 106 Spring 2007.

"Toshio Iezumi," review of his "Glass and Movement" exhibition at Chappell Gallery, New York. No. 104 Fall 2006.

"Fred Wilson" review of his "My Echo, My Shadow and Me" show at PaceWildenstein 57<sup>th</sup> St., New York. No. 103 Summer 2006.

"Joy Wulke," review of her "Morphology" exhibition at Chappell Gallery, New York. No. 103 Summer 2006.

*Sculpture Magazine* — Washington, DC

*Sculpture Magazine* — Washington, DC

"Drew Conrad" review of his "Ain't Dead Yet" exhibition at the Fitzroy Gallery, New York, NY. Vol. 32, No. 7, Sep. 2013.

"Jinny Yu" review of her "Latest from New York" exhibition at the Patrick Mikhail Gallery, Ottawa, ON. Vol. 31, No. 3, April 2012.

"Christof Migone" review of the "Disco Sec" exhibition at the new Mercer Union, A Centre for Contemporary Art, Toronto, ON. Vol. 28, No. 3, April 2009.

"Do-Ho Suh," review of the "Cause & Effect" and "Reflection" exhibitions at Lehmann Maupin Galleries, Chelsea, NY. Vol. 27, No. 7, Sep. 2008.

"Wenda Gu," review of his "Forest of Stone Steles" exhibition at the Herbert F. Johnson Museum of Art, Ithaca, NY. Vol. 27, No. 5, June 2008.

"Shary Boyle," review of the "Aspects & Excess" exhibition at the Canadian Clay & Glass Gallery, Waterloo, ON. Vol. 27, No. 1, Jan./Feb. 2008.

"Rhonda Weppeler and Trevor Mahovsky," review of the "Small Objects" exhibition at Contemporary Art Gallery, Vancouver, BC. Vol. 26, No. 5, Jun. 2007.

"Archival to Contemporary: Six Decades of the Sculptor's Guild," review of the group exhibition at the Hillwood Art Gallery, C.W. Post Campus, Brookville, NY. Vol. 25, No. 7, Sep. 2006.

"Evan Penny," review of the "No One – In Particular" exhibition at Sperone Westwater Gallery, New York. Vol. 25, No. 2, Mar. 2006.

"Gregory Ryan: Sculpture 2005," a review of an exhibition at Briggs Robinson Gallery, New York. Vol. 24, No. 10, Dec. 2005.

## Book Reviews

*The Art Book*, Association of Art Historians — West Sussex, UK  
Review of Sheldon Barr's book, *Venetian Glass Mosaics: 1860-1917*,  
Published by The Antique Collector's Club. Volume 17, Issue 3, August 2010.

*Afterimage: The Journal of Media Arts and Cultural Criticism* — Rochester, NY  
"Reverie and Reverence" a review of Carol Mavor's book, *Reading Boyishly: Roland Barthes, J. M. Barrie, Jacques Henri Lartigue, Marcel Proust, and D. W. Winnicott*, Published by Duke University Press. Vol. 35, No. 5, 2008.

## Reviews for Publishers

Pearson — Englewood Cliffs, NJ  
Assessment of early American, early Chinese, and Ancient Greek art chapters for Thomas DaCosta Kaufmann and Elizabeth Pilliod's *Global Visions*.

Dartmouth College Press/University Press of New England — Lebanon, NH  
Review of "Framed Spaces: Photography and Temporality in Contemporary Installation Art" by Monica McTighe, Tufts University.

Thomson Wadsworth Publishing — Boston, MA  
Assessment of contemporary art chapter (36) and collateral content for Fred Kleiner's *Gardner's Art Through the Ages* 14<sup>th</sup> ed.

Pearson Education — Upper Saddle River, NJ  
Review of Marilyn Stokstad and Michael Cothren's *Art History*, 4<sup>th</sup> edition, chapters 17-32.

## Proceedings

College Art Association — Dallas, TX, Feb. 2008  
"Beatified but not Canonized" session of the 2008 CAA Annual Conference audio recorded and published by Conference Media.

WAPACC — Woodcliff Lake, NJ, Oct. 2006  
"The Black and White Death: Andy Warhol's Terminal Social Disease" published in the Proceedings of the "Constructions of Death, Mourning, and Memory Conference."

Yeditepe University — Istanbul, Turkey, Jul. 2005  
"Complexities and Contradictions in Digital Sculpture" published in the Proceedings of the 3rd International Symposium of Interactive Media Design. <http://newmedia.yeditepe.edu.tr/proceedings.html>

## Other

*Life in the Finger Lakes* — Geneva, NY  
"Bakery and Bistro: Normal Bread—Red Dove Tavern" article discussing relationship of a bakery and restaurant in Geneva, NY. Fall 2010.

*Edible Finger Lakes* — Ithaca, NY  
"Back of the House: Brunch at the Brown Hound" restaurant article coauthored with Julia Reich regarding

eatery in Bristol Springs, NY. Winter 2008.

CAA News — New York, NY

*Obituary for Kristin Fedders*, coauthored with Esperanca Camara. Vol. 32, No. 3, May 2007

## Invited Public Lectures

### Complete

State University of New York Oswego — Oswego, NY, Mar. 2013

Lecture "Respawns: Video Games and Seriality." a part of the the SUNY Oswego Visiting Artist Series.

Indiana State University — Terre Haute, IN, Oct. 2012

Lecture "Photography: Andy Warhol's Social Disease" on Warhol's photography in support of Sep. 2012 "Love and Fame" exhibition regarding Andy Warhol and Robert Indiana.

College Art Association — Los Angeles, CA, Feb. 2012

Co-organized and co-chaired session with Laura Crary of Presbyterian College, "*Flying Solo: The Opportunities and Challenges Presented to the Solitary Art Historian in a Small College*" at the 2012 CAA Annual Conference.

Universities Art Association of Canada — Ottawa, ON, Oct. 2011

Presented "Worldviews Apart: Research University Ideals, Teaching College Realities" as a part of the "*Table for One: Teaching Art History When You're the Only Art Historian*" session at the 2011 UAAC Annual Conference.

University of Winnipeg — Winnipeg, MB, Jun. 2011

Presented "The Embodied Aesthetic: Narrative as 'Becoming' through Seriality and Immersion in Video Games" at the "Narrative, Repetition, and Texts for Young People" symposium. State of the Art Gallery — Ithaca, NY, May 2011

Panel discussion "Contemporary Art: What Makes the Cut?" regarding contemporary art in Central New York.

Religion and Spirituality in Society Conference, University Center — Chicago, IL, Feb. 2011

Delivered paper: "Blessed Bits: Affective Identification with Martyrs, Suffering and Spirituality in Bill Viola's Digital Installations" in session titled "Cross-Cultural Perspectives on Martyrdom and Gender in Contemporary Visual Culture."

Wells College — Aurora, NY, Nov. 2010

Presented talk, "Art, Archives, Ambivalence: Andy Warhol's Photographs" in the monthly "Faculty Club" lecture series.

George Segal Gallery, Montclair State University — Montclair, NJ, Oct. 2009

Organized and lectured at a scholarly symposium to be held in conjunction with the "Andy Warhol Photography: Through a Glass Starkly" fall 2009 exhibition. The symposium included scholars, Catherine Zuromskis and Neil Baldwin. Presented "Anxious Objects: Symptoms of a Social Disease."

Society for Photographic Education

Mid-Atlantic Regional Conference — Montclair, NJ, Nov. 2009

Presented "Andy Warhol & the Market: William Ganis & Neil Baldwin in Conversation," Dr. Ganis and this distinguished author focused on the Andy Warhol Photographic Legacy Project and the "Andy Warhol Photography: Through a Glass Starkly," exhibition that Ganis curated for the university's George Segal Gallery.

Wells College — Aurora, NY, Apr. 2008

Presented talk, "String Theories: Psychoanalytic Readings of Annegret Soltau's Photocollages" in the monthly "Faculty Club" lecture series.

College Art Association — Dallas, TX, Feb. 2008

Chaired the "Beatified but not Canonized" session regarding modern and contemporary artists that were

once successful but are now mostly-forgotten, at the 2008 CAA Annual Conference.

Wells College — Aurora, NY, Sep. 2007

Delivered talk, "Proof of Concept: Digital Tools and Contemporary Sculpture" as part of the Wells College Science Colloquium.

New York Institute of Technology — New York, NY, Apr. 2007

Presented lecture and moderated panel discussion on the theme: "Stone Sculpture in the Digital Age." Panel consisted of Jon Isherwood, Christoph Späth, Robert M. Smith and Barry X Ball.

New York Institute of Technology — New York, NY, Mar. 2007

Panel member for discussion: "New York Architecture as Global Practice" at the "New York City: Global Village" interdisciplinary conference.

University of St. Francis — Fort Wayne, IN, Nov. 2006

Delivered talk, "Digital Stones and Inkjet Effigies: New Media Sculpture" as part of the School of Creative Arts' "Closer Look Lecture Series."

Visiting lecture and discussion regarding copyright and licensing of artistic intellectual property in Dr. Kristin Fedders History of Design Class.

Visiting lecture and discussion involving the back-story of my research in new media sculpture with the USF student SIGGRAPH chapter.

WAPACC — Woodcliff Lake, NJ, Oct. 2006

Chaired two sessions, "Photographs of a Being Before: Now—Parts I & II" and presented "The Black and White Death: Andy Warhol's Terminal Social Disease" at the WAPACC Conference "Constructions of Death, Mourning, and Memory."

Grounds for Sculpture — Mercerville, NJ, Sep. 2006

Presented lecture and moderated panel discussion on the theme: "The State of Stone Sculpture in the Digital Age." Panel consisted of Jon Isherwood, Lauren Ewing, Michael Rees, Robert Michael Smith and Barry X Ball.

Ontario College of Art and Design — Toronto, ON, Jul. 2006

Presented lecture, "Warhol's Thanatos," to OCAD's students, faculty and invited guests. This talk was coordinated with the opening of the "Andy Warhol Supernova: Stars Deaths and Disasters" exhibition at the neighboring Art Gallery of Ontario.

New York Institute of Technology — New York, NY, May 2006

Delivered 50 Years of Scholarship Faculty Lecture, "Warhol, Fetishism and Photography" as part of the NYIT 50<sup>th</sup> Anniversary Homecoming Celebration.

University of Massachusetts, Lowell — Lowell, MA, Apr. 2006

Art Department, Aesthetics, Critical Studies and Art Theory guest lecture, "Real Virtuality: Sculpture and Digital Technologies."

New York Institute of Technology — New York, NY, Mar. 2006

Principal Committee Member for the "New York: City in Motion" interdisciplinary conference.

Chair of the "NYC's Endemic Art" session.

Maintained registration list.

Designed and produced conference program, directory, wayfinding, nametags and web site:

<http://iris.nyit.edu/nycim>

College Art Association — Boston, MA, Feb. 2006

Presented paper titled, "No Exit: Andy Warhol's Photographic Reassertions" as part of the "Scenes Beyond

the Picture" session at the 2006 CAA Annual Conference.

New York Institute of Technology — New York, NY, Apr. 2005

Delivered talk, "Digital Sculpture: A Virtual Leap to the Real" as part of the School of Arts, Sciences and Communications speaker's series.

Circulo de Bellas Artes — Madrid, Spain, Mar. 2005

Presented lecture simultaneously translated into Castilian, "Escultura digital: un salto virtual hacia lo real" regarding digital sculpture as part of an international speaker's series "Sobre arte digital y videoarte" the XVII Curso de Apreciación del Arte Contemporáneo.

Yeditepe University — Istanbul, Turkey, Jan. 2005

Delivered talk titled, "Complexities and Contradictions in Digital Sculpture" at the 3rd International Symposium of Interactive Media Design.

Moderated panel titled "State of the Art: Digital Sculpture" at the 3rd International Symposium of Interactive Media Design.

College Art Association — Seattle, WA, Feb. 2004

Delivered paper titled, "Andy's Art or Archives? Defining Warhol's Photographic Legacy in the Courtroom" as part of the "Art History *de jure*" session at the 2004 CAA Annual Conference.

Syracuse University — Syracuse, NY, Apr. 2000

Presented, "Art and Evolution: Dinosaurs, the Rhetoric of Power and Charles R. Knight" at the Science and the Visual Arts Symposium.

American Popular Culture / Popular Culture Association — New Orleans, LA, Apr. 2000

Chaired session, "The Imagined Environment in American Art" and presented "The Phenomenology of the Ersatz: Consumerism, the Body, and Vernacular Architecture" at the APC / PCA Annual Conference.

The North East Popular Culture Association — Portland, ME, Oct. 1999

Delivered presentation, "The Phenomenology of the Ersatz: Vernacular Architecture and the Perceived Real" at the NEPCA 1999 Conference. Best student paper award nominee.

University of California, Santa Barbara — Santa Barbara, CA, Apr. 1999

Delivered talk titled, "The Inculcation of the Consumer Body: Totalized Fulfillment of the Sensate in the Paradox of Authentic Reproduction" at the Art History Department's interdisciplinary symposium, "The Art of Persuasion: Cultural Tools of Ideology."

The Pennsylvania Academy of Fine Art — Philadelphia, PA, Apr. 1999

Presented talk, "The Phenomenology of the Ersatz: Consumerism, the Body, and Vernacular Architecture" at "The American City" Studies in American Culture, Frank R. Veale Symposium.

Plymouth State College — Plymouth, NH, Apr. 1999

Delivered talk titled, "A Special Guest Appearance by God: An Analysis of the Old Testament Trinity and *Philoxenia* in Russian and Byzantine Art" at the 20th Medieval Forum.

Stony Brook University — Stony Brook, NY, Mar. 1999

Presented talk titled, "The Phenomenology of the Ersatz: Consumerism, the Body, and Vernacular Architecture" at the English Department's colloquium, "Posing Questions: Interrogating Performance, Exhibition, and Representation."

## Professional Affiliations

The Creative Research Center Virtual Advisory Board — Montclair, NJ, Feb. 2012 – Present  
Montclair State University, College of the Arts

Howard Kanovitz Foundation — Southampton, NY, Oct. 2005 – Present

Trustee

Working with board comprised of artists and art historians to place Mr. Kanovitz's paintings and prints in prominent cultural institutions and create granting strategies for not-for-profit organizations and individual artists.

American Alliance of Museums — Washington, DC, Oct. 1999 – Present

Member

College Art Association — New York, NY, Oct. 1998 – Present

Member

Attended national conferences in 1997, 1999, 2001, 2002, 2003, 2004, 2006, 2007, 2008, 2011, 2012, 2013, 2014

Delivered session talks 2004, 2006.

Chaired sessions in 2008, 2012.

Schweinfurth Memorial Art Center — Auburn, NY, Feb. – Dec. 2010

Trustee

Service on education and programming, and marketing committees; for this regional art center specializing in contemporary art exhibitions and community involvement with the arts.

## Other Affiliations

Town of Scipio — Scipio, NY, Dec. 2009 – Aug. 2013

Webmaster

Design, program, maintain, monitor analytics, and make photographic content for town website at [co.cayuga.ny.us/scipio](http://co.cayuga.ny.us/scipio)

Aurora Arts and Merchants Association — Aurora, NY, Jun. 2009 – Jul. 2011

Webmaster

Design, program, maintain, monitor analytics for AAMA website at [www.visitaurorany.com](http://www.visitaurorany.com)

# Jason Krueger

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## Education

2010-2013                      Indiana State University                      Terre Haute, IN

**MFA Graduate in Painting**

- Graduated with Distinction

2000-2005                      University Of Iowa                      Iowa City, IA

**BA (Studio Art)**

## Teaching Experience

2013-14                      Indiana State University                      Terre, Haute, IN

**Instructor – Department of Art and Design  
DRAWING, ART APRECIATION and 3-D DESIGN**

Details: Spring 2014 – ARTS 104: 3-D Design

Fall 2013 – ARTS 101: Fundamentals of Drawing (two sections)

ARTS 215: Intermediate Drawing

ART 151: Arts and Civilization

Hired to teach Fall of 2013 and Spring of 2014, grading and administrative duties related to teaching studio and lecture courses, lesson planning/development, writing syllabi, ordering supplies, instructor of record.

2013-14                      Indiana State University                      Terre, Haute, IN

**Instructor – Community School for the Arts**

Details: Drawing continuing education class and summer youth art program. Assisting in the instruction of youth at a summer Street Arts program. The class was run through ISU's Community School for the Arts and held at the 14<sup>th</sup> and Chestnut Community Center. Designing and instructing continuing education drawing class for adults held at ISU's campus.

2011-2013

Indiana State University

Terre, Haute, IN

**Instructor of Record - Graduate Teaching Assistant DRAWING and ART APPRECIATION**

Details: Teaching ARTS 101: Fundamentals of Drawing in the Spring of 2012, Fall of 2012 and hired to teach Spring of 2013 academic year, grading and administrative duties related to teaching the studio course, lesson planning/development, writing syllabi, slide library duties including digitizing slides, digital editing, database entry, image research, instructor of record. Teaching one section of ART 151: Arts and Civilization in the Fall semester of 2011, grading and administrative duties grading and administrative duties related to teaching the lecture course, lesson & lecture planning/development, writing syllabi, university gallery duties including hanging exhibitions, handling/storing artwork, instructor of record.

2012

Indiana State University

Terre, Haute, IN

**Department of Art: High School Art Day**

Details: Designing and instructing a one day Foil Imaging workshop for visiting high school students, assisting in a monoprinting workshop as part of a Department of Art community outreach and recruitment program.

2011-2012

Indiana State University

Terre, Haute, IN

**Arts and Civilization Printmaking Tours**

Details: Giving tours and demonstrations of the printmaking facilities at Indiana State University to undergraduates enrolled in ARTS 151: Arts and Civilization.

2011

Indiana State University

Terre, Haute, IN

**Indiana State University Lithography Workshop**

Details: Designing, organizing and teaching a week long workshop in stone lithography for beginners, writing grants and proposals, raising money, matting, framing and displaying resulting work.

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## **Work Experience**

2011-2013 Indiana State University Terre Haute, IN  
**Slide Library Student Assistant**

Details: digitizing slide collection, digital editing of images, database entry, light image research.

2012 Indiana State University Terre Haute, IN  
**University Gallery Student Assistant**

Details: Packing and moving the ISU Permanent Art Collection, researching and writing exhibition plaques.

2007-2010 Systems Unlimited Iowa City, IA  
Supervisor: Emily E. (319) 338-9212

### **Counselor, Vocational Instructor**

Duties: Working with individuals with disabilities in a work setting, adult day program, coordinate activities and at home; personal cares; passing medications; filling out paperwork and documenting services provided.

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## **Professional Development and Committee Work**

### **2010-Present**

2012-2013 **Community Volunteer Committee**, Arts Iliana, Terre Haute, IN Volunteer in committee for a local arts organization offering input pertaining to Arts Iliana's outreach programs, events volunteer and annual juried exhibition co-juror

2011 **Foundational Studies Enrichment Workshops**, Indiana State University, Terre Haute, IN Attendee at twelve workshops for the development and enrichment of Foundational Studies and core curriculum, representing the Department of Art and the course: Arts and Civilization: ARTS 151

2010-2014 **Weekly Figure Drawing Co-Op**, Fairbanks Hall, Indiana State University, Terre Haute, IN Attendee

### **2009 and Earlier**

2008 **Foil Imaging Summer Workshop** University Of Iowa, Iowa City, IA

2006 **Foil Imaging Winter Session Workshop**, University Of Iowa, Iowa City, IA

1998 **Theater of the Oppressed Workshop** with Augusto Boal, Waterloo, IA

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## **Volunteer Work & Service**

### **2010-Present**

2012 Digital Noise Student Exhibition, Turman Gallery, Indiana State University, Installation Advisor, Terre Haute, IN

2012 Tent City, Indiana State University Homecoming, Department of Art Tent, Activities Coordinator, Terre Haute, IN

2012 Susan G Komen Race for the Cure, Cheer Leader, Terre Haute, IN

2011 Tent City, Indiana State University Homecoming, Department of Art Tent, Activities Coordinator, Terre Haute, IN

2010 Indiana State University Day of Service, Cleaning up with Indianapolis Parks & Recreation and Special Olympics, Indianapolis, IN

### **2009 and Earlier**

2009 Special Olympics of South East Iowa, Iowa City, IA

2008 University of Iowa Department of Art, moving art, chemicals, equipment and the Graduate Print Archive in Art Building East away from flood water, Iowa City, IA

2007 Iowa City Hospice Lock-Up donor, Iowa City, IA

2005-6 Parents' Day Out Child Care Volunteer Iowa City, IA

2001 Goodwill of the Heartland Cedar Falls, IA

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## **Exhibitions**

### **2010-Present**

2013 Faculty Exhibition, University Gallery, Indiana State University, Terre Haute, IN

2013 Master Pieces National Juried MFA Exhibition, Manifest Gallery, Cincinnati, OH

2013 Graduating MFA Thesis Exhibition, University Gallery, Indiana State University, Terre Haute, IN

2013 Juried Student Exhibition, University Gallery, Indiana State University, Terre Haute, IN

2012-13: Kansas Watercolor Society National Juried Exhibition, Wichita Center for the Arts, Wichita, KS

2012 Juried Student Exhibition, Hulman Memorial Student Union, Indiana State University, Terre Haute, IN

2012 Identity, Center for Fine and Performing Arts, Indiana State University, Terre Haute, IN (Performance Writer, Director)

2012 The Filthy Process, Turman Gallery, Fine Arts Building, Indiana State University, Terre Haute, IN

2012 Juried Student Exhibition, University Gallery, Indiana State University, Terre Haute, IN

2012 Just Off the Hill Art Show, AFPS SHOW Space, Cedar Falls, IA

2012 Printmaking: A Progression, Printmaking Group Student Exhibition, Hulman Memorial Student Union, Indiana State University, Terre Haute, IN

2012 Visions Group Graduate Exhibition, Bare Montgomery Gallery, Indiana State University, Terre Haute, IN

2011 Open:File Group Digital Arts Exhibition, Projection in Downtown Terre Haute, IN

2011 Iowa State University Printmaking Postcard Exchange, Ames, IA

2011 RE:Visions: Juried Student Exhibition, Hulman Memorial Student Union, Indiana State University, Terre Haute, IN

2011 Balsawood Planes Charity Auction and Exhibition, Arts Iliana, Terre Haute, IN

2011 Set in Stone: Indiana State University Lithography Workshop, Commuter Lounge, Hulman Memorial Student Union, Indiana State University, Terre Haute, IN (Exhibition Organizer and Curator)

2011 Juried Student Exhibition, University Gallery, Indiana State University, Terre Haute, IN

2011 Work & Working Group Graduate Exhibition, Bare-Montgomery Gallery, Fairbanks Hall, Indiana State University, Terre Haute, IN (Performance Artist and Exhibitor)

2010 Art from Loss/Grief Workshop, The Arts as Healing Tools Juried Exhibition, The Maple Center for Integrated Health and Gopalan Gallery, Terre Haute, IN

2010 Vital Signs, Gallery Lounge of the Hulman Memorial Student Union, Terre Haute, IN

2010 AFPS' Shant Bee Summer Arts and Ideas Festival, The New AFPS Exhibition Space, Cedar Falls, IA

#### **2000-2009**

2007 Second AFPS New Art Exhibition, AFPS Show Space, Cedar Falls, IA

2006 First AFPS New Art Exhibition, AFPS Show Space, Cedar Falls, IA

2006 Centennial Alumni Exhibition, University Of Iowa, Iowa City, IA

2004 Annual Foil Summer Workshop Exhibition, University Of Iowa, Iowa City, IA

2003 Annual Foil Summer Workshop Exhibition, University Of Iowa, Iowa City, IA

2000 Annual Juried Student Art Exhibition, University of Northern Iowa Gallery of Art, Cedar Falls, IA

#### **1999 and Earlier**

1999 Identity: What Makes Who Are We? Juried Exhibition, Bowling Green State University Main Library, Bowling Green, OH

1999 Magic on Main Street Annual Juried Student Art Exhibition, Main Street Community, Cedar Falls, IA, 3<sup>rd</sup> place in Photography.

1998 Annual Juried Student Art Exhibit, Hearst Center for the Arts, Cedar Falls, IA

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### **Awards and Distinctions**

#### **2010-Present**

2013 Office of the Dean of Graduate and Professional Studies Graduate Teaching Assistant Distinction Award, Indiana State University,

Terre Haute, IN (recipient)

2013 Department of Art Graduation with Distinction, Indiana State University, Terre Haute, IN (recipient)

2013 Juried Student Exhibition Department of Art Best Graduate Award, Indiana State University, Terre Haute, IN (recipient)

2012 Juried Student Exhibition Office of Student Affairs Merit Award, Hulman Memorial Student Union, Indiana State University, Terre Haute, IN (recipient)

2012 Juried Student Exhibition Scholarship, University Gallery, Indiana State University, Terre Haute, IN (recipient)

2012 Juried Student Exhibition Gallery Director Merit Award, University Gallery, Indiana State University, Terre Haute, IN (recipient)

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## **Publications**

### **2010-Present**

2013 *Manifest: 7<sup>th</sup> Annual Master Pieces*. Manifest Creative Research Gallery and Drawing Center, Cincinnati, OH (artist)

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2013 *Allusions: Fine Arts Journal of Indiana State University*, Indiana State University, Terre Haute, IN (artist)

2013 *Peter Milton's Jolly Corner Portfolio* wall panels, from the *Lies That Tell the Truth: Magic Realism in Contemporary Art* Exhibition, Indiana State University Gallery of Art, Terre Haute, IN (researcher, author)

2012 *Kansas City Watercolor Society National Exhibition 2012* catalogue, The Wichita Center for the Arts, Wichita, KS (artist)

## **FRAN LATTANZIO**

1500 S. 6th St.  
Terre Haute, IN 47802  
(812) 236-6564

Department of Art & Design  
FH 130/237-2630  
fran.lattanzio@indstate.edu

## **EDUCATION**

MFA: University of Michigan, Ann Arbor, MI; 1973.  
BFA: University of Michigan, Ann Arbor, MI; 1971.

## **PROFESSIONAL POSITIONS**

Indiana State University (since 1975) Professor of Art

Responsibilities: Undergraduate & Graduate Photography classes  
Undergraduate Advising  
Maintenance of Photography Lab/Studio

Acting Department Chair: Summer 2013

St Mary of the Woods College (1980) Adjunct Assistant Professor

## **TEACHING** (*since 2000*)

ARTP 170, Introduction to the Visual Arts  
ART 200E, Spec Problems in Art (Photography).  
ARTS 235, Introduction to Photography  
ARTS 336, Intermediate Photography  
ARTS 400E, Senior Studio  
ARTS 435, Advanced Photography  
ARTP 495, Art Internship  
ARTP 496, Final Visual Exhibition  
ARTS 600E, Art Workshop (Photography)  
ARTS 601E, Creative Research (Photography)  
ARTS 635, Adv Photography I  
ARTS 636, Adv Photography II  
ARTP 608, Graduate Teaching Seminar  
ARTP 696, Final Visual Exhibition

UNDERGRADUATE ADVISOR for the Department of Art 2000-2014 (160-240 students per year)

Chair(ed) MFA/MA Committees for the Following students: Alexis Rusch, Alexandra McNichols, Emily Gruenert, Rebecca Prato, Andrew Snyder, Kelly Parrish, Sandy Minnick, Ricki Gibson, John Shearer, Sean Hoisington, Gurinder Singh, Daniela Baez, Wanda Wilkey, Jennifer Spears, Karen Harvey, Becky Duncan, Jamie Hubble, Craig Kilgore, Shih-Min Fu, Angela Erlanson

A member of MFA/MA Committees for the following students: Lucas Butler, Kathleen Earl, Laura Pommier, Natalie Carroll, Jennifer Fergie, Wei-Nung Lin, Mohammed Yousaf, Cynthia Phillips, Jessica Simmons, Jackie Tice, Juan Jurado, Crystal Vicars, Sharon Cordray, Lori Taylor, Michael Cummings, Rebecca Mollenhauer, Calista Rubello, Patricia Linehan, Chuck Armstrong, Youngwoo, Nam

## **CREATIVE RESEARCH** *(since 2000)*

"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2013.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2012.  
"68<sup>th</sup> Annual Wabash Valley Exhibition" (Award of Excellence) Swope Art Museum, Terre Haute, IN 2012.  
"Solo Exhibition" The Hett Center, McKendree University, Lebanon, IL 2012.  
"Reflecting Terre Haute" Swope Art Museum, Terre Haute, IN 2012.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2011.  
"Alumni Exhibition" University of Michigan, Ann Arbor, MI 2011.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2010.  
"Alumni Exhibition" University of Michigan, Ann Arbor, MI 2010.  
"Finding an Angle" (solo), Halcyon Gallery, Terre Haute, IN 2009  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2009.  
"University of Michigan Alumni Exhibit", Ann Arbor, MI 2009.  
"65<sup>th</sup> Annual Wabash Valley Exhibition" Swope Art Museum, Terre Haute, IN 2009.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2008.  
"Alumni Exhibition" University of Michigan, Ann Arbor, MI 2008.  
"Photography: What Now?" Lexington Art League, Lexington, KY 2007.  
"Halcyon 2<sup>nd</sup> Annual Group Show" Halcyon Gallery, Terre Haute, IN 2007.  
"Alumni Exhibition" University of Michigan, Ann Arbor, MI 2008.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2007  
"63<sup>rd</sup> Annual Wabash Valley Exhibition" Swope Art Museum, Terre Haute, IN 2007.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2006.  
"Transformation: Photography of the 21<sup>st</sup> Century" Space 301 Gallery, Mobile, AL 2006.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2005.  
"Collaboration" Turman Art Gallery, Terre Haute, IN 2005.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2004.  
"Synchrony/Anomaly" Baer Gallery, St. Norbert College, DePere WI 2003.  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2003.  
"59th Annual Wabash Valley Exhibition" Swope Art Museum, Terre Haute, IN 2003.  
"Lifelayers: Recent Digital Images" Reeve Union, Oshkosh, WI 2002  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2002.  
"Midwest Photography Invitational XII" Green Bay, WI 2002 (travel for two years).  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2001.  
"57th Annual Wabash Valley Exhibition" Swope Art Museum, Terre Haute, IN 2001.  
"Midwest Photography Invitational XI" Green Bay, WI 2000 (travel for two years).  
"Faculty Exhibit" University Art Gallery, Terre Haute, IN 2000.  
"Personal Reflection – 25 years at ISU" HMSU Gallery, Indiana State University 2000.  
"56th Annual Wabash Valley Exhibition" Swope Art Museum, Terre Haute, IN 2000.  
"ISU Faculty Exhibit" Bicentennial Art Center, Paris, IL 2000.  
"Solo Exhibition" Rose-Hulman Institute of Technology, Terre Haute, IN 2000.

## **PROFESSIONAL ACTIVITIES AND AWARDS** *(since 2000)*

Juror Jasper Arts Center Exhibit.  
Gallery Talk: Swope Art Museum, "Reflecting Terre Haute" exhibit. 2012.  
Caleb Mills Teaching Award, Indiana State University, 2008.  
Educational Excellence Award, College of Arts & Sciences, ISU, 2006.  
Juror: Masterpiece in a Day. Indianapolis, IN 2004  
Bravo the Arts Art Educator of the Year Arts Illiana, 2003.  
Member: Arts Illiana, Swope Art Museum, Society for Photographic Education

## **SERVICE** (*since 2000*)

### **Department**

Curriculum Committee Chair, 2000-2014  
Personnel Committee. (Member and Chair)  
Graduate Committee, Member. 2007-2014  
Budget Committee (2013-2014)  
Ad Hoc NASAD Committee  
Search Committee - Department Chair, Member  
Art Day Workshops  
Summer Grant Mentorship: Summer 2013, 2012  
Fairbanks Hall Building Coordinator

### **College**

P & T Committee (2012-2014)  
Academic Affairs Committee (2010-2012)  
New Student Orientation Summer 2012  
P&T Task Force (summer 2012)  
Faculty Council Member August 2008-December 2008  
Advising Council, Member. (August 2004 - December 2007).  
Educational Excellence Award Selection Committee, Member. (January 2007 - May 2007).

### **University**

CSRC Strategic Planning Group (2011-2014)  
Special Course Fees Committee, (2008 - Present).  
New Student Orientation Summer 2013  
Presentation on Undergraduate Creative Research for New Faculty: Fall 2012  
Faculty Compensation Committee,  
Advising Workshop Planning Committee, Member. (August 2007 - December 2007).  
IT Minigrant Reviewer(2007, 2008).  
Arts Endowment Committee, (January 2006 - May 2007).  
CIRT Advisory Committee, Member. (August 2005 - May 2007).  
Pres Scholars Interview Day. (February 2000- 2012).

### **Public/Community**

Juror, Photography Exhibit, City Hall 2014  
Arts Illiana Board of Directors, Treasurer 2007-2013  
Workshop Organizer, Trees, Inc Photography Workshop for kids. 2008.  
Planning Committee Member – Photo contest, Trees, Inc.

## NANCY NICHOLS-PETHICK

Associate Professor  
Department of Art  
Indiana State University  
Terre Haute, IN 47809  
(812) 237-2638  
nancy.nichols-pethick@indstate.edu

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### EDUCATION

- M.F.A. 2000 *Painting* Indiana State University (with distinction)
  - B.F.A. 1996 *Drawing* University of Southern Maine (*magna cum laude*)
- 

### TEACHING EXPERIENCE

**August 2010 – present: Associate Professor of Painting, Department of Art, Indiana State University, Terre Haute, Indiana.**

**August 2004 – August 2010: Assistant Professor of Painting, Department of Art, Indiana State University, Terre Haute, Indiana.**

**August 2001 – May 2003; August 2003 – May 2004: Full-time Temporary Instructor, Department of Art, Indiana State University, Terre Haute, Indiana.**

- Undergraduate and Graduate Painting, all levels
  - Undergraduate and Graduate Drawing, all levels
  - Introduction to Painting for Non-Art Majors
  - Introduction to the Visual Arts (majors course)
  - Art and the Artist in a Context of Society (major capstone)
  - Professional Practices Seminar
  - Graduate Teaching Seminar
  - Research for the Studio Artist (graduate-level research seminar)
  - Introduction to Watercolor
  - Special Topics in Painting
  - Art Appreciation
  - Visual Arts in Civilization
- 

### GRANTS AND AWARDS

#### **Teaching and Service**

- *Sabbatical Leave*, Fall 2013 semester
- *Experiential Learning and Community Engagement Mini-Grant* (with Dr. Brad Venable, associate professor) \$2,227.76 to support the Gilbert Wilson Memorial Mural Project (2013)
- *Energize Downtown Initiative* (with Dr. Brad Venable, associate professor) \$15,000 to support the Gilbert Wilson Memorial Mural Project (2013)
- *Energize Downtown Initiative* (with Dr. Brad Venable, associate professor) \$10,000 to support the Gilbert Wilson Memorial Mural Project (2012)
- *Caleb Mills Distinguished Teaching Award*, Indiana State University (2011)
- *2008 Bravo! The Arts Art Educator of the Year Award*, Arts Illiana, Regional Partner of The Indiana Arts Commission (2008)

- *Terre Haute Community Arts Support Grant* (Co-Pi: Dr. Brad Venable, assistant professor) awarded by the city of Terre Haute: \$5000 to support the ongoing Gilbert Wilson Memorial Mural Project (2007)
- *Focus Indiana Initiative Award* (with Dr. Brad Venable, assistant professor) awarded by the Center for Public Service and Community Engagement: \$35,000 for the period 2005 - 2008 to develop the Gilbert Wilson Memorial Mural Project. Students will work with nationally-recognized muralists to create public artwork in the Terre Haute community (2005)
- *IT Innovations Mini-grant* (with Chester Burton, adjunct instructor) awarded by the Office of Information Technology: \$3840 to develop the "Department of Art Online Sketchbook Archive," a web-based repository of sketchbooks by Department of Art students, faculty, and alumni (2004-2005)  
<http://faculty.indstate.edu/sketchbooks>
- *Art and Artists at the Crossroads* (with Jennifer Anderson, assistant professor) awarded by the Center for Teaching and Learning: \$1500 to initiate a speaker series focused on issues of professionalism during the spring 2005 semester, and produce a student show at an off-campus venue (2004)

### **Professional**

- *Best in Show, 65<sup>th</sup> Annual Wabash Valley Juried Exhibition* (Juror: Ann Albano) 2009
  - *Award of Excellence, 15<sup>th</sup> Annual National Juried Small Matters of Great Importance* (Juror: Tracey Bashkoff) 2008
  - *Award of Honor, 64<sup>th</sup> Annual Wabash Valley Juried Exhibition* (Juror: Margaret Hawkins) 2008
  - *Award of Honor, 63<sup>rd</sup> Annual Wabash Valley Juried Exhibition* (Juror: David Edgar), 2007
  - *Honorable Mention, National Small Works Painting Exhibition, Main Street Gallery, Groton, New York, December 2006*
  - *Authors' and Artists' Reception 2006 Honoree*, sponsored by the Cunningham Memorial Library, April 18, 2006
  - *University Arts Endowment Grant*, awarded by the University Arts Endowment Committee: \$4,990.88 to create a series of paintings, *The Ahistory of an American City* (2006-2007)
  - *Dr. Harriet McNeal Award of Honor, 62<sup>nd</sup> Annual Wabash Valley Juried Exhibition* (Juror: Patricia Hickson), 2006
  - *Award of Honor, 61<sup>st</sup> Annual Wabash Valley Juried Exhibition* (Juror: Susan Rosenberg), 2005
  - *Lillian Walter Award of Merit, 60<sup>th</sup> Annual Wabash Valley Juried Exhibition* (Juror: Nato Thompson), 2004
  - *Beatrice S. Hyman Memorial Award of Distinction, 59<sup>th</sup> Annual Wabash Valley Juried Exhibition* (Juror: Lawrence Rinder), 2003
  - *Indiana Arts Commission Individual Artist Project Grant*, Indiana Arts Commission, 2003
  - *Dr. Harriet McNeal Award of Honor, 58<sup>th</sup> Annual Wabash Valley Juried Exhibition*, 2002
  - *Virginia Mastio Memorial Purchase Award, Pastel National* (Juror: Wolf Kahn), Wichita Center for the Arts, 2002
  - *Travel Grant*, Indiana State University Department of Art, 2001
  - *Purchase Award, 56<sup>th</sup> Annual Wabash Valley Juried Exhibition*, 2000
  - *Provost's Purchase Award, Annual Juried Student Exhibition*, Indiana State University, 2000
  - *Artist's Grant*, Vermont Studio Center, 1998
-

## **SOLO EXHIBITIONS**

- (upcoming), Marion University Art Gallery, Marion University, Indianapolis, Indiana, Spring 2014
  - (upcoming), McKendree University Art Gallery, McKendree University, Lebanon, Illinois, Spring 2014
  - *Outside In* (upcoming), Krempp Gallery, Jasper Arts Center, Jasper, Indiana, November 2013
  - *Nancy Nichols-Pethick*, Allendale Country Club, Terre Haute, Indiana, February 2011
  - ..., Halcyon Contemporary Art, Terre Haute, Indiana, February 2011
  - Marian University Art Gallery, Indianapolis, Indiana, September 20 – October 14, 2010
  - *Nancy Nichols*, Halcyon Contemporary Art, Terre Haute, Indiana, November 4 – 29, 2008
  - *Cloudland*, Susan Maasch Fine Art, Portland, Maine, September 7 – October 27, 2007
  - *Far and Away*, Cortona Gallery at Ashford University, Clinton, Iowa, March 5 – 30, 2007
  - *Works on Paper*, Ivy Tech State College, Terre Haute, Indiana, April 15 – May 15, 2005
  - *Nancy Nichols*, Louisville Visual Arts Association Bank One Gallery, Louisville, Kentucky, December 3, 2004 – February 25, 2005
  - *Fields of Vision*, Clark House Gallery, Bangor, Maine, April 9 – May 24, 2003
  - *Nancy Nichols: Paintings and Pastels*, Clark House Gallery, Bangor, Maine, December 3, 2001 – January 26, 2002
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## **GROUP EXHIBITIONS**

- *Kolaj, or, the noble conquest of the irrational* (curator and participant) Low Road Gallery, Greencastle, Indiana, November 29 – December 13
- *Borders: A Survey*, Swope Museum, Terre Haute, Indiana, October 4, 2013 – January 4, 2014
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2013
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2012
- *Tapped*, Manifest Gallery, Cincinnati, Ohio, December 16 – January 13, 2012
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2011
- *Flora and Fauna*, 930 Gallery, Louisville, Kentucky, April 23 – June 5, 2011
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2010
- *66<sup>th</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, Terre Haute, Indiana, July 10 – September 4, 2010
- *Beyond Audubon*, Womanmade Gallery, Chicago, Illinois, May 7 – July 1, 2010
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2009
- *65<sup>th</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, Terre Haute, Indiana, July 11 – August 29, 2009.
- *From Nature*, Gallery 180, The Illinois Institute of Art, Chicago, Illinois, April 20 – July 24, 2009
- *Terra Firma*, Manifest Creative Research Gallery and Drawing Center, Cincinnati, Ohio, November 7 – December 5, 2008
- *15<sup>th</sup> Annual National Juried Small Matters of Great Importance*, Edward Hopper House Art Center, Nyack, New York, September 27 – October 26, 2008
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2008

- *64<sup>th</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, Terre Haute, Indiana, July 12 – September 6, 2008
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2007
- *63<sup>rd</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, Terre Haute, Indiana, July 7 – August 31, 2007
- *National Small Works Painting Exhibition 2006*, The Main Street Gallery, Groton, New York, November 30 – December 31, 2006
- *National Small Oil Exhibition*, Wichita Center for the Arts, Wichita, Kansas, September 28 – October 22, 2006
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2006
- *62<sup>nd</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, Terre Haute, Indiana, July 8 – September 1, 2006
- *7<sup>th</sup> Annual Shippensburg University Juried National Exhibition*, Kauffman Gallery, Shippensburg University, Shippensburg, Pennsylvania, April 5 – 26, 2006
- *Gallery Artists Landscape Exhibition*, Clark House Gallery, Bangor, Maine, October 4 – November, 2005
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2005
- *61<sup>st</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, September 18 – October 28, 2005
- *Forging New Ground*, New Harmony Gallery of Contemporary Art, New Harmony, Indiana, July 9 – August 14, 2005
- *Gallery Artists*, Domont Studio Gallery, Indianapolis, Indiana, ongoing 2005
- *ISU Select*, Dean Johnson Gallery, Indianapolis, Indiana, January 28 – March 10, 2005
- *Pigment: Contemporary Painting Invitational National Group Exhibition*, Heuser Art Center Gallery, Bradley University, November 3 – December 3, 2004
- *Small Works*, Clark House Gallery, Bangor, Maine, November - December, 2004
- *The Colors of Terre Haute* (traveling exhibition) Rose-Hulman Institute of Technology, September – December, 2004
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2004
- *60<sup>th</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, September 18 – October 28, 2004
- *A Bunch of Artists – A Lot of Art – A Really Great Show*, Katrina Lasko Gallery, Bernalillo, New Mexico, December 6, 2003 – January 31, 2004
- *59<sup>th</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, September 20 – October 26, 2003
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2003
- *ISU Juried Summer Exhibition*, Center for Performing and Fine Arts, Indiana State University, 2003
- *58<sup>th</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, September 21 – October 28, 2002
- *Rotations*, Clark House Gallery, Bangor, Maine, 2002
- *Pastel National*, Wichita Center for the Arts, Wichita, Kansas, March 26 – April 21, 2002
- *Whistler House Poems and Paintings*, Whistler House Museum, Lowell, Massachusetts, January 10 – March 7, 2002
- *Endangered Spaces*, Aucocisco Gallery, Portland, Maine, November 24 – December 5, 2001
- *Annual Faculty Exhibition*, University Art Gallery, Indiana State University, Fall 2001
- *57<sup>th</sup> Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, July 14 – August 26, 2001
- *College Art Association Regional MFA Juried Exhibition*, University of Illinois at Chicago, February 28 – March 10, 2001

- *Precious* (MFA Thesis Exhibition), Center for Performing and Fine Arts, Indiana State University, December 7 – December 16, 2000
- *56th Annual Wabash Valley Juried Exhibition*, Sheldon Swope Art Museum, Terre Haute, Indiana, July 15 – August 27, 2000
- *Burning Tigers* (traveling exhibition), SUNY Oswego, Rose-Hulman Institute of Technology, Kansas State University, Indiana State University, 2000
- *Visual Exchanges*, St. Mary of the Woods College Art Gallery, Terre Haute, Indiana, October 6 – 29, 1999
- *Annual Juried Student Exhibition*, Indiana State University Department of Art, 1999
- *Invitational Printmaking Exhibition*, University of New Mexico, 1998
- *Print Exchange*, Utah State University, 1998

## **PROFESSIONAL EXPERIENCE AND SERVICE**

### **Departmental Committees:**

- *Member*, Graphic Design Faculty Search Committee, 2013 - 2014
- *Member*, Personnel Committee, 2013 - 2014
- *Chair*, Personnel Committee, 2012-2013
- *Member*, Ad Hoc NASAD Committee, 2011 - present
- *Member*, Core Committee, 2006 – present
- *Member*, Assessment Committee, 2003 – present
- *Member*, Graduate Committee (ex officio), 2005 – present
- *Member*, Curriculum Committee, fall semester 2001; 2004 – 2006; 2009-2011
- *Chair*, Ad Hoc University Curator Search Committee, 2009 - 2010
- *Member*, Ad Hoc Art History Search Committee, 2008 - 2009
- *Member*, Ad Hoc Chair Search Committee, 2007 – 2008
- *Chair*, Ceramics Faculty Search Committee, 2006 – 2007
- *Member*, Visiting Artists and Scholars Gallery Committee, 2005 – 2010
- *Member*, Art Education Faculty Search Committee, 2004 – 2005

### **Other Departmental Service:**

- *Graduate Coordinator*, 2005 – present
- *Faculty Mentor to Graduate Teaching Assistants in Drawing*, 2005 – present
- *Drawing Core Coordinator*, Spring 2007 – present
- *Department of Art Representative*, AEAI Conference, November 2, 2007
- *Coordinator*, "Art and Artists at the Crossroads" (student juried exhibition), City Hall, Terre Haute, 2005
- *Workshop Instructor*, Art Day, 2001; 2003 – 2006; 2008; 2009; 2012
- *Department of Art Representative*, National Portfolio Day, Herron School of Art, Indianapolis, Indiana, October 4, 2003
- *Faculty Advisor*, CAC (Campus Art Crew, formerly SOFA), 2001 – 2002; 2003 – 2004
- *Art Education Liaison to the School of Education*, 2001 – 2002
- *Faculty Advisor*, National Art Education Association, Student Chapter, 2001 – 2002
- *Undergraduate Advisor*, Fall 2001

### **Graduate Committees: Faculty Advisor**

- Soulaf Abas, 2010 – 2013
- Michelle Adler, 2010 - 2013
- Karl Barneby, 2005 – 2010
- Kari Breitigman, 2009 - 2012
- Natalie Brown, 2005 – 2008
- Derrick Burnett, 2008 – 2011

- Mei-Chen Chen, 2010 – 2013
- Sarah Cole, 2013 - present
- Christian Ethridge, 2009 -- 2012
- Margaret Gohn, 2008 – 2011
- Jason Gorcoff, 2009 – 2012
- Denise Hiestand, 2007 – 2011
- Jason Kreuger, 2010 - 2013
- Amy MacLennan, 2004 – 2007
- Megan Mullenax, 2006 – 2009
- Petra Nyendick, 2009 – 2011
- Laura Pommier, 2011 - present
- David Sparks, 2010 - 2011
- Lori Taylor, 2004 – 2007
- Jackie Tice, 2009 - 2012
- Crystal Vicars, 2006 - 2009
- Jenny Pauckner, 2003 – 2006
- Sabrina Hart, 2003 – 2005
- Carolyn Phillips, 2003 – 2004

**Graduate Committees: Faculty Member**

- Ghada Al Halasa, 2013-present
- Daniela Baez, 2006 – 2008
- Deborah Ball, 2009 – 2012
- Alan Bundza, 2010 - 2011
- Becky Duncan, 2005 – 2006
- Rebecca Gooley, 2010 - 2012
- Karen Harvey, 2005 – 2007
- Sean Hoisington, 2009 - 2010
- Jamie Hubble, 2003 – 2006
- Carley Kondelka, 2011 - present
- Cory Medina, 2008 - 2009
- Chuck Pate, 2006 – 2007
- Kelly Parrish, 2010 - 2011
- Elena Rakochy, 2005 – 2007
- John Schartung, 2009 - 2011
- Jennifer Spears, 2005 – 2007
- Gail Otterson, 2005
- Anna Vishnevsky, 2005
- Wanda Wilkey, 2005 – 2006

**Service to the College**

- CAS Strategic Plan Task Force, 2012 - present
- *Workshop Co-coordinator and Volunteer, ISU Arts at the Terre Haute Street Fair, 2005; 2006; 2007*

**Service to the University**

- *Co-Director, Gilbert Wilson Memorial Mural Project, 2005 - present*
- *Member, Graduate Appeals Committee, 2011 - present*
- *Member, Unbounded Possibilities Faculty Review Committee, 2011*
- *Member, University Research Committee, 2008 - 2010*
- *Member, Student Life Committee, 2007 – 2008*
- *Coordinator, International Mural Project, Dede II Corridor, Hulman Memorial Student Union, ongoing*

- *Arts Liaison and Coordinator*, Exhibitions, Hulman Memorial Student Union Gallery Lounge, 2004 - present
- *Member*, Theodore Dreiser Distinguished Research and Creativity Award Committee, 2007
- *Coordinator*, "Those Who Can, Teach" (ISU Alumni Art Educators Exhibition), Hulman Memorial Student Union, 2006
- *Member*, School of Graduate Studies Program Review Committee, 2006 – present
- *Reviewer*, Community Research Undergraduate Fellows Program, Spring 2006
- *Member*, Student Life Committee, 2005 – 2006
- *Member*, Graduate Student Academic Integrity Committee, 2004 - 2005
- *Judge*, Homecoming Window Designs, 2004

### **Service to the Profession**

- *Juror*, Art on the Wabash, Lafayette, Indiana, May 2013
- *Judge*, Lafayette Art Fair, Lafayette, Indiana, May 2013
- *Juror*, Paris Bicentennial Art Center and Museum, 2012 Juried Exhibition, September 2012
- *Juror*, Paris Bicentennial Art Center and Museum 2011 Paint Biennial, May 2011
- *Juror*, Wabash Valley Art Guild Annual Exhibition, April 2011
- *Visiting Artist*, Hastings College, Hastings, Nebraska, March 2010
- *Juror*, Paris Bicentennial Art Center and Museum 55<sup>th</sup> Annual Fall Juried Exhibition, Paris, Illinois, October 6, 2009
- "On the Surface", public lecture, Swope Art Museum, Terre Haute, Indiana, November 21, 2008
- *Workshop Leader*, annual AEAI retreat, St Mary of the Woods College, June 11 and 12, 2007; July 14, 2009
- *Visiting Artist*, Ashford University, Clinton, Iowa, March 2007
- *Member*, Jury Panel, Art Spaces, Inc – Wabash Valley Outdoor Sculpture Collection, Terre Haute, Indiana, 2006
- *Juror*, Crawfordsville Art League Fall Exhibition, Crawfordsville, Indiana, 2006
- *Vice President*, Board of Directors, Arts Illiana, May 2006 – November 2006
- *Chair*, Gallery Committee, Arts Illiana, December 2005 – November 2006
- *Guest Speaker*, Swope Art Museum Winter/Spring 2005 Brown Bag Lecture Series, April 6, 2005
- *Secretary*, Board of Directors, Arts Illiana, May, 2004 – May, 2006
- *Member*, Board of Directors, Arts Illiana, 2003 – 2004
- *Donating Artist*, Swope Art Museum Silent Auction, May, 2004
- *Donating Artist*, Terre Haute Symphony Silent Auction, March, 2004
- *Volunteer*, Arts Illiana, 2003 – 2004
- *Juror*, Annual Juried Student Exhibition, St. Mary of the Woods College, Terre Haute, Indiana, February 2003
- *Guest Speaker*, 14th and Chestnut Community Center, Terre Haute, Indiana, January 2003

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### **BIBLIOGRAPHY**

- Kristen Andresen, "Art Seen," *Bangor Daily News*, December 15-16, 2001, sec. E, pp. 1 and 3, (reproduction)
- Mark Bennett, "River of Influence", *Tribune Star*, September 22, 2013, sec. E, pp. 1 and 4
- Jackie Demaline, "Landscape Artists Survey the Soul," *Cincinnati.com*, November 28, 2008, <http://news.cincinnati.com>

- Jane Durrell, "Review of *Terra Firma*," *Aequai: A Journal for Writing on the Visual Arts in the Greater Cincinnati Region*, January 2009, <http://aequai.com/articles/012009a.htm>
  - Steve Kash, "Natural Reflections," *Tribune Star*, February 6, 2011, sec. E, pp 1 and 4
  - Deb Kelly, "Artwork Decorates Community Center," *Tribune Star*, August 15, 2008, sec. C, pp 1 and 2
  - Kala Kinman, "Artists' Murals Add Color, Culture to Downtown Terre Haute," *Indiana Statesman*, August 25, 2008, pp. 1 and 5
  - Carl Little, "Maine, the Midwest and Metaphor," *Maine Times*, Vol. 34, no. 35, January 3-9, 2002, 20, (reproduction)
  - Jake Sutterfield, "New Mural Represents International Diversity at ISU," *Indiana Statesman*, December 5, 2008, pp. 1 and 5
  - Emily Taylor, "'One Tree, Many Roots' Mural Celebrates Diversity," *Tribune Star*, December 10, 2008, sec. D, p 4.
  - *Tribune Star*, "Nancy Nichols at Halcyon in November," October 31, 2008, sec. D, pp. 1 and 4
  - *Tribune Star*, "Arts Illiana Announces BRAVO! Awards," May 9, 2008, sec. D, p 2
  - *Tribune Star*, exhibition announcement and award listing, Terre Haute, Indiana, July 14, 2000
  - Gordon Walters, "Pieces of Art," *Tribune Star*, August 5, 2006, sec. E, pp. 1 and 4
- 

#### **PUBLIC COLLECTIONS**

- Indiana State University
  - Utah State University
  - Wichita Center for the Arts
- 

#### **TECHNICAL EXPERTISE**

- *Traditional and contemporary drawing media and techniques:* graphite and colored pencil, charcoal, soft pastel and oil pastel, silverpoint, collage, and mixed media;
  - *Traditional and contemporary painting media and techniques:* oil, watercolor, acrylic, encaustic, and mixed media;
  - *Extensive experience with figurative and representational painting and drawing.*
-

# PETRA NYENDICK

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Terre Haute, IN 47802  
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petranyendick@gmail.com  
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## EDUCATION

M.F.A. – Indiana State University, Terre Haute, Indiana Dec. 2011  
Painting and sculpture major, passed with distinction, 4.0/4.0

B.F.A. – York University, Toronto, Ontario May 1992  
Graphic design and painting major, graduated with honors

## CONTINUING EDUCATION

Non-Profit Learning Series:

- (Upcoming) Outcomes: Telling Your Story with Results Apr. 2014
- (Upcoming) Characteristics of a Highly Effective Board and Purposeful Committees Mar. 2014
- Engaging boards in Sustainable Funding Nov. 2013
- Board Recruitment and Orientation Oct. 2013
- Working With Minors: Sexual Misconduct On-line Course Sept. 2013
- Successful Staff Hiring Workshop Mar. 2013
- FMLA/ADA/Workers Compensation Course Feb. 2013
- Recordkeeping: Retention, Confidentiality & Compliance Webinar Nov. 2012
- The Approach to Exceptional Customer Service Course Nov. 2012
- Grant Development Seminar Sept. 2012
- Preventing Employment Discrimination Course July 2012
- Preventing Sexual Harassment Course July 2012
- Diversity Course July 2012

## LANGUAGES

Bilingual in English and German

## PROFESSIONAL EXPERIENCE

**Director**, Indiana State University Community School of the Arts June 2012 -  
Terre Haute, Indiana present

**Senior Graphic Designer**, BODA Corporation Aug. 2006 -  
Deer Park, Illinois May 2012

**Director**, Summer Youth Art Program at the Sheldon Swope Art Museum Nov. 2008 -  
Terre Haute, Indiana May 2012

**Founder/Director**, Halcyon Contemporary Art Gallery at the Sheldon Swope Art Museum Oct. 2006 -  
Terre Haute, Indiana Dec. 2011

**Curator**, Turman Art Gallery, Indiana State University Aug. 2009 -  
Terre Haute, Indiana Feb. 2011

**Graphic Designer**, Midwest Graphics Oct. 2003 -  
Indianapolis, Indiana Apr. 2005

Nyendick 2

**Graphic Designer**, Century Graphics Imaging & Printing  
Toronto, Ontario

Sept. 1996 -  
Apr. 2001

**Art Instructor**, Artstart, York University  
Toronto, Ontario

May 1995 -  
Aug. 1996

**Junior Graphic Designer**, Marketing Department, Letraset, Nielsen & Bainbridge  
Markham, Ontario

June 1992 -  
May 1995

## **PROFESSIONAL ORGANIZATIONS**

Art Spaces - Wabash Valley Outdoor Sculpture Collection  
Acquisition and Site Selection Committee

Feb. 2010 -  
present

Sheldon Swope Art Museum - Swope Alliance  
Lecture Coordinator

Sept. 2009 -  
May 2011

## **MEMBER OF BOARDS/COUNCILS**

Indiana, Indiana Arts Commission Regional Advisory Council

2013-present

Terre Haute, Indiana, Terre Haute Children's Choir

2012-present

Terre Haute, Indiana, Art Spaces - Wabash Valley Outdoor Sculpture Collection,  
Chairperson, Acquisition and Site Selection Committee

2012-present

## **FOUNDING MEMBER/DIRECTOR/CURATOR OF GALLERIES & COLLECTIVES**

**Founding Member**, Watermark Artists' Collective  
Terre Haute, Indiana

Feb. 2012 -  
present

**Founder/Director**, Halcyon Contemporary Art Gallery at the Sheldon Swope Art Museum  
Terre Haute, Indiana

Oct. 2006 -  
Dec. 2011

**Curator**, Turman Art Gallery, Indiana State University  
Terre Haute, Indiana

Aug. 2009 -  
Feb. 2011

**Founder/Director**, 333 visual art gallery and studio  
Terre Haute, Indiana

May 2005 -  
July 2006

**Co-Founder/Co-Director**, The Broken Fence Society  
Toronto, Ontario

Feb. 1996 -  
June 2005

## **GRANTS**

Indiana State University, Community School of the Arts, Student Employment Supplemental  
Funding, \$2500.00 for student worker 2013

Indiana State University, Community School of the Arts, Ryves Neighborhood Mini-Grant,  
\$2917.00 for "Music For All" project 2013

Indiana State University, Community School of the Arts, Indiana Arts Commission,  
\$3719.00 for "FUSION Theater" project 2013

Indiana State University, Community School of the Arts, Frontier Communications,  
\$2000.00 in arts scholarships for children from underserved populations 2013

Indiana State University, Community School of the Arts, Ryves Neighborhood Mini-Grant,  
\$2000.00 for "Street Art!" project 2012

Indiana State University, Community School of the Arts, Wabash Valley Community  
Foundation, \$2075.00 for "Street Art!" project 2012

Indiana State University, Graduate Student Research Grant, sponsored by the Provost's Office and Indiana State University Foundation, \$600.00	2011
Indiana State University, Graduate Student Research Grant, sponsored by the Provost's Office and Indiana State University Foundation, \$600.00	2010
Swope Art Museum, The Volker's Group, scholarships for autistic children enrolled in art classes, \$2000.00	2010

## CURATORIAL EXPERIENCE - HALCYON AND TURMAN GALLERIES

### 2011 Halcyon Contemporary Art at the Sheldon Swope Art Museum

"A Sense of Place", <b>Ben Madeska</b> , painting, North Gallery	Dec. 2 - 23
"Abstractions", <b>Adrienne French</b> , photography, South Gallery & Project Room	
<i>Media Coverage:</i>	
• Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture in the Valley, "Sense of Place and Abstractions at Halcyon in December", Friday, Nov. 25, 2011, p. 9	
"Walk on Gilded Splinters", <b>Robert Morgan</b> , sculpture, North Gallery	Nov. 4 - 26
"Re-Purpose", Group Exhibition, South Gallery & Project Room	
<i>Media Coverage:</i>	
• Terre Haute Living Magazine, November/December 2011 Issue, "Halcyon Happenings", pp. 44-47	
• Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture in the Valley, "Transformative Art, Halcyon Exhibits Feature Works made from Recycled Objects", Friday, Oct. 28, 2011, p. 9	
"Under Lines", <b>Mary Kramer</b> , painting, North Gallery	Oct. 4 - 29
"I Wish I Had a River", <b>Katrina Lasko</b> , mixed media, South Gallery & Project Room	
<i>Media Coverage:</i>	
• Tribune Star, Terre Haute & The Wabash Valley, 'Valley Life", "Invisible Lines", Sunday, Oct. 9, 2011, pp. E1, E4	
"From the Fire", <b>Allyson May</b> , ceramics, North Gallery	Sept. 1 - 26
"Shadow Box", <b>Karen Bekkering</b> , photography, South Gallery & Project Room	
<i>Media Coverage:</i>	
• Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture in the Valley, "May, Bekkering kick off season at Halcyon", Friday, August 26, 2011, p. 9	
"Landscapes", <b>Rod Bradfield</b> , painting, North Gallery	May 3 - 28
"A Walk Out Back", <b>Todd Stokes</b> , glass sculpture, South Gallery & Project Room	
<i>Media Coverage:</i>	
• Terre Haute Living Magazine, January/February 2011 Issue, "Todd Stokes: Listening to Nature", pp. 25-27	
• Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture in the Valley, Halcyon hosts Bradfield, Stokes during May", Friday, April 29, 2011, p. 8	
"Cosmograms", <b>Martha Kaplan</b> , mixed media & installation, North Gallery	Apr. 1 - 26
"Dialogue", <b>Ruthann Brady</b> , mixed media, South Gallery & Project Room	
<i>Media Coverage:</i>	
• Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Your Guide to Entertainment, "Kaplan, Brady at Halcyon in April", Friday, March 25, 2011, p. 9	
"Treasure Island", <b>Jeremy Efroymsen</b> , photography & installation, South Gallery	Mar. 1 - 26
<b>Sean Hoisington, Daniel Tice &amp; Linda Janosko</b> , photography, South Gallery & Project Room	
<i>Media Coverage:</i>	

- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Your Guide to Entertainment, "Find treasures at Halcyon Gallery in March", Friday, February 25, 2011, p. 9

"dot, dot, dot", **Nancy Nichols-Pethick**, painting, North Gallery Feb. 1 - 26

"Paintings of Meat: Recent Still Lifes", **Ben Madeska**, South Gallery & Project Room

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture Section, "Portraits & still-lifes", Friday, January 28, 2011, p. 8,
- Tribune Star, Valley Life, "Natural Reflections", Sunday, Feb. 5, 2011, Section E, pp. 1 & 4

"Women in Clay", **Judy Ohmit**, North Gallery Jan. 4 -27

"Recent Wallhangings", **Julia Sermersheim**, Fiber Art, North Gallery

**Christy Brinkman**, Installation, South Gallery & Project Room

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture Section, "Ceramics, fabric art and mixed media at Halcyon", Friday, January 7, 2011, p. 2

### 2011 Turman Art Gallery, Indiana State University

"A Few More Borders", **Mary Kramer**, painting Feb. 24 - Mar. 16

*Media Coverage:*

- Tribune Star, Perspectives Section, Borders that Define, Divide Us depicted in Artist's Series", Sunday, February 20, 2011, Section D, pp. 1 & 6
- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture Section, "Walking the borders", Friday, February 18, 2011, p. 9

### 2010 Halcyon Contemporary Art at the Sheldon Swope Art Museum

"The Halcyon 5th Annual **Juried Group Exhibition**", Dr. Lloyd Benjamin III, Juror, North & South Galleries & Project Room Dec. 1 - 23

"A Sculptural Retrospect and Recent Drawings", **Robert G. Evans**, sculpture and drawing, North & South Galleries & Project Room Nov. 3 - 26

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture Section, "Drawings, Sculptures at Halcyon in November", Friday, October 29, 2010, p. 8

"see-saw", **Anna Lee Chalos-McAleese & Andrew McAleese**, glass and wood, North & South Galleries Oct. 1 - 29

"Wall-to-Wall", **Andrew Maurer**, new media, Project Room

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture Section, "Wood & Glass, Husband-wife show opens Oct. 1 at Halcyon." Friday, September 24, 2010, pp. 1, 10

"Seven Stations Into Alchemy", **James Owen Loney**, installation, North & South Galleries Sept. 1 - 25

"2009/2010 Halcyon Gallery **Preview Exhibition**", Project Room

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Valley LIFE Section, "Transformative Art, Exhibit expresses artist and Parke County resident James Owen Loney's passion for the lore of alchemy." Sunday, September 5, 2010, pp. E1, E4
- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture Section. "The art of alchemy at Halcyon Gallery in September", Friday, September 3, 2010, p. 12
- Indiana Statesman, Arts & Entertainment Section, "Arts Corridor brings artistic flair to Terre Haute", Tuesday, August 17, 2010, pp. D1, D4

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**John Gardner & Edward Gillum**, photography, North Gallery  
Indiana State University Ceramics Program **Silent Auction**, South Gallery

May 4 - 28

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Photography at The Halcyon Gallery in May", Friday, April 30, 2010, p. D4

"A Farmwife's Perspective", **Diane Mann**, ceramics, North & South Galleries

Apr. 1 - 30

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Valley LIFE Section, "Agrarian Art: Traditional Sullivan County farm wife shakes it up with not-so-typical ag-inspired pieces", Sunday, June 6, 2010, pp. E1, E4
- Sullivan Daily Times, "Mann to display ceramic art at Terre Haute Gallery", Wednesday, March 31, 2010, pp. 1, 5

**Michael Tingley**, mixed media, North Gallery, **Rebecca Lynch**, photography, South Gallery, **Christy Brinkman**, painting, Project Room

Mar. 2 - 26

*Media Coverage:*

- West Vigo Times, "Tingley at Halcyon Art Gallery", February 24, 2010, p. 5

"Making the Seen", **Amy MacLennan** and **Mike Neary**, painting, North & South Galleries  
**Justin Schwab**, installation and photography, Project Room

Feb. 2 - 26

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon Gallery announces exhibit 'Making the Seen'", Friday, February 5, 2010, pp. D1, D2

"Halcyon Gallery 4th Annual **Juried Exhibition**", North Gallery,  
Dr. Laurette E. McCarthy, Juror

Jan. 2 - 29

**Alexandra McNichols**, photography, South Gallery & Project Room

### 2010 Turman Art Gallery, Indiana State University

"Building Place", New Media **Student Group Exhibition**

Oct. 25 - Nov. 22

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, 'Bash, Arts & Culture Section, "Building Place' at Indiana State University's Turman Gallery", Friday, October 29, 2010, p. 8

"Menagerie & Tetrahedrons", **David Erickson & Rod Bradfield**, printmaking and ceramics

Sept. 20 - Oct. 13

"In the Shadow of Cortés: From Veracruz to Mexico City", **Kathleen Myers** and  
**Steve Raymer**, photography, literary installation

Aug. 18 - Sept. 18

*Media Coverage:*

- Indiana Statesman, Arts & Entertainment Section, "From my Art to Yours: Building Community through art", Tuesday, August 18, 2009, p. D6

"Indiana State University Artomobilia", **Juried Group Exhibition**, Evan Lurie, Juror

Apr. 26 - May 8

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Motorsports & Art: Indiana State accepting entries for the Artomobilia exhibition", Friday, February 5, 2010, p. D1
- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Experience Artomobilia", Friday, April 30, 2010, p. D1

"Form, Function and Communication", Student **Group Exhibition**, ceramics

Mar. 22 - Apr. 9

- "Subterfuge", **Matt DiClemente, Mike Swagerle, Stephanie Standish & Brian Stuparyk**, printmaking, Feb. 15 - Mar. 12
- Media Coverage:*
- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Turman Art Gallery to feature 'Subterfuge'", Friday, February 5, 2010, p. D5
- 2009 Halcyon Contemporary Art at the Sheldon Swope Art Museum**
- Peggy Hines, Evie Ogborne and Susan Tingley**, painting, drawing and ceramics, North & South Galleries & Project Room, Dec. 1 - 23
- "Finding an Angle", **Fran Lattanzio**, photography, North Gallery, Nov. 3 - 27
- "you can't go back", **Julie Rooney**, new media, South Gallery & Project Room
- Media Coverage:*
- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon to present 'Finding an Angle' photography exhibit", Friday, October 23, 2009, p. D2
- "A Warehouse of Forms", **Philip Dees**, sculpture and drawing, North & South Galleries, Oct. 1 - 30
- "Bayou Baroque", **Whitney J. Engeran Jr.**, painting, North Gallery, Sept. 1 -26
- "Thin Places: Beauty in the Eye of the Storm", **Ricardo Hutchins**, photography, South Gallery & Project Room
- Media Coverage:*
- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon to present 'Bayou Baroque' in September", Friday, August 21, 2009, p. D5
- "2009/2010 Halcyon Gallery **Season Preview Exhibition**", North & South Galleries, Aug. 17 - 27
- "Soft Power", **Melissa Vandenberg**, installation, North & South Galleries, May 1 - 30
- "Lines in the Earth", **Mary Kramer**, painting, North Gallery, Apr. 1 - 25
- "Balanced Reflections", **Simon Peterson**, photography, South Gallery & Project Room
- Media Coverage:*
- Tribune Star, Terre Haute & The Wabash Valley, Valley LIFE Section, "Let your imagination cross the line, Valley artist's work 'Lines in the Earth' on display at Halcyon." Sunday, April 19, 2009, pp. E1, E4
  - Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon offers up 'Lines in the Earth' in April. Kramer has exhibited works throughout the U.S.", Friday, March 27, 2009, pp. D1, D2
- Aleksandra Krasutskaya & Stephanie Standish**, ceramics and printmaking, Mar. 3 - 27
- Media Coverage:*
- Tribune Star, Terre Haute & The Wabash Valley, Valley LIFE Section, "Tickle your Brain: Halcyon Contemporary Art Gallery offers up an exhibit capable of attracting all kinds of adventuresome people", Sunday, March 15, 2009, pp. E1, E4,
  - *West Vigo Times*, "At the Halcyon Gallery." Wednesday, February, 25, 2009, p. 8
- Sala Wong & Peter Williams**, new media, Feb. 3 - 28
- Media Coverage:*
- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon Gallery presenting international new media artists", Friday, January 30, 2009, p. D5
- "Halcyon Gallery 3rd Annual **Juried Group Exhibition**", North Gallery, Jon Robeson, Executive Director, Arts Illiana, Juror, Dec. 2 - Jan. 30
- John Gardner**, photography, South Gallery

**2009 Turman Art Gallery, Indiana State University**

"Rythmographs", **Martha Kaplan**, painting

Sept. 14 - Oct. 9

*Media Coverage:*

- Indiana Statesman, Arts & Entertainment Section, "Regional artist Martha Kaplan to speak about current exhibition", Wednesday, September 30, 2009, p. 6

**2008 Halcyon Contemporary Art at the Sheldon Swope Art Museum**

**Nancy Nichols-Pethick**, painting

Nov. 4 - 29

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Nancy Nichols at the Halcyon in November", Friday, October 31, 2008, pp. D1, D4

**Rod Bradfield & Crystal Vicars-Pugh**, ceramics and painting

Oct. 1 - 30

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon features works of Bradfield, Vicars-Pugh in October", Friday, September 26, 2008, p. D2
- Tribune Star, Terre Haute & The Wabash Valley, Valley LIFE Section, "Geometric Art; South art teacher shows many talents through his work", Sunday, September 21, 2008, pp. E1, E4

"Vessels", **Dick Hay**, ceramics

Aug. 29 - Sept. 26

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Gallery to present exhibition for world-recognized artist", Friday, August 22, 2008, p. D5
- West Vigo Times, "Halcyon Gallery to host Dick Hay exhibit", Wednesday, August 27, 2008, p. 8
- Tribune Star, Terre Haute & The Wabash Valley, Valley LIFE Section, "Thought-provoking ceramic artist Dick Hay hopes to transport people 'from their original lives' with his creations", Sunday, April 20, 2008, pp. E1, E4
- National Council on Education for the Ceramic Arts (NCECA) film produced on-site at Halcyon in conjunction with Hay's exhibition

"2008/2009 Halcyon Gallery **Season Preview Exhibition**", North & South Galleries

Aug. 15 - 23

**Aleksandra Krasutskaya**, ceramics

May 2 - 31

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon Gallery invites the public to meet artist May 2", Friday, April 25, 2008, p. D3

**Jack Gates & Jim Bekkering**, wood

Apr. 4 - 25

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon features sculpture at its finest." Friday, April 4, 2008, p. D3

**Michael R. Tingley & Mike Swagerle**, sculpture and printmaking

Mar. 4 - 29

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Valley talents display artwork in Halcyon", Friday, March 7, 2008, p. D4

**Martha Kaplan**, painting

Feb. 1 - 28

**Linda Jeffers and Mark Nicklasch**, painting and sculpture

Jan. 2 - 26

## 2007 Halcyon Contemporary Art at the Sheldon Swope Art Museum

**Philip Dees & Amy MacLennan**, sculpture and painting

Dec. 4 - 22

"Halcyon Gallery 2nd Annual **Juried Exhibition**", North Gallery

Oct. 30 - Nov. 29

"Building a Nest", **John Lustig**, painting

Oct. 2 - 25

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon Gallery features paintings by Terre Haute artist, curator", Friday, September 28, 2007, p. D4

**Mike Neary**, painting

Sept. 4 - 29

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Halcyon Contemporary Art to feature Terre Haute artist Mike Neary", Friday, August 30, 2007, p. D4

"2007/2008 Halcyon Gallery **Season Preview Exhibition**"

Aug. 21 - 29

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, "Halcyon Contemporary Art begins new season", Friday, August 24, 2007, p. D8

"Crossroads of Kymaerica", **Eames Demetrios**, installation

May 1 - 31

*Media Coverage:*

- Tribune Star, Terre Haute, The Wabash Valley, Sites & Sounds Section, April 26, 2007

"Fanciful Impressions", **David Erickson**, printmaking

Apr. 1 - 30

"Recent Work", **Mary Ann Michna**, painting

Feb. 1 - Mar. 26

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Tribune-Star Staff Report, "Halcyon to feature work of Mary Ann Michna", Tuesday, March 20, 2007, p. 2

**Arne Kvaalen & Billy Peterman**, painting and drawing

Jan. 2 - 30

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Midwestern landscape painters' works to be on display: New downtown gallery to show art", Friday, December 29, 2006, p. D4

## 2006 Halcyon Contemporary Art at the Sheldon Swope Art Museum

"Halcyon Gallery 1st Annual **Juried Exhibition**"

Dec. 1 - 23

**Catherine Knight and Anne Hughes**, painting

Nov. 1 - 30

*Media Coverage:*

- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Works of Midwest artists on display at Halcyon." Friday, October 27, 2006, p. D5

"Thinking Inside the Box", **Rod Bradfield**, painting and mixed media

Sept. 29 - Oct. 31

## 2006 Turman Art Gallery, Indiana State University

"Abstract Currents", Co-curator with Mary Kramer, **Invitational Group Exhibition**

Mar. 2 - May 28

**2006 333 visual art**

- "Good Medicine", **Laura Mason**, painting and printmaking May 31 - July 1
- "Intending to be Whole", **Mary Kramer**, painting Apr. 19 - May 20  
*Media Coverage:*
- Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds Section, "Terre Haute artist's works in 'Intending to be Whole' event. 333 visual art to host exhibit", Friday, April 28, 2006, p. D7
- "Contemporary Watercolors", **Lou Williams** Mar. 16 - Apr. 13
- "Trashspill: and other accidents", **Matt McNichols**, painting Feb. 8 - Mar. 11
- "Last Supper at the Terre Haute House", **Michael Tingley**, painting Jan. 4 - Feb. 4

**2005 333 visual art**

- "Shamus and the Beach Boys", **Mike Neary**, painting Nov. 2 - Dec. 3  
*Media Coverage:*
- Indiana Statesman, City Section, "'333 visual art' displays local artwork, Recently opened gallery debuts first solo show this Saturday" Friday, November 4, 2005, p. 2

**Mary Ann Michna**, painting Sept. 28 - Oct. 30

**EXHIBITIONS****Selected Solo Exhibitions**

- Indianapolis, Indiana, Marian University Art Gallery, "The History of the Grid", 2012  
 Sept. 4 – 28 2010
- Marshall, Illinois, The Gaslight Art Colony, "Directions", Sept. 18 – Oct. 9 2010
- Saint Mary-of-the-Woods, Indiana, Saint Mary-of-the-Woods Art Gallery, 2009  
 "On the Grid/Off the Grid", Sept. 30 – Oct. 16
- Terre Haute, Indiana, Halcyon Contemporary Art at The Swope Art Museum, 2007  
 "Optical Architecture"
- Toronto, Ontario, Steam Whistle Art Gallery, "Kaleidoscapes" 2002
- Indianapolis, Indiana, 4 Star Gallery, "Scapes" 2002
- St. Catherines, Ontario, John Steinberg & Associates 2000
- Toronto, Ontario, John Steinberg & Associates 1999
- Toronto, Ontario, Riverside Gallery, "The Gorilla Series" 1999
- Toronto, Ontario, The Storm Gallery 1998
- Toronto, Ontario, Eza's Gallery "The Crying of Nature" 1996
- Toronto, Ontario, Exile Media 1994
- Toronto, Ontario, Pablo Gallery, "Extinction/Exhaustion" 1992
- Toronto, Ontario, Star Center Gallery, "Nature of the Circle" 1991

**SELECTED TWO-PERSON EXHIBITIONS**

- Terre Haute, Indiana, Halcyon Contemporary Art at The Swope Art Museum, 2012  
 "Immortal Memory", with Ray Chen, Jan. 6 - 27
- Terre Haute, Indiana, Halcyon Contemporary Art at The Swope Art Museum, 2008  
 with Aleksandra Krasutskaya, May 2 - 31
- Paris, Illinois, Bicentennial Museum, "TransForms", with Martha Kaplan, Nov. 22 - Dec. 28 2007
- Terre Haute, Indiana, Rose Hulman Institute, "Mandalas" 2004
- Toronto, Ontario, Winters Gallery, York University, "By All Means Painted", 1992  
 with Verna Linney

**SELECTED INVITATIONAL EXHIBITIONS**

Terre Haute, Indiana, Sheldon Swope Art Museum, "Borders-A Regional Survey", Oct. 4, 2013 – Jan. 4, 2014, with Nancy Nichols-Pethick, Melissa Vandenberg, Mary Jo Maraldo and Mary Kramer	2014
Terre Haute, Indiana, Sheldon Swope Art Museum, "Watermark, Year of the Wabash River", May 27 – Aug. 26	2013
Terre Haute, Indiana, Hulman Memorial Student Union Gallery, "Watermark", Feb. 18 – Mar. 14	2013
Low Road Gallery, "Indiana Artists Series: 2D(B)", Dec. 10 – 30, with John Berry, Neal Pitak & Rachel Seed	2010
Terre Haute, Indiana, Indiana State University Art Gallery, "Bloodline: A Quilt Exhibition", (catalogue), Sept. 11 - Oct. 4	2008
Terre Haute, Indiana, Turman Gallery, Indiana State University, "The Crow Show"	2007
Terre Haute, Indiana, Turman Gallery, Indiana State University, "Abstract Currents"	2006
Toronto, Ontario, Steamwhistle Gallery, The Broken Fence Society, "The Water Project"	2003
Indianapolis, Indiana, Spirit & Place Festival, "Visual Art as a Tool for Healing"	2002
Toronto, Ontario, Steam Whistle Art Gallery, The Broken Fence Society	2001
Stouffville, Ontario, The Latcham Gallery, "23:59:59"	1998
Mississauga, Ontario, Art Gallery of Mississauga, "Six Up", Curated by Claude Breeze	1995

**SELECTED JURIED GROUP EXHIBITIONS**

Paris, Illinois, Bicentennial Art Center and Museum, 58th Annual Juried Fall Show, Juried by Nancy Nichols-Pethick, Painting Professor, Indiana State University	2012
Terre Haute, Indiana, The Sheldon Swope Art Museum, "68th Annual Wabash Valley Juried Exhibition", Juried by Jeffrey Grove, Senior Curator, Dallas Museum of Art, Texas, June 30 – Aug. 25	2012
Anderson, Indiana, The Anderson Center for the Arts, "Figures of Speech, 2012", Juried by Patrick Flaherty, Director, Indianapolis Art Center, May 11 – July 31	2012
Terre Haute, Indiana, The Sheldon Swope Art Museum, "Reflecting Terre Haute", Juried by Lisa Petrusis, Curator, Swope Art Museum, Feb. 3 – March 10	2012
Terre Haute, Indiana, The Sheldon Swope Art Museum, "67th Annual Wabash Valley Juried Exhibition", Juried by Janie Welker, Curator, University of Kentucky Art Museum, Lexington, July 9 – August 27	2011
Lexington, Kentucky, "More is More", (catalogue), Juried by Melissa Vandenberg, Assistant Prof. of Art & Design, Eastern Kentucky University, July 22 – September 10	2011
Carmel, Indiana, "Artomobilia", Juried by Evan Lurie, Evan Lurie Gallery	2010
Terre Haute, Indiana, The Sheldon Swope Art Museum, "66th Annual Wabash Valley Juried Exhibition", Juried by Dr. Gregory Gilbert, Knox College, Galesburg, Illinois. July 10 – September 4	2010
Terre Haute, Indiana, Indiana State University, The Bare-Montgomery Gallery, "Artomobilia", Juried by Evan Lurie, Evan Lurie Gallery, Carmel, Indiana, April 26 – May 8	2010
Greencastle, Indiana, Low Road Gallery, "Northwest Indiana Juried Show", Juried by Melissa Pokorny, Prof. of Art, University of Illinois. November 5 – 30	2009
Terre Haute, Indiana, Rose Hulman Institute, "Halcyon Group Show", September 2 – December 15	2009
Jasper, Indiana, Jasper Arts Center, "Jasper Arts 16th Annual Juried Art Exhibit", Sept. 2 – Sept. 28	2009
Terre Haute, Indiana, Halcyon Contemporary Art, "Patterns and Abstractions", March 3 – 27, with Stephanie Standish, Aleksandra Krasutskaya and Rick Baldomero	2009
Jasper, Indiana, Jasper Arts Center, "Jasper Arts 15th Annual Juried Art Exhibit", Sept. 3 – Sept. 29	2008

Indianapolis, Indiana, "ORANJE 2007", An Interactive Experience of Art & Music, Terre Haute Cultural Alliance	2007
Terre Haute, Indiana, The Sheldon Swope Art Museum, "63rd Annual Wabash Valley Juried Art Exhibition"	2007
Paris, Illinois, Bicentennial Art Center and Museum, "52nd Annual Juried Fall Show"	2007
Paris, Illinois, Bicentennial Art Center and Museum, "51st Annual Juried Fall Show"	2005
Toronto, Ontario, Riverside Gallery, "RAW Third Annual Studio Tour"	2001
Toronto, Ontario, Exhibition Stadium, "Revamp Recycled Show"	2000
Toronto, Ontario, Gallery 1313, "Halloween Show"	2000
Toronto, Ontario, The Well Gallery, "Junction Arts Festival", Juried Show	2000
Toronto, Ontario, "CAB 2000" (in conjunction with A-Space), Trinity Bellwood Park	2000
Toronto, Ontario, Metro Toronto Convention Centre, "Envirotech 2000"	2000
Toronto, Ontario, Toronto City Hall Rotunda, Earth Week Art Show	2000
Toronto, Ontario, Riverside Gallery, Second Annual Studio Tour	2000
Toronto, Ontario, Ralph Thornton Centre, The Broken Fence Society, Second Juried Environmental Art Show	2000
Toronto, Ontario, Alley Cats Scramble, "Dreams and Nightmares"	1999
Toronto, Ontario, Here and Now Gallery	1999
Toronto, Ontario, Riverside Gallery, First Annual Studio Tour	1999
Toronto, Ontario, Polson Pier Gallery, The Broken Fence Society, First Juried Environmental Art Show	1999
Toronto, Ontario, Festive Earth Society, ArtPark	1999
Toronto, Ontario, Storm Gallery	1998
Hamilton, Ontario, Hamilton Public Library	1998
Toronto, Ontario, Gallery 213, Kensington Market, "23:59:59"	1998
Toronto, Ontario, Eza's Gallery (Kensington Market), Group Show	1997
Toronto, Ontario, Third Rail, "23:59:59"	1997
St. Catherines, Ontario, Sean O'Sullivan Gallery, Brock University, "23:59:59"	1997
Toronto, Ontario, Kensington Market, Erotic Art Fair, "Without Shame"	1995
Toronto, Ontario, Gallery 215, Juried Show	1994
Scarborough, Ontario, Scarborough Arts Council Gallery, Awards Show	1994
Toronto, Ontario, The Edgewater, "Extinction/Exhaustion"	1993
Toronto, Ontario, aArt in the Park, Kensington Market Collective, Fourth Annual Summer Show	1993
Scarborough, Ontario, Scarborough Arts Council Gallery, "On My Own Time"	1993
Toronto, Ontario, aArt in the Park, Kensington Market Collective, Third Annual Summer Show	1993
Toronto, Ontario, Upper Canada Brewery, "The Yeast Collection"	1993
Toronto, Ontario, aArt in the Park, Kensington Market Collective, Second Annual Summer Show	1992
Toronto, Ontario, Gallery Without Walls	1992
Toronto, Ontario, "ROUNDUP"	1992
Toronto, Ontario, "ROUNDUP"	1991
Toronto, Ontario, Winters Gallery, York University, "Contrasting Figures"	1991
Toronto, Ontario, IDA Gallery, York University, "Passages"	1990

## PERMANENT COLLECTIONS

Indiana State University Career Center, "Orbs", 22" x 30", mixed media on acrylic, 2009	2011
Indiana State University Permanent Collection, "Concerning the Spiritual in Art", 2 panels @ 24" x 48" each, acrylic & gel on canvas, 2006	2007
Rose Hulman Institute of Technology, "Indiana Mandala", 60"x 60, mixed media on canvas, 2001	2004

**PUBLIC COMMISSIONS/OUTDOOR PROJECTS**

Fairbanks Park – “Watermark Landing”, Permanent Outdoor Installation	2013
Terre Haute, Indiana, Sheldon Swope Art Museum – “Horsing Around in Terre Haute, The Colt Project”, placed in front entrance of Swope Museum	2007

**AWARDS**

Merit Award, “Climata”, Paris, Illinois, Bicentennial Art Center and Museum, 58th Annual Juried Fall Show, Juried by Nancy Nichols-Pethick, Painting Professor, Indiana State University	2012
Special Mention, “Communities are Built One Brick at a Time”, “Figures of Speech, 2012”, The Anderson Center for the Arts, May 11 – July 31, Juried by Patrick Flaherty, Director, Indianapolis Art Center	2012
Purchase Award, “Orbs”, Hulman Memorial Student Union Gallery, Oct. 21 – Nov. 29, purchased by the ISU Career Center	2011
Merit Award, “Orbs”, Hulman Memorial Student Union Gallery, Oct. 21 – Nov. 29, sponsored by the Dean’s Office of Arts & Sciences	2011
Arts Illiana Merit Award, “Ur”, 2011 Indiana State University Student Exhibition, Jan. 27 – Feb. 16, Juried by Ann Coddington-Rast, Assistant Professor at Eastern Illinois University	2011
Chair’s Achievement Award, “York”, 2011 Indiana State University Student Exhibition, Jan. 27 – Feb. 16, Juried by Ann Coddington-Rast, Assistant Professor at Eastern Illinois University	2011
Award of Recognition, “Orbs”, Terre Haute, Indiana, The Sheldon Swope Art Museum, “66th Annual Wabash Valley Juried Exhibition”. Juried by Dr. Gregory Gilbert, Knox College, Galesburg, Illinois. July 10 – September 4, Joan & David Zaun Award of Recognition”	2010
“Bravo! The Arts!” Award 2009/2010, “Special Bravo Presentation: Exceptional Leadership in the Arts”, Terre Haute, Indiana, Presented June 17th by Wabash Valley Arts Council	2010
Department of Music Merit Award, “First Fall”, 2010 Indiana State University Student Exhibition, Jan. 21 – Feb. 10, Juried by Thadd Duhigg, Professor of Art, Southern Illinois University	2010
Hulman Memorial Student Union Merit Award, “First Fall”, 2010 Indiana State University Student Exhibition, Jan. 21 – Feb. 10, Juried by Thadd Duhigg, Professor of Art, Southern Illinois University	2010
Best of Show Award, 2009 Indiana State University Student Exhibition, “Everybody Loves Blue 1” February 17-27, Juried by Ronald Leax, Dean of Graduate Studies, Washington University	2009
Merit Award, “Eastern Sphere”, Paris, Illinois, Bicentennial Art Center and Museum, 51st Annual Juried Fall Show	2005
First Prize in Painting Category, Scarborough, Ontario, Scarborough Arts Council, “On My Own Time”	1993

**JUROR**

Paris, Illinois, Bicentennial Art Center and Museum, 17th Annual “Paint Illinois” Juried Exhibition	2013
Terre Haute, Indiana, Hulman Memorial Student Union Art Gallery, “HMSU Annual Juried Exhibition”	2012
Paris, Illinois, Bicentennial Art Center and Museum, 16th Annual “Paint Illinois” Juried Exhibition	2012
Indianapolis, Indiana Arts Commission, FY 2013 Individual Artist Projects, Advisory Panel	2012
Terre Haute, Indiana, Disabilities Awareness Work Group, Celebrating Exceptionalities in the Arts Talent Show	2012

Terre Haute, Indiana, Art Spaces, Arts Corridor Banner Competition	2011
Palestine, Illinois, 23rd Annual Crawford County Arts, Art Show Exhibit	2011
Terre Haute, Indiana, Wabash Valley Art Guild, 32nd Annual Spring Art Show	2009
Palestine, Illinois, 21st Annual Crawford County Arts, Art Show Exhibit	2009
Terre Haute, Indiana, Saint-Mary-of-the-Woods College, Student Art Exhibition	2007
Terre Haute, Indiana, Halcyon Contemporary Art at The Swope Art Museum, 1st Annual Group Exhibition	2006
Terre Haute, Indiana, Arts Illiana, Winter Exhibition	2006
Paris, Illinois, Bicentennial Art Center and Museum, 52nd Annual Fall Exhibition	2006
Toronto, Ontario, Third Juried Environmental Art Exhibition, Acadia Gallery, sponsored by The Broken Fence Society	2001
Toronto, Ontario, Second Juried Environmental Art Exhibition, Ralph Thornton Centre, sponsored by The Broken Fence Society	2000
Toronto, Ontario, First Annual Juried Environmental Art Exhibition, Polson Pier Gallery, sponsored by The Broken Fence Society	1999
Toronto, Ontario, The Columbus Centre, World Boys & Girls Art Exhibition, supported by United Nations Educational, Scientific and Cultural Organization (UNESCO), Columbus Centre, North York, Co-juror	1996

### MEMBER OF ARTS ORGANIZATIONS

Terre Haute, Indiana, Arts Illiana	2005-present
Terre Haute, Indiana, Sheldon Swope Art Museum and Swope Alliance	2005-present
Toronto, Ontario, The Broken Fence Society	1996-2002
Toronto, Ontario, Art in the Park, Kensington Market Art Collective	1992-1994

### BIBLIOGRAPHY

Tribune Star, 'Bash, Your Guide to Entertainment Section, "Halcyon features Petra Nyendick, Ray Chen this Month", Thursday, Jan. 12, 2012, p. 7	2012
Tribune Star, 'Bash, Your Guide to Entertainment Section, "Art Guild presents 'Let's Talk Art' with Petra Nyendick", Friday, Nov. 5, 2010, p. 7	2010
Marshall Advocate, "Gaslight Art Colony to present works of Petra Nyendick" Tuesday, Sept. 14, 2010, Vol. 14, No. 86, p. 1	2010
Tribune Star, 'Bash, Your Guide to Entertainment Section. "Get 'Directions' at Gaslight Art Colony." Friday, Sept. 17, 2010, p. 9	2010
Tribune Star, Terre Haute & The Wabash Valley. Valley Life Section, "Tickle Your Brain", Sunday, March 15, 2009, p. E1 & E4	2009
Tribune Star, Terre Haute & The Wabash Valley. Sites & Sounds section, "Halcyon Gallery invites the public to meet artists May 2nd", Friday, April 25th, 2008, p. D3	2008
Tribune Star, Terre Haute & The Wabash Valley, Local & Bistate section, "Horsing Around- Summer-Long Public Art Exhibit featuring Colts", Monday, March 20, 2007, p. C1	2007
Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds section, "Halcyon Gallery to feature artwork by Petra Nyendick", Friday, February 23, 2007, p. D11	2007
Tribune Star, Terre Haute & The Wabash Valley, Sites & Sounds section, "Paintings, sculptures reflect art at its best, starting today during Holiday Fest", Friday, December 2, 2005, p. D12	2005
Nuvo Newsweekly, Indianapolis publication, Visual Arts Review section, "Quirky edge, symbolic depth", Review of Four Star Gallery show, October 16-23, 2002, p. 34	2002
Tandem newspaper, Toronto publication, "A Kaleido-scopic vision, Petra Nyendick's vivid environmental Artwork", December 8, 2002, Review of Steamwhistle Show, Volume XLVIII - Number 333, p. 7	2002

**PUBLICATIONS**

Year 2011 Calendar (image), Arts Illiana, Arts Council of the Wabash Valley	2011
Year 2002 Calendar (image), The Broken Fence Society	2002
Year 2001 Calendar (image), The Broken Fence Society	2001
Junction Arts Festival. Promotional postcards and posters (image, Gorilla Series)	2001
Year 2000 Millennium Calendar (image), The Broken Fence Society	2000

**TELEVISION**

WTIU, Indiana Public Media, "The Friday Zone", "ISU Community School of the Arts, Indiana State University "Busy Bees" project, aired on April 19	2013
WTIU, Indiana Public Media, "The Friday Zone", "ISU Community School of the Arts, Indiana State University "My Little Fish Tank" project, aired on April 12, <a href="http://www.video.indianapublicmedia.org/video/2339460405">www.video.indianapublicmedia.org/video/2339460405</a>	2013
WTHI, "Community School of the Arts Spring Programming", aired Monday, Dec. 17	2012
WTWO, "Live at Five", Farmersburg, Indiana, "ISU Community School of the Arts 2012 Fall Classes ", Thursday August 23, 5:45 p.m. news	2012
WTHI, Terre Haute, Indiana, "Arts Illiana Announces Bravo! The Arts Award Winners", Thursday, June 17, 2010, 6pm & 10pm news	2010
WTHI, Terre Haute, Indiana, "Indiana State University Artomobilia", Thursday, April 29, 2010, 6pm & 10pm news	2010
WTHI, Terre Haute, Indiana, "The Colts Public Art Project", Monday, March 20, 6pm & 11pm news, on location at Halcyon Contemporary Art	2007
WTWO, Terre Haute, Indiana, "How to Run & Operate an Art Gallery", sponsored by the Osher Institute of Higher Learning, panel discussion presented by Petra Nyendick, John Davidson and John Lustig, Friday October 5, 7am news, on location at Halcyon Contemporary Art	2007
Fox 59 Indianapolis, Indiana, "Indy's Art Market-In the Now", Monday, September 30th, 10pm news & Tuesday October 1st, 6-9am morning news, on location at Four Star Gallery	2002

**LECTURES**

"The History of the Grid", Sheldon Swope Art Museum, Terre Haute, Indiana	2011
"Optical Architecture - the work of Petra Nyendick and Halcyon Contemporary Art", Sheldon Swope Art Museum, Terre Haute, Indiana	2008
"TransForms - the work of Petra Nyendick", Bicentennial Museum and Art Centre, Paris, Illinois	2007

**PRESENTATIONS/WORKSHOPS/SYMPOSIA**

"The History of the Grid", Marian University Art Gallery, Indianapolis, Indiana', in conjunction with opening reception, September 6	2012
"Symposium, A Celebration of Student Research and Creativity" Indiana State University, Sponsored by College of Graduate and Professional Studies, March 31, presented "The History of the Grid: Brick Component"	2011
"Artist's Talk" at the Low Road Gallery, in conjunction with opening reception for "Indiana Artists Series: 2D(B)", December 10	2010
"Let's Talk Art", presentation to the Terre Haute Art Guild, Arts Illiana, November 11	2010

**PODCASTS**

- WISU, "Resident Art Expert – Art on Campus & Around Town", Indiana State University, Terre Haute, Indiana, aired in September 2010
- WWFIU, Indiana Public Media, Visual Arts, in conjunction with Low Road Gallery's "Indiana Artists' Series: 2D(B)" exhibition, Bloomington, Indiana, aired December 10, <http://itunes.apple.com/us/podcast/low-road-gallery-podcast/id397044175> 2010

# Curriculum Vitae

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## EDUCATION

2009	Doctor of Philosophy in Design (DDN) NC State University
2003	M.Arch. NC State University concentration in Campus Design
2001	Bachelor of Environmental Design NC State University
2007	Instructional Technology Assistance Program (Teaching with Online Technology) NC State University

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## TEACHING AND ADMINISTRATIVE EXPERIENCE

13-curr	Indiana State University College of Technology Department of Built Environment <b>Chair and Associate Professor</b>
08-13	Savannah College of Art and Design School of Building Arts Department of Architecture <b>Graduate Coordinator (2011-2012)</b> <b>Undergraduate Coordinator (2010-2011)</b> <b>Professor of Architecture (2008-curr)</b>
08-06	North Carolina State University College of Design Center for Universal Design <b>Doctoral Assistant Researcher</b>
07-01	North Carolina State University College of Design School of Architecture <b>Teaching and Research Assistant</b>

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## COURSES TAUGHT

### Indiana State University - Department of Built Environment

IAD150 Intro to Interior Design  
IAD454/454H Contemporary Interiors

### Savannah College of Art and Design - Department of Architecture

ARCH241 Construction Technology I  
ARCH404 Architecture Design Studio 4  
ARCH405 & 406 Architecture Design Studio 5 & 6  
ARCH706 Professional Practices  
ARCH707 Architecture Design Studio 7  
ARCH708 & 709 Architecture Design Studios 8 & 9, Thesis I & II  
ARCH712 Architecture Graduate Seminar  
ARCH728 Craft and Tectonics  
ARCH727 & 737 Graduate Architecture Design Studio 2 & 3  
ARCH791 & 792 Post-professional Design Studios 8 & 9, Thesis I & II  
Accessibility Workshops and Training

### NC State University – College of Design

ARC561 Architectural Professional Practice (Graduate Teaching Assistant)  
LAR221 Environment and Behavior (Graduate Teaching Assistant)  
ARC232 Structures and Materials  
D100 Design Thinking  
Accessibility Workshops and Training

**MEMBERSHIPS**  
(current and past)

Sigma Lambda Chi (ISU Honorary Chapter Member)  
Design Research Society (DRS)  
AIA Georgia  
American Institute of Architects – Associate Member  
Savannah Young Architects Forum – Georgia (SYAF)  
Society of College and University Planners (SCUP)  
US Green Building Council (USGBC)  
Association of Collegiate Schools of Architecture (ACSA)  
American Society of Landscape Architects (ASLA)

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**ACADEMIC AND  
PROFESSIONAL  
AWARDS AND  
HONORS**

2012	SCAD Presidential Research Fellowship (\$5000 Grant Recipient)
12, 11, 09	ACSA/AIAS New Faculty Teaching Award – Nominee
2012	ACSA/AIAS Collaborative Practice Award - Nominee
2010	AIAS National Educator Honor Award Recipient
04-07	Doctoral Candidate – Research Stipend Recipient
2010	Committee Chair – AIA Savannah Thesis Award: Taylor R. Sill
2012	Committee Chair - Henry Adams Medal: Erin Rahn
2009	Committee Chair – USGBC Savannah Thesis Award: Kirk Hamilton
2008	Committee Chair – Outstanding Thesis Award: Jim Bischoff
2007	OPENSspace Doctoral Travel Scholarship
2002	NCARB Award Team member (Student Member)
2002	Jenkins Peer Architectural Fellowship

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**PROFESSIONAL  
EXPERIENCE**

01-curr	StudioGAP – Design Consulting Services (Principal Consultant & Designer) Terre Haute, IN, Savannah, Ga. & Raleigh, NC
11-13	Co-founder and Managing Partner Footprint Recycling, LLC - Commercial Recycling Consultant Savannah, Ga
03-08	Ron Cox Architecture, RA (Project Manager / Architect Intern) Raleigh, NC
00-01	O'brien – Atkins Associates (Design Consultant) Research Triangle Park, NC
00-02	BOBBITT & Associates (Architect Intern) Raleigh, NC
95-98	Designed to Build (Project Manager) Fayetteville, NC
93-95	Goetz-Privette Architects, Pa (Design Intern) Fayetteville, NC

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**REGISTRATION**

ARE 4.0 in progress

SPEAKING AND  
PRESENTATION  
LOCATIONS



RESEARCH,  
PUBLICATIONS AND  
EXHIBITIONS

2012	Academy of Neuroscience for Architecture - 2012 Annual Conference – Poster Accepted (Did not present).
2012	National Trust for Historic Preservation and the Julia and Richard Moe Fund grant charette for LEED certified Habitat for Humanity house in the Cuyler-Brownville National Register Historic District. (Faculty team member)
2012	Re:Search - Uncertainty, Contradiction and Value. Design Research Society 2012 International Conference. Bangkok, Thailand. (1 Workshop and 1 Poster presented)
2011	DesignPhiladelphia. Exhibition of student designs incorporating corian® solid surface as an exterior cladding material in collaboration with CH Briggs and DuPont®.
2011	4th World Conference on Design Research (International Association of Societies of Design Research. Delft, Netherlands. (1 paper and 2 posters presented)
2011	ACSA Fall Conference - Local Identities Global Challenges. (Co-Author). Houston, Texas.
2011	OPENSspace: People Space, Conference on Universal Design. (2 presentations and 2 Posters accepted - Did not present). Edinburgh, Scotland.
2011	INCLUDE 2011 Conference on Inclusive Design. SIMULATIONS: Hands-on education as a spatial learning tool. (Presenter). London, England.
2010	3rd International Conference on Universal Design – SIMULATIONS: Hands-on Education as a Spatial Learning Tool. (Presenter). Hamamatsu, Japan.
2010	CWUAAT (5th Cambridge Workshop on Universal Access and Assistive Technology) – Short Paper Accepted (Did not present). University of Cambridge, United Kingdom.
2009	ACSA 98th Annual Meeting – Universal Design as a Rebuilding Tool - Poster Accepted (Did not present).
2009	Understanding Change in Place: Spatial knowledge acquired by visually impaired users through change in footpath materials – Dissertation Research.
2009	Occupational Therapy and Physical Dysfunction, 6th Edition, Chapter 29 – Towards Universal Design. Co-author with Leslie Young and Sharon Joines, PhD.
2009	ACSA Southeast Fall Conference: Architecture is a think of Art. Co-author with Sarah K. Rutland, Fusing Fashion and Architecture through Art. (Presented by Sarah K. Rutland). Savannah, Ga.
2009	INCLUDE 2009 Conference on Inclusive Design. Way-finding cues acquired by visually impaired users through the change in footpath materials. (Presenter). London, England.
2009	EDRA39 – Paper Accepted (Did not present).
2008	Exhibit - NCSU College of Design Gallery – “Understanding Change in Place”.
2008	ACSA West Fall Conference: Material Matters. (Presenter). Los Angeles, Ca.
2008	Jacksonville Magazine, “Aging in Place”, October.
2008	Jacksonville Magazine, “Aging in Place”, September.
2007	OPENSspace: People Space, Conference on Universal Design. (Poster Presenter). Edinburgh, Scotland.
2007	NC Visual Impairment and Blindness Conference. “Universal Design and Perceptible Information”. Topic Session Speaker. Raleigh, N.C.
2005	Southern Gerontological Society National Conference. “Universal Design and Living”. Topic Session Speaker. Greensboro, N.C.
2005	North Carolina State Construction Conference, “Project Manager at Risk: Case Study Overviews”. (Presenter). Raleigh, NC.
2003	NC State University Graduate Research Symposium, “Case Studies as a Teaching Tool”. (Presenter). Raleigh, NC.
2001	Exhibit - NCSU College of Design Gallery – “Campus Spaces”
2001	Exhibit - NCSU College of Design Gallery – “Ronchamp Revisited”

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**SERVICE**

13-14	Associated Schools of Construction - Proceedings Reviewer
2012-14	AIA Georgia - Board of Directors (Elected Position) + 2013 AIA Ga. Conference Committee
2012-14	Design Research Society - Board Member (Elected Position)
2013	Wesley Monumental United Methodist Church, Savannah, Ga. - Executive Board Member (Appointed Position)
2012-13	Savannah Technical College - Community Council Board Member (Appointed Position)
2012	Savannah Sustainability Alliance - Charter Member
2012	Savannah College of Art and Design, Admission and Internship Committee Chair
2011	CWUAAT (6th Cambridge Workshop on Universal Access and Assistive Technology) – Peer Reviewer. University of Cambridge, United Kingdom.
10-11	Savannah College of Art and Design, department liaison to Accreditation Committee
10-11	Savannah College of Art and Design Architecture Faculty Search Committee member
2011	d3:dialog – International Journal of Architecture + Design. Peer Reviewer
09-curr	d3 – Advisory Board Member and Associate Editor (Appointed Position)
2009	Savannah College of Art and Design, NAAB APR Co-author
2009	AIAS South Quad Conference, Host School Faculty Advisor
2009	EDRA39 Peer Reviewer
2009	2009 ACSA Southeast Fall Conference, Peer Reviewer
2009	2009 ACSA Southeast Fall Conference, Session Topic Reviewer
2009	2009 ACSA Southeast Fall Conference, Host School Committee
08-10	Savannah College of Art and Design, Accreditation Committee Chair
2008	Savannah College of Art and Design, Interdisciplinary Initiatives College Council
08-10	Savannah College of Art and Design, Faculty Development and Outreach Committee
08-09	Savannah College of Art and Design, College Athletics Council
08-10	Savannah College of Art and Design, AIAS Faculty Advisor
08-curr	Savannah Young Architects Forum (SYAF)
02-curr	Habitat for Humanity, (NC & GA)
02-08	White Plains United Methodist Church, Cary NC (Missions)

# Barbara Diane Racker

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Terre Haute, IN 47802  
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Born Bremen, Germany  
Raised New Orleans, Louisiana

## EDUCATION

**MFA Louisiana Tech University**, Ruston, Louisiana  
Major: Studio Art - Painting and Ceramic Sculpture

**BFA Louisiana Tech University**, Ruston, Louisiana  
Major: Studio Art - Painting and Drawing  
Summa Cum Laude

Tech Rome Program, Rome, Italy

Diploma: John Ehret High School, Harvey, Louisiana  
Valedictorian

## WORK EXPERIENCE

**University Curator**, Indiana State University  
Terre Haute, Indiana

3/11 - present

- University Art Gallery Director and Permanent Art Collection Curator
- Curate, design, and install permanent art collection, visiting artist, and student (juried and thesis/final) exhibitions
- Organize lectures and conduct exhibition and permanent art collection tours
- Research and manage permanent art collection – strengths include WPA art, Pop Art, Warhol photographs, and contemporary American prints
- Write and administer state grants
- Write catalog essays, text panels, and narrative labels
- Develop and implement collections management policies, long-range conservation plans, collecting strategies, and budgets
- Supervise assistant curator and administrative assistant
- Supervise interns, gallery assistants, and thesis/final exhibition graduate and undergraduate students
- Chair Visiting Artist and Scholar Series Committee
- Coordinate design and printing of exhibition catalogs, brochures, and postcards
- Write press releases, update gallery website, and complete other marketing duties
- Teach museum studies course

**Curator of Art**, The Clay Center for the Arts and Sciences  
Charleston, West Virginia

8/07 - 2/11

- Curated or coordinated, designed, and installed art exhibitions in temporary exhibition and permanent collection galleries
- Developed and implemented long-range conservation plan, collecting strategy, and collections management policy
- Organized and publicized Collectors Club programs including lectures, fall motorcoach and spring acquisitions trips, membership campaigns, dinners, receptions, and meetings
- Managed Exhibition and Acquisition Committees
- Developed and maintained art exhibition and Collectors Club budgets
- Supervised a full-time assistant curator and preparator and contract preparators
- Wrote essays, interpretive panels, and narrative labels for exhibitions
- Assisted marketing department with creation of catalogs, brochures, fliers, posters, and press releases
- Trained docents and conducted special exhibition tours
- Managed and researched permanent art collection – 17<sup>th</sup> to 21<sup>st</sup> century American paintings and prints, 15<sup>th</sup> to 21<sup>st</sup> century European works on paper, contemporary photographs, and works by West Virginia artists

**Director/Curator**, Dowd Fine Arts Gallery, SUNY Cortland, Cortland, New York

9/03 - 7/07

- Wrote and administered campus, federal, and foundation grants
- Worked with Institutional Advancement to cultivate donors and sponsors and organize fundraising campaigns
- Developed and implemented policies, strategic plans, long-range conservation plans, collecting strategies, and budgets
- Supervised interns and work-study students
- Advised the Art Exhibition Association (student art club)
- Organized and chaired a community advisory committee
- Curated, designed, and installed art exhibitions
- Wrote catalog essays and interpretive panels
- Supervised design and printing of exhibition publications
- Wrote and distributed press releases and PSAs, updated gallery website, prepared bulk mailings, and completed other marketing duties
- Conducted exhibition tours
- Organized lectures and other education programs
- Managed and researched permanent art collection – 13<sup>th</sup> to 21<sup>st</sup> century European and American works on paper, American ceramics, and WPA art

**Director/Senior Curator**, F. Donald Kenney Museum, St. Bonaventure University  
Olean, New York

10/00 - 6/03

- Wrote and administered state, federal, and foundation grants
- Cultivated major donors
- Developed and implemented policies, strategic plans, and budgets
- Supervised assistant curator, interns, and work-study students
- Organized and chaired a community advisory committee
- Taught Senior Seminar course

- Curated, designed, and installed art exhibitions
- Wrote catalog essays and interpretive panels
- Managed prints and drawings study room
- Supervised design and printing of exhibition publications
- Conducted community and museum public lectures, docent training, and exhibition tours
- Organized lectures and other education programs
- Cataloged, managed, and researched art collections – 15<sup>th</sup> to 21<sup>st</sup> century European and American paintings, drawings, and prints; FSA photographs; and Ancient Greek, Chinese, Southwest, and Pre-Columbian ceramics
- Developed collecting strategies and recommended acquisitions

**Curator of Art**, Cheney Cowles Museum, Spokane, Washington 9/95 - 9/00

- Curated, designed, and installed art exhibitions in two galleries
- Curated, designed, and installed outreach art exhibitions
- Organized annual art auction and visual art components of arts festival
- Wrote grants, catalog essays, and interpretive panels
- Created family and gallery guides and developed hands-on projects
- Developed internet sites
- Supervised design and printing of exhibition publications
- Developed and maintained art exhibition budgets
- Organized lecture series
- Conducted community and museum public lectures
- Conducted docent training, including art history classes
- Researched art collections
- Developed community advisory committees

**Adjunct Instructor, Art History**, College of Great Falls, Great Falls, Montana 9/93 - 5/95

**Curator of Art**, Paris Gibson Square Museum of Art Great Falls, Montana 2/92 - 8/95

- Curated, designed, and installed 15 to 18 exhibitions annually
- Completed all related registrar duties
- Organized traveling exhibitions
- Wrote catalog essays and interpretive panels
- Wrote and distributed press releases and PSAs, prepared bulk mailings, and participated in television and radio interviews
- Supervised design and printing of exhibition publications
- Developed and maintained exhibition budgets
- Organized and conducted lectures
- Trained docents and collaborated with education curator
- Researched and managed permanent art collection
- Wrote and administered federal, state, and foundation grants

**Curator of Visual Arts**, Sangre de Cristo Arts and Conference Center  
Pueblo, Colorado 9/88 - 12/91

- Curated, designed and installed art exhibitions in three temporary exhibition galleries and one permanent collection gallery, between 20 and 25 exhibitions annually
- Completed all related registrar duties
- Researched and managed a permanent collection of 19th and 20th century American art
- Wrote interpretive panels and catalog essays
- Conducted community and museum public lectures
- Organized lectures and seminars
- Developed and maintained exhibition budget
- Wrote and administered federal grants
- Trained docents and collaborated with education curator
- Supervised assistant curator

### **AWARDS AND HONORS**

Student Mentoring Recognition, Office of Career Services  
State University of New York, College at Cortland 2006

Excellence in Research and Scholarship  
State University of New York, College at Cortland 2005 & 2006

Teaching/Graduate Assistantship, School of Art and Architecture  
Louisiana Tech University

Howard Scholarship, Department of Art, UNC-G, Graduate School

Lykes Brothers Steamship Co., Inc., Academic Scholarship

Louisiana Tech University, Academic Scholarship

### **GRANTS AWARDED AND ADMINISTERED**

University Art Gallery, Indiana State University  
**Indiana Arts Commission** Spring 2013  
To support the research and publication of a permanent collection catalog for school groups and the general public, with entries by twenty artists, educators, and scholars

**Indiana Arts Commission** Spring 2012  
To support the planning and implementation of a school tour program

<b>Indiana Arts Commission</b> To support the exhibition <i>Andrew Moore: Making History</i> , catalog, and related education programs	Spring 2011
<u>The Clay Center for the Arts and Sciences</u> <b>West Virginia Humanities Council</b> (co-author) To support <i>Interpreting the Past, Present and Future</i> - lectures, symposia, and workshops related to FY 10/11 exhibitions	Spring 2010
<b>West Virginia Humanities Council</b> To support a lecture series for the exhibition <i>Lost Kingdoms of the Nile</i>	Spring 2009
<b>Daywood, Jacobson and Herscher Foundations</b> (co-author) To support the exhibition <i>Lost Kingdoms of the Nile</i>	Fall 2008
<u>Dowd Fine Arts Gallery, SUNY Cortland</u> <b>J.M. McDonald Foundation, Inc.</b> To support the exhibitions <i>On Time: Paintings by Xiaoze Xie</i> and <i>From Albers to Picasso: A Selection of 20th Century Prints</i>	Fall 2007
<b>Auxiliary Services Corporation, SUNY Cortland</b> To support the exhibition <i>Xiaoze Xie</i>	Fall 2007
<b>Campus Artist and Lecture Series, SUNY Cortland</b> Mini grants to support gallery talks by exhibiting artists and scholars – Peter B. Jones, Tammy Tarbell-Boehning, Judith Page, Romita Ray, Sarah Cohen, Mimi Hellman, Nicholas Kahn and Richard Selesnick, Harvey Breverman, Rosalyn Richards, Thuan Vu, Marion Wilson, and Billie Grace Lynn	2003 - 2006
<b>Auxiliary Services Corporation, SUNY Cortland</b> To support the traveling exhibition <i>Breaking Boundaries</i>	Fall 2006
<b>Auxiliary Services Corporation, SUNY Cortland</b> To support the exhibition <i>What Is, What Shall Be, What Might Have Been: The Art of Kahn and Selesnick</i>	Spring 2005
<b>National Endowment for the Humanities</b> Preservation Assistance Grant To support the development and implementation of an emergency response plan	2005 - 2006
<b>American Association of Museums/Institute of Museum and Library Services</b> Museum Assessment Program – Public Dimension (implementer)	2004 - 2006

<b>National Endowment for the Humanities</b> Preservation Assistance Grant To upgrade collections storage and purchase environmental monitors	2004 - 2005
<b>Lower Hudson Conference/New York State Council on the Arts</b> To support the conservation treatment of the outdoor painted steel sculpture <i>Four Squares</i> by Rochester artist William Sellers	2004
<b>Heritage Preservation/Institute of Museum and Library Services</b> Conservation Assessment Program (implementer)	2004
<b>Auxiliary Services Corporation, SUNY Cortland</b> To support the exhibition <i>Four Pianos and Some Strings: Works by Ken Butler</i>	Spring 2004
<u>The 1890 House Museum, Cortland, NY</u> (volunteer grant writer) <b>J.M. McDonald Foundation, Inc.</b> To support Phase I of a capital project	September 2006
<b>J.M. McDonald Foundation, Inc.</b> To support the general operating budget	October 2004
<u>Community Consortium, Olean, NY</u> <b>F. Donald Kenney Foundation</b> \$550,000 endowment to support Southern Tier Artists Programs A collaboration between the Cattaraugus County Arts Council, Cattaraugus Region Community Foundation, and Olean Public Library Gallery, this endowment funds a biennial juried competition and solo exhibition (for best of show), workshops, and exhibition publications.	2003
<u>F. Donald Kenney Museum, The Regina A. Quick Center for the Arts</u> <b>New York Council for the Humanities</b> Major grant to support <i>George Inness and the Drama of Nature</i> , an exhibition, catalog, and lecture series	2003
<b>New York Council for the Humanities</b> Mini grant to support the lecture <i>All You Need Is Courage: How American Women Came to Photography</i> by Dr. Naomi Rosenblum	2003
<b>Cutco Foundation, Olean, NY</b> Matching funds for a 2002 Lower Hudson Conference grant to conserve the Fra Angelico painting <i>Madonna and Child Enthroned with Saints</i>	2002
<b>New York State Council on the Arts, Arts-in-Education Partnership</b> To support a collaboration between QAC, sculptor Simon Griffis and Ellicottville High School in the creation of a sculpture garden (co-author)	2002

<b>New York State Council on the Arts, Visual Arts</b>	2002
To support an exhibition and catalog of hybrid instruments, performance, and education programs by Brooklyn artist/musician Ken Butler	
<b>National Endowment for the Arts, Creativity</b>	2002
To support an exhibition and catalog of hybrid instruments, performance, and education programs by Brooklyn artist/musician Ken Butler	
<b>New York Council for the Humanities</b>	2001
Mini grant to support the lecture <i>God, Nature and Art: Victorian Landscape Painting in America</i> by James Crawford	
<b>Lower Hudson Conference/New York State Council on the Arts</b>	2001
To support the conservation treatment of <i>The Holy Family with St. John</i> , c. 1510, attributed to Palma Vecchio	
<u>Cheney Cowles Museum</u>	
<b>National Endowment for the Arts, Creativity</b>	2001
To support an exhibition and book of recent paintings by contemporary Oregon artist James Lavadour	
<b>Washington State Arts Commission</b>	1998 - 1999
Two-year institution grant (co-author)	
<b>Washington State Arts Commission</b>	1998
To support <i>Soup to Nuts: Pop Art and Its Legacy</i> , an exhibition of renowned American, British, and Canadian Pop artists from The University of Lethbridge Art Collections, Alberta, Canada (co-author)	
<u>Paris Gibson Square Museum of Art</u>	
<b>Montana Arts Council</b>	1995
To support <i>A Woman's Place</i> , an exhibition of five Montana/Idaho women painters and sculptors whose work is about nature and the environment	
<b>Western States Arts Federation (Westaf), Exhibition Support</b>	1994
To support a reflector and neon installation by Washington artist Dick Elliott	
<b>Montana Arts Council</b>	1994
To support <i>Seeing the Light</i> , an exhibition of neon sculpture, flashlight photography and a reflector neon installation by Montana and Washington artists	
<b>National Institute for the Conservation of Cultural Property</b>	1994
<b>Conservation Assessment Program</b>	
To support a collections and architectural survey	

<b>Montana Arts Council</b>	1993
To support <i>Rebirth of a Culture: Four Contemporary Native American Artists</i> , an exhibition of Montana artists Corky Clairmont, Robert Gopher, Robert Orduño, and Ernie Pepion	
<b>Montana Committee for the Humanities</b>	1992
To support <i>Paintings, Prose, Poems and Prints: Missouri River Interpretations</i> , an exhibition and catalog of twelve Montana artists, writers, and scholars	
<b>MPCO/Entech Foundation, Inc.</b> , Butte, Montana	1992
Private foundation grant to support <i>Missouri River Interpretations</i>	
<b>Western States Arts Federation (Westaf), Exhibition Support</b>	1992
To support a one-person show by Seattle photographer Thomas Harris	
<u>Sangre de Cristo Arts and Conference Center</u>	
<b>National Endowment for the Arts, Conservation</b>	1991
For conservation treatment of two paintings in the Francis King Collection of Western Art	
<b>Western States Arts Federation (Westaf) Exhibition Support</b>	1991
To support an on-site installation by Denver artist Jeffrey Keith	
<b>National Endowment for the Arts, Special Exhibitions</b>	1991
To support <i>Mexican Textiles</i> , an anthropological study of traditional weaving and embroidery from the Centro Cultural Art Contemporaneo in Mexico City	
<b>Institute of Museum Services Conservation Project</b>	1990
To support a general conservation survey, computerization of registration files and purchase of three hygrothermographs	
<b>Western States Arts Federation (Westaf), Exhibition Support</b>	1989
To support <i>Inherited Dreams</i> , an exhibition by Michele Zackheim	

## **SELECTED EXHIBITIONS – CURATOR / COORDINATOR**

***Rewritten by Machine and New Technology*** (co-curator) 2/17 - 3/21/14  
Indiana State University. An introduction to the history of video art and its contemporary tendencies, this exhibition includes works by internationally acclaimed artists: Mark Amerika, Stephanie Barber, Dara Birnbaum, Dan Graham, David Hall, Gary Hill, Joan Jonas, Michael Takeo Magruder, Nam Jun Paik, Hiraki Sawa, Semiconductor, and Bill Viola. The exhibition consists of twelve single-channel videos and two recent mixed media installations – Hill’s *The Psychedelic Gedankenexperiment* and Magruder’s *Insurance.AES256*, which incorporates a video processed with real-time data.

***Collecting in the 21<sup>st</sup> Century: Recent Acquisitions, 2001-2013***

8/19 - 9/20/13

Indiana State University. A selection of paintings, prints, photographs, and sculpture acquired, by gift or purchase, in the last 13 years. Artists include: Marc Chagall, Enrique Chagoya, Sue Coe, Jim Dine, Tony Fitzpatrick, Jeff Koons, Robert Longo, Reginald Marsh, George Marinko, Andrew Moore, Robert Motherwell, Philip Pearlstein, Matt Siber, James Rosenquist, and Andy Warhol.

***Lies that Tell the Truth: Magic Realism in Contemporary Art***

2/25 - 3/22/13

Indiana State University. Photographs, paintings, prints, video, and an installation that question the political and metaphysical definitions of reality. Artists are: Kate Breakey, Susan Hauptman, Peter Milton (etchings inspired by Henry James' Magic Realist story *The Jolly Corner*), Kahn and Selesnick, Shana Moulton, ParkeHarrison, and Xiaoze Xie.

***Rivers to Oceans: From Indiana State University's Permanent Art Collection***

2/1 - 3/9/13

Swope Art Museum. In celebration of Terre Haute's "Year of the River," this exhibition included images of rivers, estuaries, and oceans, as well as the commerce and recreational activities they attract. The fifty paintings, drawings, and prints span over a century. Among the artists are: Louis Breslow, Ruth Chaney, Stuart Davis, Homer Davisson, Harry Gottlieb, Gordon Grant, René Magritte, Hendrik Mesdag, Suzanne Runacher, John Singer Sargent, and Dox Thrash.

***Love and Fame***

9/24 - 10/26/12

***Works by Robert Indiana and Andy Warhol from Indiana State University's Permanent Art Collection***

Indiana State University. Ten screenprints from Indiana's 1971 *Decade* portfolio, and two prints and eighty photographs (Polacolor and gelatin silver prints) dating from 1965 to 1982 by Warhol.

***Andrew Moore: Making History***

2/20 - 3/23/12

Indiana State University. Large format, color photographs from Moore's Terre Haute, Detroit, Cuba, and Russia series. (Invited Moore to photograph in Terre Haute in the spring of 2011.)

***Faith, Fear and Failure***

8/22 - 9/24/11

***Selections from Indiana State University's WPA Art Collection***

Indiana State University. With 70 paintings and prints dating from 1935 to 1941, this exhibition presented the wide range of styles and subject matter created in this government work relief program. Among the artists are: Jolan Bettelheim, Stuart Davis, Julio de Diego, Mabel Dwight, Max Kahn, Paul Kelpé, Helen Lundeborg, George Marinko, Joseph Stella, Harry Sternberg, and Dox Thrash.

***Geometric, Staccato and Lyrical: The Sculpture of Albert Paley***

10/30/10 - 1/23/11

Clay Center. Featuring pedestal to 10 ft high steel maquettes, cardboard maquettes, drawings, and photographs, this exhibition explored Albert Paley's design and fabrication process.

***Art, Nature and the American City, 1840-1955***

7/10 - 10/10/10

Clay Center. This exhibition features paintings from major American representational art movements over a 115 year period, from the Hudson River School's romantic landscapes to the Ashcan School's gritty urban scenes. Among the artists are: Ralph Blakelock, Theodore Earl Butler, Alfred Thompson Bricher, Kenyon Cox, William Glackens, Philip Leslie Hale, and John Henry Twachtman.

***Lost Kingdoms of the Nile***

***Nubian Treasures from the Museum of Fine Arts Boston***

9/12/09 - 4/11/10

Clay Center. Including more than 200 gold, silver, granite, and ceramic objects ranging in date from 3000 BC to 350 AD, this monumental exhibition provided unprecedented insight into ancient Nubia, one of the greatest empires of the ancient world. The Clay Center was one of only two museums to host this exhibition.

***An All Consuming Passion: Selections from West Virginia Private Collections***

5/23 - 7/26/09

Clay Center. Featuring historic to contemporary paintings, drawings, and prints by European and American artists, as well as stone sculptures by African artists, this exhibition reflected the richness of private collections in Kanawha and Putnam Counties. The exhibition included 93 works from 12 collections.

***Autobiographies: Six West Virginia Artists***

9/25 - 11/16/08

Clay Center. Paintings, prints, drawings, ceramic sculpture, and installations by Peter Massing, Robin McClintock, Mark Tobin Moore, Eric Pardue, Emily Ritchey, and Claire Sherwood.

***PHOTO/REALISM: From the Permanent Collection***

6/18 - 9/21/08

Clay Center. American artists and art patrons have always had a special fascination with realism. This exhibition spanned 18<sup>th</sup> to 21<sup>th</sup> century realism in American painting, printmaking and photography, and examined perceptual and conceptual realism. Among the artists were: Steven Assael, Chuck Close, Audrey Flack, Todd Hido, Nathaniel Hone, Eastman Johnson, O. Winston Link, and Rubens Peale.

***In the Realm of the Senses***

***Selections from the Collection of James Cottrell and Joseph Lovett***

9/8 - 11/11/07

Clay Center. Works by Donald Baechler, Jean-Michel Basquiat, Roy DeForest, Roland Flexner, Keith Haring, David Hockney, Deborah Kass, Robert Longo, Robert Mapplethorpe, Malcolm Morley, Manuel Neri, Edouard Prulhiere, Andres Serrano, Ray Smith, and Andy Warhol.

***The Earth is Our Mother***

***Contemporary Haudenosaunee Pottery and Clay Sculpture***

3/27 - 4/21/07

Dowd Fine Arts Gallery. Ada Jacques, Peter Jones, Roger Sosakete Perkins, and Tammy Tarbell-Boehning.

***Haunted Dreams: American Paintings from the Permanent Collection, 1922-1992***

3/28 - 4/29/06

Dowd Fine Arts Gallery. WPA to contemporary paintings, including: Fernando A. Carter, George Chaplin, Ben Galos, Robert Marx, Peter Todd Mitchell, Michael Mazur, Ray Parker, Marion Rites, and Jerome Witkin.

***What Is, What Shall Be, What Might Have Been: The Art of Kahn and Selesnick***

1/30 - 3/20/06

Dowd Fine Arts Gallery. Panoramic photographs, drawings and sculpture from three series – *City of Salt*, *Scotlandfuturebog*, *The Apollo Prophecies* – by internationally renowned artists Nicholas Kahn and Richard Selesnick.

***Harvey Breverman: About Face (& Other Anatomical Parts)***

9/13 - 10/29/05

Dowd Fine Arts Gallery. Forty-one pastel and oilstick drawings by SUNY Distinguished Professor, University at Buffalo.

***Four Pianos and Some Strings: Works by Ken Butler***

3/16 - 4/24/05

Dowd Fine Arts Gallery. Pianos and string instruments created from found objects by this Brooklyn artist.

- Decaying Place: Robert Bubp and Charles Gick*** 1/25 - 3/5/05  
Dowd Fine Arts Gallery. Two installations by artists from the Midwest.
- Reinventing Nature: Mark Eshbaugh, Jill Parisi and Rosalyn Richards*** 9/6 - 10/23/04  
Dowd Fine Arts Gallery. Drawings, etchings and photographs by artists from Upstate New York, Massachusetts, and Pennsylvania.
- Melissa Sarat, Bob Sherril, Ralph Turturro*** 6/8 - 7/23/04  
Dowd Fine Arts Gallery. Paintings by regionally renowned Cortland, NY artists.
- Neither Here Nor There: The Refugee Pictures*** 3/19 - 4/24/04  
Dowd Fine Arts Gallery. Paintings and drawings by Vietnamese-American artist Thuan Vu.
- Selections from the Permanent Collection*** 1/27 - 3/5/04  
Dowd Fine Arts Gallery. 13<sup>th</sup> through 20<sup>th</sup> century European and American works on paper, American ceramics, and 20<sup>th</sup> century American paintings, including works by Ansel Adams, Leonard Baskin, Lee Bontecou, Paul Cézanne, Marc Chagall, John Constable, Honoré Daumier, Leon Golub, Francisco Goya, Stanley William Hayter, Michael Heizer, William Hogarth, Allen Jones, Ernst Kirchner, Käthe Kollwitz, Le Corbusier, René Magritte, E. Roberto Matta, Joan Miró, Judy Pfaff, Pablo Picasso, and Richard Serra.
- Child's Play: Billie Grace Lynn and Marion Wilson*** 11/6 - 12/9/03  
Dowd Fine Arts Gallery. An installation by Pennsylvania artist Billie Grace Lynn and sculpture and monoprints by Syracuse, NY artist Marion Wilson.
- Paris at Mid Century: Art After the Liberation*** 3/11 - 5/30/03  
F. Donald Kenney Museum. From the Kenney Collection, prints by artists living or working in Paris during or directly after the German occupation, including works by André Derain, Stanley William Hayter, Aristide Maillol, Pablo Picasso, Serge Poliakoff, Jacques Villon, Maurice de Vlaminck, and Zao Wou-Ki.
- Endangered Species: The Art of Painting Conservation*** 12/17/02 - 3/16/03  
F. Donald Kenney Museum. 15<sup>th</sup> to 19<sup>th</sup> century paintings from St. Bonaventure University's collections in need of conservation treatment, including works by Fra Angelico, Giovanni Bellini, Annibale Carracci, Sir Thomas Lawrence, Jean Millet, George Romney, Giambattista Tiepolo, Palma Vecchio, and Jan Wynants.
- Ken Butler: Hybrid Visions*** 9/10 - 12/3/02  
F. Donald Kenney Museum. Two exhibitions, *Hybrid Instruments* and *Projection Grand Piano*; a performance, *Voices of Anxious Objects*; and an elementary school residency featuring this internationally renowned Brooklyn artist/experimental musician.
- American Memory: Farm Security Administration Photographs, 1935-1943*** 8/20/02 - 3/23/03  
F. Donald Kenney Museum. Dorothea Lange, Walker Evans, Ben Shahn, Arthur Rothstein, Marjory Collins, and Russell Lee.
- What Is a Print?*** 5/21 - 8/4/02  
F. Donald Kenney Museum. Engravings, etchings, woodcuts and lithographs from St. Bonaventure University's collections including prints by Mario Avati, Bernard Buffet, George Cruikshank, Kees Van Dongen, Albrecht Dürer, Rockwell Kent, Aegidius Sadeler II, James A. M. Whistler, and more.

***Of Waters, Forests, Hills: Landscapes from St. Bonaventure University's Collections*** 9/1/01 - 3/10/02  
F. Donald Kenney Museum. A two-part exhibition of 17<sup>th</sup> through 20<sup>th</sup> century American and European paintings, drawings and prints including works by Ralph Blakelock, Victor Dupré, Charles-François Daubigny, George Inness, Ernest Lawson, Theodore Robinson, J.M.W. Turner, Jan Wynants, and more.

***Picasso, Braque and the Artists Who Influenced Them*** 8/27 - 12/11/01  
F. Donald Kenney Museum. Paintings, prints and sculpture from St. Bonaventure University's collections including prints by Pablo Picasso, Georges Braque, and Raoul Dufy; paintings by School of Rembrandt, Diego Velazquez and Jean Cocteau; Greek antiquities, and carved African sculpture.

***From Renoir and Cézanne to Picasso and Miró*** 3/17 - 6/2/01  
F. Donald Kenney Museum. Paintings and prints from the Kenney Collection, including works by Georges Braque, Mary Cassatt, Paul Cézanne, André Derain, Max Ernst, Jean-Louis Forain, S. W. Hayter, Aristide Maillol, Albert Marquet, Joan Miró, Pablo Picasso, Serge Poliakoff, Louis Valtat, Jacques Villon, and more.

***Jim Hodges: Subway Music Box***  
Cheney Cowles Museum. Organized in 1999. Implemented by another curator in 2002.

***James Lavadour Retrospective***  
Cheney Cowles Museum. Curated in 1999. Implemented by another curator in 2001.

***Kathleen Adkison: A Retrospective*** 3/27 - 6/27/99  
Cheney Cowles Museum. Thirty-eight paintings and three prints spanning the fifty-year career of this important Northwest School artist.

***Northwest Modernists From the Permanent Collection*** 3/27 - 6/20/99  
Cheney Cowles Museum. Paintings and prints by Wes Wehr, Mark Tobey, Mary Randlett, Carl Morris, Helmi Juvonen, William Ivey, Paul Horiuchi, Kenneth Callahan, and other Northwest School artists.

***Soup to Nuts: Pop Art and Its Legacy*** 3/6 - 6/14/98  
Cheney Cowles Museum and six satellite locations in Spokane. Prints, paintings, and sculpture by renowned American, British, and Canadian Pop artists from The University of Lethbridge Art Collections, Alberta, Canada. Including Joyce Wieland, Tom Wesselmann, Andy Warhol, Joe Tilson, Robert Rauschenberg, George Segal, Claes Oldenburg, Roy Lichtenstein, R.B. Kitaj, Ed Kienholz, Alex Katz, Allen Jones, David Hockney, Richard Hamilton, Jim Dine, Greg Curnoe, Patrick Caulfield, and Peter Blake, among others. Works by artists such as William Wiley, David Salle, Jenny Holzer, Richard Estes, Tony Cragg, and Chuck Close addressed the legacy of Pop Art.

***1998 Spokane Sampler: An Inland Northwest Juried Art Exhibition*** 1/16 - 2/15/98  
Cheney Cowles Museum. An all media competition open to artists residing in the Inland Northwest and juried by Sheryl Conkelton, Senior Curator, Henry Art Gallery.

***Curators Choice: A Northwest Survey*** March/April 1997  
Holter Museum of Art, Helena, Montana. One of six guest curators.

***Northwest Neon*** 1/17 - 3/16/97  
Cheney Cowles Museum. Six contemporary neon artists from Idaho, Montana, and Washington.

***Spokane Sampler***

12/15/95 - 1/30/96

Cheney Cowles Museum. Spokane County all media competition juried by Sandy Harthorn, Curator of Exhibitions, Boise Art Museum.

***1995 Art Equinox: A Regional Survey of Contemporary Art***

8/18 - 10/1/95

Paris Gibson Square Museum of Art. A multi-media competition open to twelve western states and juried by Rudy Autio and Sandy Harthorn. 72 works from 1,078 entries were selected.

***Ports of Entry***

7/7 - 8/6/95

Paris Gibson Square Museum of Art. A collaboration between PGSMOA and Southern Alberta Art Gallery in Lethbridge exploring concepts of national and cultural identity in contemporary art. Alberta artists - Eric Cameron, Faye Heavyshield, Ken Housego, Monica Tap, and Joan Cardinal-Schubert; Montana artists - John Buck, Ernie Pepion, Lee Steen, Linda Talbott, and Willem Volkersz. *Toured Alberta schools and Montana art institutions between August 1995 and June 1997.*

***Artists Who Teach***

5/12 - 6/30/95

Paris Gibson Square Museum of Art. Twenty-one two and three-dimensional contemporary Montana artists representing diverse teaching backgrounds.

***Photographing the American West***

1/27 - 3/26/95

Paris Gibson Square Museum of Art. Featuring internationally acclaimed photographer Robert Adams, this exhibition included fifteen photographers from Arizona, Colorado, Montana, Utah, and Wyoming who portray the land, people, and history of the American West.

***Seeing the Light***

8/9 - 11/13/94

Paris Gibson Square Museum of Art. Three exhibitions explore the concept of "painting with light" - Dick Elliott's reflector and neon installation, Willem Volkersz's mixed media neon sculptures, and flashlight photography by Volkersz and David Matthews.

***Shades of Difference: Five Contemporary Western Photographers***

5/13 - 7/25/94

Paris Gibson Square Museum of Art. Black and white photographs and cibachromes that explore the idea of creating or manipulating photographs by Mark Abrahamson, Stanwood, Washington; Tom Ferguson, Sylmar, California; Thomas Harris, Seattle, Washington; Barbara Lemmick, Bigfork, Montana; and Linda Talbott, Anaconda, Montana.

***The Archie Bray Foundation: A Ceramic Tradition***

2/1 - 3/20/94

Paris Gibson Square Museum of Art. Vessels, sculpture and mixed media installations by alumni and current residents of this internationally renowned artist's colony, among them Rudy Autio, Ken Ferguson, Wayne Higby, David Shaner, Akio Takamori, Peter Voukos, and Kurt Weiser.

***Montana Kitsch***

11/19/93 - 1/16/94

Paris Gibson Square Museum of Art. Installations and sculpture by Montana artists Barry Ferst, Jack Fisher, Ted Vogel, and René Westbrook addressing social/political issues and Montana clichés.

- Life, Death, Rebirth: Contemporary and Cultural Interpretations*** 9/26 - 11/14/93  
 Paris Gibson Square Museum of Art. *Searching the Plenary Life: A Multi-Media Installation* by Jennifer Bottomly; *Day of the Dead in Mexico*; *Rebirth of a Culture: Four Contemporary Native American Artists*. *Day of the Dead* was curated from collections at the Museum of International Folk Arts, Museum of New Mexico, Santa Fe.
- Fourth Annual Art Equinox: A Regional Survey of Contemporary Art*** 8/17 - 9/18/93  
 Paris Gibson Square Museum of Art. Juried by Vicki Halper, Associate Curator of Modern Art at the Seattle Art Museum, from 1,212 entries, this exhibition featured 82 artists from eleven western states.
- Lee Steen: Outsider Art in Montana*** 6/11 - 8/8/93  
 Paris Gibson Square Museum of Art. From the Museum's permanent collection, cottonwood and found object figures and heads by this Roundup, Montana artist.
- Hearing Colors, Seeing Sounds*** 4/30 - 5/30/93  
 Paris Gibson Square Museum of Art. Interactive objects and installations that are experienced by senses other than sight.
- Paintings, Prose, Poems and Prints: Missouri River Interpretations*** 2/9 - 3/27/93  
 Paris Gibson Square Museum of Art. An interdisciplinary exhibition and seminar inspired by a three day float trip on the upper Missouri River. Eleven Montana visual artists, writer and scholars; Karl Bodmer engravings; Pacific Railroad Survey lithographs; and historic photographs. Circulated by the Montana Art Gallery Directors Association to Bozeman, Chester, Dillon, Kalispell and Missoula.
- Barbara Nessim: Art for a Brave New World*** 12/4/92 - 1/31/93  
 Paris Gibson Square Museum of Art. Twenty stereo paired computer-assisted drawings by this New York artist.
- Third Annual Art Equinox Exhibition and Auction*** 8/18 - 9/19/92  
 Paris Gibson Square Museum of Art. An all media invitational and juried exhibition of eighty-five works from thirteen states.
- Art After Glasnost*** 6/12 - 8/9/92  
 Paris Gibson Square Museum of Art. Fifty-two paintings, prints, and photographs dating from 1980 to the present representing Leningrad, Moscow, Latvia, Lithuania, Georgia, and Estonia.
- Under Southwestern Skies: 1991 Biennial of Contemporary Art*** 9/21 - 12/31/91  
 White Gallery, Sangre de Cristo Arts and Conference Center. Jurors - Larry Bell, Dianne Vanderlip.
- Women Artists of the Southwest*** 5/24 - 8/17/91  
 King Gallery, Sangre de Cristo Arts and Conference Center. Paintings, drawings, and prints by women associated with the Taos Society of Artists and the New Mexico modernist movement; among them, Georgia O'Keeffe, Catherine Carter Critcher, Helen Blumenschein, Dorothy Brett, Gene Kloss, and Maria Martinez.

- Digitized and Manipulated: A National Exhibition of Computer Generated Art*** 6/7 - 8/17/91  
Hoag Gallery, Sangre de Cristo Arts and Conference Center. Computer designed and/or generated two and three-dimensional works by artists from New York, California, Ohio, Maryland, Washington, D.C. and Colorado, among them David Em, Milton Komisar, Ruth Leavitt, John Pearson, and Tony Robbin.
- Random Access Memories: The Art of Barbara Nessim*** 6/7 - 8/17/91  
White Gallery, Sangre de Cristo Arts and Conference Center. Computer-generated "flags," stereoscopic drawings and interactive displays by this New York artist.
- Shades of Difference: 16 Colorado and New Mexico Photographers*** 1/16 - 2/23/91  
White Gallery, Sangre de Cristo Arts and Conference Center. Black and white, and color photographs in a variety of themes and styles that summarize the influences to contemporary photography.
- From Newsprint to Canvas: Illustrators/Painters of the Old West*** 9/8 - 11/30/90  
King Gallery, Sangre de Cristo Arts and Conference Center. Paintings and original illustrations by N.C. Wyeth, Harvey Dunn, and Harold Von Schmidt, along with works (from the Francis King Collection of Western Art) by their students. This exhibition addressed the pulp magazine period, the influence of Howard Pyle in the great epic tradition of American illustration, and western images on calendars.
- Art of the Northern Plains Indians*** 9/21 - 10/26/90  
White Gallery, Sangre de Cristo Arts and Conference Center. Sioux, Blackfeet, Crow, and Cheyenne war, ceremonial, and domestic objects from the Denver Art Museum, Denver Museum of Natural History, and Koshare Indian Museum.
- Indians of the Southwest*** 6/8 - 8/25/90  
King Gallery, Sangre de Cristo Arts and Conference Center. Images of Apache, Navajo, Pueblo, and Ute Indians from the Francis King Collection of Western Art along with Pueblo and Apache pottery, baskets, kachinas, and a war shield from the Koshare Indian Museum.
- Under Southwestern Skies: 1989 Biennial of Contemporary Art*** 9/5 - 10/31/89  
White Gallery, Sangre de Cristo Arts and Conference Center.
- Wood, Paper, Clay: Contemporary Crafts by the Colorado Artists-Craftsmen*** 3/15 - 5/25/89  
Hoag Gallery, Sangre de Cristo Arts and Conference Center.

## **OUTREACH EXHIBITIONS**

- Works From the Heart Exhibitions*** Jan/Feb, 1997-99  
Cheney Cowles Museum, alternative downtown locations. Contemporary paintings, prints, photographs, sculpture, jewelry, and glass by 100 regional artists.
- Art at the Airport*** 3/98 - 3/99  
Cheney Cowles Museum, Spokane Chamber of Commerce, and Spokane International Airport.  
***Soup to Nuts: Pop Art and Its Legacy:*** Prints by American and British Pop artists from the University of Lethbridge, Alberta, Canada and 1960s objects and photographs from Cheney Cowles Museum's history collections and photo archives.

***Soup to Nuts: Pop Art and Its Legacy*** 3/6 - 6/14/98  
Cheney Cowles Museum. Outreach exhibitions throughout Spokane in conjunction with the main exhibition at CCM, from the University of Lethbridge – *Jenny Holzer: Truisms*, Spokane Transit Authority; *Andy Warhol's Wayne Gretsky Prints*, Spokane Veteran's Arena; *Prints by British Pop Artists*, Koehler Gallery, Whitworth College; *David Hockney: A Rake's Progress*, Jundt Art Museum, Gonzaga University; *Ed Ruscha, Robert Indiana, and Stuart Davis*, Lorinda Knight Gallery; and *Jim Dine*, Chase Gallery, City Hall.

***Two Studios/One Bed*** 10/3 - 10/25/97  
Cheney Cowles Museum and the Spokane Arts Commission, downtown alternative space. 16 artist couples from Idaho, Montana, and Washington, including Rudy and Lela Autio, Ed and Nancy Kienholz, and Stephen Schultz and Romey Stuckart.

## TRAVELING EXHIBITIONS

***Lost in Form, Found in Line: An Exhibition of Works by Robert Motherwell*** 1/16 - 3/28/10  
Clay Center. *Coordinator, exhibit designer, chief preparator*

***The Best of Photography and Film from the George Eastman House Collection*** 7/5 - 9/14/08  
Clay Center. *Coordinator, exhibit designer, chief preparator*

***Fiberart International 2007*** 4/12 - 6/22/08  
Clay Center. *Coordinator, exhibit designer, chief preparator*

***Breaking Boundaries: Exploration and Collaboration at Atlantic Center for the Arts*** 1/30 - 3/17/07  
Dowd Fine Arts Gallery. Among the musicians, writers, painters, sculptors, photographers and playwrights were: Edward Albee, Terry Allen, Lynda Benglis, Henry Brant, Wendell Castle, James Dickey, Allen Drury, Janet Fish, Robert Frank, William Kentridge, Malcolm Morley, and Yuji Takahashi. *Registrar, preparator*

***Requiem: By the Photographers Who Died in Vietnam and Indochina*** 11/15 - 12/17/05  
Dowd Fine Arts Gallery. Black & white and color photographs from the Eastman House, Rochester, NY. *Curator (78 photos chosen from 161), registrar, preparator (including matting and framing entire exhibit)*

***No Ordinary Land: Encounters in a Changing Environment*** 8/14 - 10/12/01  
F. Donald Kenney Museum. Color photographs by Virginia Beahan and Laura McPhee from Aperture. *Preparator, exhibit designer, lecture organizer*

***Framing America's Landscapes*** 11/20/98 - 3/1/99  
***Paintings from the Addison Gallery of American Art***  
Cheney Cowles Museum. Landscapes by Thomas Hart Benton, Albert Bierstadt, Ralph Blakelock, Arthur B. Davies, Alvan Fisher, Childe Hassam, Winslow Homer, George Inness, John Kensett, Fitz Hugh Lane, Frederic Remington, John Twachtman, and other 19th and 20th century American painters from the Phillips Academy, Andover, Massachusetts.  
*Created interpretive materials, assisted with education programs, and exhibition design and installation*

- The Radiant Object: Self-Taught Artists From the Volkersz Collection*** 3/27 - 6/1/97  
Cheney Cowles Museum. From Montana State University, Bozeman.  
*Project Leader: designed and installed exhibition, organized lecture series*
- Treasures of Antiquity*** 9/25 - 12/31/96  
***Greek and Roman Art From the Museum of Fine Arts Boston***  
Cheney Cowles Museum. 70 ceramic, stone, and marble objects dating from 525 BC to 280 AD.  
*Wrote interpretive panels, designed and produced gallery guide, organized Sunday and lunchbox lecture series, conducted community slide presentations*
- Indian Humor*** 2/15 - 4/15/96  
Cheney Cowles Museum. From Exhibit Touring Services, Cheney, Washington.  
*Project leader: organized advisory committee and lecture series, designed/installed exhibit and interactive*
- Seeing Without Eyes*** 4/30 - 5/30/93  
Paris Gibson Square Museum of Art. From the University of California at Berkeley.  
*Preparator, exhibit designer, registrar*
- Art Discussing Life*** 10/1 - 11/15/92  
Paris Gibson Square Museum of Art. From Pritchard Art Gallery, University of Idaho, Moscow.  
*Preparator, exhibit designer, registrar*
- Fourth Annual National Computer Art Invitational*** 12/4/92 - 1/31/93  
Paris Gibson Square Museum of Art. From Exhibit Touring Services, Cheney, Washington.  
*Preparator, exhibit designer, registrar*
- International Tapestries*** 12/8/91 - 1/19/92  
Sangre de Cristo Arts and Conference Center. From Smith Kramer Traveling Exhibitions, Kansas City.  
*Preparator, exhibit designer, registrar*
- El Textil Mexicano: Color, Textura, Tradición*** 3/12 - 5/12/91  
Sangre de Cristo Arts Center and Conference Center. From Centro Cultural/Art Contemporaneo, Mexico City, Mexico; Jill Vexler, curator; Leo Tanguma, exhibit designer.  
*Wrote and administered NEA grant, assisted with exhibit installation*
- Eliot Porter*** 1/16 - 2/23/91  
Sangre de Cristo Arts and Conference Center. From the Museum of Fine Arts, Santa Fe, New Mexico.  
*Preparator, exhibit designer, registrar*
- The Art of C. M. Russell*** 9/21 - 10/23/90  
Sangre de Cristo Arts and Conference Center. From C.M. Russell Museum, Great Falls.  
*Preparator, exhibit designer, registrar, brochure author*
- Will Shuster: A Santa Fe Legend*** 6/15 - 8/15/90  
Sangre de Cristo Arts and Conference Center. From the Museum of Fine Arts, Santa Fe, New Mexico.  
*Preparator, exhibit designer, registrar*

- Hand, Eye, and Stone: The Lithographs of Thomas Hart Benton*** 4/1 - 5/15/90  
Sangre de Cristo Arts and Conference Center. Smith Kramer Traveling Exhibitions, Kansas City.  
*Preparator, exhibit designer, registrar*
- Art and Archeology of Prehistoric Costa Rica*** 1/6 - 2/28/90  
Sangre de Cristo Arts and Conference Center. From the University of Colorado at Boulder.  
*Preparator, exhibit designer, registrar*
- Louis Sullivan: Unison With Nature*** 4/1 - 5/30/89  
Sangre de Cristo Arts and Conference Center. From the University of Illinois.  
*Preparator, exhibit designer, registrar*
- Quilt National 1987*** 2/1 - 3/15/89  
Sangre de Cristo Arts and Conference Center. From Dairy Barn Southeastern Ohio Cultural Arts Center.  
*Preparator, exhibit designer, registrar*

## LECTURES, SYMPOSIA AND WORKSHOPS

- Rivers to Oceans: Selections from Indiana State University's Permanent Art Collection*** February 2013  
Swope Art Museum, Terre Haute, IN
- Highlights of Indiana State University's Permanent Art Collection*** June 2012  
Osher Lifelong Learning Institute, Terre Haute, IN
- Indiana State University's WPA Art Collection*** March 2012  
Putnam County Public Library, Greencastle, IN
- Above & Beyond*** February 2012  
Panelist – symposium with area artists and art professors  
Halcyon Art Gallery, Terre Haute, IN
- Interpreting Hallelujah through Its Makers*** December 2010  
Moderator – symposium featuring fabricators, contractors, and engineers who constructed and installed the Clay Center's Albert Paley sculpture *Hallelujah*; presented PowerPoint on Corten steel
- Hallelujah: A Dialog with the Art Community*** January 2011  
Moderator – a town hall program featuring local artists who discussed the aesthetics and concepts of the Clay Center's Paley sculpture *Hallelujah*
- Behind the Scenes Tour of the Clay Center's Juliet Art Museum*** October 2009  
Southeastern Museums Conference

<b><i>Henry Gibbs and Company: Historic Paintings from the Clay Center's Permanent Collection</i></b> Charleston Antique Club	March 2009
<b><i>Selections 2008, 2009 and 2010</i></b> Clay Center's Collectors Club	May 2008 - 2010
<b><i>The Art of Collecting</i></b> Moderator – symposium with NYC collectors Jim Cottrell, Joe Lovett, and local collectors; Clay Center	September 2007
<b><i>Matting/Framing Workshop</i></b> Dowd Fine Arts Gallery	September 2006
<b><i>Speakers Bureau, Quick Arts Center</i></b> SBU Seraphim Society, student orientations, open houses, etc.	October 2000 - May 2002
<b><i>Speakers Bureau, Cheney Cowles Museum</i></b> Paradigm Shift, Spokane Artists Group - <i>Kathleen Adkison, Northwest Modernists</i> Northwest Electricians League - <i>Northwest Neon</i> Spokane Falls Community College, Colville - <i>Treasures of Antiquity</i> Spokane Valley Newcomers - <i>Treasures of Antiquity</i> Later Adult Deaf Group - <i>Treasures of Antiquity</i> Fairchild Air Force Base - <i>In Our Backyard: Spokane Artists</i>	1996 - 2000
<b><i>From Lee Steen to Ferdinand Cheval</i></b> <b><i>The Universal Tradition of Outsider Environments</i></b> Slide Lecture, Cheney Cowles Museum	April 1997
<b><i>Recent Acquisitions</i></b> Slide Lecture, Cheney Cowles Museum	November 1995
<b><i>Creative Exhibition Design with a Small Budget</i></b> Workshop, Montana Art Gallery Directors Association, Annual Conference	September 1995
<b><i>Using Your Local Art Museum</i></b> Slide lecture, 1993 Educators' Convention, Great Falls	October 1993
<b><i>Computers and Art</i></b> Slide lecture, Paris Gibson Square Museum of Art	January 1993
<b><i>From Newsprint to Canvas: Illustrators/Painters of the Old West</i></b> Lecture, docent tour, Kerrville, Texas	September 1991
<b><i>Professional Labels and Signage for the Small Museum</i></b> Workshop Colorado-Wyoming Association of Museums, Trinidad, Colorado	April 1991

*Exhibit Design for the Small Museum* 1989 - 1991  
Annual lecture, tour, University of Southern Colorado

*Images of the Mountain Man* June 1989  
Francis King Institute of Southwestern Art and Culture  
Sangre de Cristo Arts and Conference Center

## **PUBLICATIONS AND EXHIBITION INTERPRETATION**

*Collecting in the 21<sup>st</sup> Century: Recent Acquisitions, 2001-2013* August 2013  
Narrative labels and text panels

*Lies that Tell the Truth: Magic Realism in Contemporary Art* February 2013  
Essay - 36-page catalog

*Rivers to Oceans: Selections from Indiana State University's  
Permanent Art Collection* February 2013  
Interpretive panels and narrative labels

*Love and Fame: Works by Robert Indiana and Andy Warhol from  
Indiana State University's Permanent Art Collection* September 2012  
Essay - 52-page catalog

*Andrew Moore: Making History* February 2012  
Essay - 28-page catalog

*Faith, Fear and Failure: Selections of Indiana State University's  
WPA Art Collection* August 2011  
Essay - 16-page catalog  
Narrative labels and text panels

*Art or Science? From the Permanent Collection* January 2011  
Interpretive panels - *Op Art*, *Art and Physics*, and *Cubism and the  
Theory of Relativity*

*Geometric, Staccato and Lyrical: The Sculpture of Albert Paley* October 2010  
Interpretive panels - Introduction and *The Making of Hallelujah*  
Gallery handouts - Paley biography and *Some Useful Terms*  
Cell phone audio tour – wrote/edited scripts and arranged for recordings

*Lost Kingdoms of the Nile* September 2009  
Interpretive panels and essay - *West Virginia's Prehistoric People* and  
*The Successors of Kush*; narrative labels

*Autobiographies: Six West Virginia Artists* September 2008  
Foreword - 12-page catalog

<i>PHOTO/REALISM: From the Permanent Collection</i> Essay - gallery handout	July 2008
<i>Rite of Spring</i> Foreword - brochure	January 2008
<i>The Earth is Our Mother: Contemporary Haudenosaunee Pottery and Clay Sculpture</i> Introduction and acknowledgements - brochure	March 2007
<i>A Passion for Porcelain: The Crocker Collection of Decorative Arts</i> Foreword - 20-page catalog	September 2006
<i>What is, What shall be, What might have been: The Art of Kahn and Selesnick</i> Foreword and interview – 20-page catalog	January 2006
<i>Harvey Breverman: About Face (&amp; Other Anatomical Parts)</i> Foreword - 12-page catalog	September 2005
<i>Selections from SUNY Cortland's Permanent Collection</i> Narrative labels	January 2004
<i>Paris at Mid-Century: Art After the Liberation</i> Interpretive panel	March 2003
<i>Ken Butler: Hybrid Visions</i> Preface - 48-page catalog	September 2002
<i>American Memory: Farm Security Administration Photographs, 1935-1943</i> Interpretive panels - <i>Farm Security Administrations Photographs</i> and <i>The View Camera, Leica and Rolleiflex</i>	August 2002
<i>What Is a Print?</i> Narrative labels	April 2002
<i>Of Waters, Forests, Hills: 20<sup>th</sup> Century Landscapes from SBU's Collections</i> Essay - flier	December 2001
<i>Picasso, Braque and the Artists Who Influenced Them</i> Interpretive panels - <i>Picasso and Braque</i> ; <i>Picasso, Braque and Derain</i> ; <i>Picasso and Cocteau</i> ; <i>Picasso and the Old Masters</i> ; <i>Picasso and the Madoura Potters</i> ; <i>Picasso and African Art</i> ; <i>Picasso, Braque and Ancient Art</i> ; <i>Picasso, Braque and Cézanne</i> ; <i>Picasso, Braque and Hayter</i> ; <i>Braque and Dufy</i> ; <i>Tanagra Figures</i> ; and <i>African Wood Carving</i>	August 2001
<i>From Renoir and Cézanne to Picasso and Miró</i> Essay - 32-page catalog and narrative labels	March 2001

<i>Northwest Modernists: From the Permanent Collection</i> Essay - interpretive panel and internet	March 1999
<i>Kathleen Adkison: A Retrospective</i> Foreword - 64-page catalog	March 1999
<i>Framing America's Landscapes</i> Essay - brochure	November 1998
<i>Framing America's Landscapes</i> Chronology, biographies, narrative labels - 36-page gallery guide	November 1998
<i>Soup to Nuts: Pop Art and Its Legacy</i> Essay - 80-page catalog	April 1998
<i>Soup to Nuts: Pop Art and Its Legacy</i> Family Guide - web press tabloid	March 1998
"Two Studios/One Bed: Elisa Nappa and Roger Ralston" <i>High Ground</i> , Moscow, Idaho	Fall 1997
Interview - "Neon Art Is A Gas" by Drew Steis <i>Art Calendar: The Business Magazine for Visual Artists</i> , Volume II, No. 6	April 1997
<i>13th Annual Works From the Heart</i> Introduction, Artist Biographies – 32-page catalog	February 1998
<i>12th Annual Works From the Heart</i> Introduction, Artist Biographies – 32-page catalog	February 1997
<i>Northwest Neon</i> Curator's Statement, Artist Biographies – 12-page catalog	January 1997
<i>Treasures of Antiquities</i> Interpretive Panels - <i>Animals Real and Mythical</i> , <i>The Body Beautiful</i> , <i>Man Is the Measure of All Things</i> , and <i>From Aphrodite to Zeus</i>	September 1996
<i>Spokane Sampler</i> Essay - web press catalog	December 1995
<i>Ports of Entry</i> Essay - brochure	July 1995
"Robert Harrison's Gibson Gateway" <i>Ceramics Monthly</i>	January 1995

Book Review - <i>Pikes Peak Visions: The Broadmoor Art Academy, 1919-1945</i> <i>Great Plains Quarterly</i> , University of Nebraska, Lincoln	Winter 1994
<i>Artists Who Teach</i> Curator's Statement - catalog	June 1995
<i>Photographing the American West</i> Curator's Statement - brochure	January 1995
<i>Seeing the Light</i> Essay - catalog	August 1994
<i>Shades of Difference: Five Contemporary Western Photographers</i> Introduction - brochure	May 1994
<i>The Archie Bray Foundation: A Ceramic Tradition</i> Curator's Statement, Bray history - brochure	February 1994
<i>Montana Kitsch</i> Curator's Statement - brochure	November 1993
<i>Life, Death, Rebirth: Contemporary and Cultural Interpretations</i> Curator's Statement and Day of the Dead in Mexico essay - brochure	October 1993
<i>Lee Steen: Outsider Art in Montana</i> Essay - 24-page catalog	June 1993
<i>Paintings, Prose, Poems and Prints: Missouri River Interpretations</i> Essay - 48-page catalog	February 1993
<i>Fourth Annual National Computer Art Invitational</i> Exhibit Touring Services, Eastern Washington University Essay - brochure	December 1992
<i>Third Annual Art Equinox Exhibition and Auction</i> Essay - 24-page catalog	August 1992
<i>Art After Glasnost</i> Essay - brochure	June 1992
<i>Diverse Directions</i> Essay - brochure	May 1992
<i>Random Access Memory: The Art of Barbara Nessim</i> Essay - catalog	Summer 1991

<i>Shades of Difference</i> Essay - catalog	January 1991
<i>The Teachers, The Pulps, Is Illustration Art?</i> Interpretive panels for <i>From Newsprint to Canvas</i>	September 1990
<i>Art of the Northern Plains Indians</i> Essay - brochure	September 1990
<i>Indians of the Southwest</i> Curator's statement - brochure	Summer 1990
<i>Pre-Columbian Civilizations</i> Essay - flyer and map for <i>Art and Archaeology of Prehistoric Costa Rica</i>	January 1990
<i>Under Southwestern Skies</i> Interpretive panels - <i>What is Contemporary Art?, Contemporary Photography</i> Curator's statement - brochure	September 1989
"Ruston Photography at the Turn of the Century" <i>Louisiana History</i> , Vol. XXX, No. 1 (Republished 2006 by Center for Louisiana Studies at the University of Louisiana, Lafayette in Volume 12, <i>Arts and Entertainment</i> , of the nineteen-volume anthology <i>Louisiana Purchase Bicentennial Series in Louisiana History</i> )	Winter 1989

## **JURIES**

Arts Corridor Banner Committee, Art Spaces, Terre Haute, Indiana	2011
Exhibit and Awards Juror, Student Art Exhibition, West Virginia State University	2008
Exhibit and Awards Juror, Student Art Exhibition, Marshall University, Huntington, West Virginia	2008
High School Awards Juror, Corning-Painted Post School District Annual Student Art Exhibition, Corning Museum of Glass, Corning, New York	2006
Awards Juror, Cortland Art League Exhibition, Cortland, New York	2004
Awards Juror, Congressional High School Art Competition, Olean, New York	2001
Inland Power and Light, High School Art Competition, Spokane, Washington	1996
Montana State Fair, Fine Arts Open Juried Competition, Great Falls	1994
Great Falls Tribune Photography Competition, Great Falls, Montana	1993

Santa Fe Trail Regional Art Show, Trinidad, Colorado	1990
KTSC Art Auction, Pueblo, Colorado	1989
Awards Juror, Fremont County Regional Art Exhibition, Cañon City, Colorado	1989
<b>OTHER MUSEUM AND COMMUNITY SERVICE</b>	
Board of Trustees, The 1890 House Museum, Cortland, New York Committees – Executive, Auction, Collections Management	2004 - 2006
Presenter, YWCA Girls’ Day Out, Cortland, New York	2004, 2006
Volunteer Consultant to the Cattaraugus County Arts Council and Olean Public Library Art Gallery for the Southern Tier Artists Programs	2002 - 2007
General Operating Support Field Reviewer, Institute of Museum and Library Services	1994 - 2002
Museum Assessment Program III (Public Dimension) Assessor	2000
Art Committee, Chamber of Commerce, Spokane, Washington Career Day, Rogers High School, Spokane, Washington	1996 - 1998 1998
Job Shadowing Program, Spokane Public Schools, District 81, Washington	1998 - 1999
Volunteer Consultant, Lewis and Clark High School Art Collection, Spokane, WA	1999
Volunteer Curatorial Consultant, Galerie Trinitas, College of Great Falls, Montana	1995
Montana Arts Council Grant Evaluator	1994
Mentor Program, Great Falls Public Schools, Great Falls, Montana	1993 - 1994
Artist Selection Committee, Hall of Fame - Pueblo Community College, Colorado	1991
Visual Arts Grant Panel - Colorado Council on the Arts and Humanities	1991
Board of Directors, Colorado Artist-Craftsmen, Denver, Colorado	1989 - 1991

**Bradford B. Venable**

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Terre Haute, Indiana  
47803  
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**Education:**

- Doctor of Philosophy, December 1997
  - Dissertation: Learning and Teaching Aesthetics: A Qualitative Study of the Implementation of Aesthetics in a Middle School Art Class
  - School of Education, Department of Curriculum and Instruction
  - Purdue University, West Lafayette, Indiana 47907
  - Major: Art Education
- Master of Education, August 1986
  - School of Education
  - Indiana State University, Terre Haute, Indiana 47809
  - Major: All Grade Education
- Bachelor of Fine Arts, Cum Laude, August 1979
  - School of Liberal Arts, School of Education
  - Indiana State University, Terre Haute, Indiana 47809
  - Majors: Art and Art Education, K-12
  - Minor: Audio Visual Communication

**Professional Experience:**

- 2002-Present
  - Department of Art and Design
  - Indiana State University, Terre Haute, Indiana 47809
  - Associate Professor, Art Education
- 1987-2002
  - Vigo County School Corporation
  - 686 Wabash Ave, Terre Haute, IN 47803
  - Art Teacher, grades 6-9
- 1994-1995
  - Department of Visual and Performing Arts
  - Purdue University, West Lafayette, Indiana 47907
  - Instructor, Drawing and Art Education
- 1994-1995
  - Greater Lafayette Museum of Art
  - 101 South 9th Street, Lafayette, Indiana 47901
  - Art Instructor
- 1979-1987
  - Clay Community Schools
  - Knightsville, Indiana 47834
  - Art Teacher, grades 7-12
- 1988-1989
  - Gibault School for Boys (Summer Program)
  - 5901 Dixie Bee, Terre Haute, Indiana 47802
  - Art Teacher, grades 6-12
- 1987
  - Indiana University School (Summer Program)
  - Terre Haute, Indiana 47909
  - Art Teacher, grades 4-9

**Courses Taught in Current Position:**

Writing Through the Arts (Graduate Course)  
Introduction to the Visual Arts  
Visual Arts in Civilization  
Art Fundamentals: Beginning Drawing  
Drawing I, II  
Advanced Drawing I (Graduate Course)  
Special Problems in Drawing (Graduate Course)  
Introduction to Art Education  
Elementary Art Education  
Secondary Art Education  
Visual Arts for Special Students  
Current Problems in Art Education  
Visual Arts in Elementary Schools

**Service, Indiana State University:**

**Service to the University**

Member, ISU Strategic Plan Implementation Team: Goal 2, Advance Experiential Learning. Initiative 1: Infuse Experiential Learning as a Core Component in All Academic Programs, 2009-2011  
Member, ISU Strategic Plan Implementation Team: Goal 7, Partnering for Success. Initiative 1: Energize Downtown to Create a Great College Town, 2009-Present  
Member, ISU Graduate Appeals Committee, 2007-2008  
Member, ISU Convocation Committee, 2007-2008  
Member, ISU Arts Endowment Committee, 2007-2009  
Member, ISU University Research Committee, 2005-2007  
Member (Appointed by the President), Theodore Drieser Distinguished Research and Creativity Award Committee, 2005-2006  
Member, ISU Student Affairs Committee, 2003-2005

**Service to the College**

Member, College of Education Dean's Search Committee, 2012  
Member, College of Education Teacher Education Committee, 2009-2012  
Member, College of Arts and Sciences, Dean's Advisory Committee on Teacher Education, 2005-Present  
Member, College of Arts and Sciences, Secondary Programs Design Team, Project PRE (Partnering to Reform Education), 2006-2008  
Member, College of Education Task Force II, Project PRE (Partnering to Reform Education), 2003-2005

**Service to the Department**

Interim Chair, Department of Art, Spring & Summer Semesters, 2012  
Member, Department of Art Budget Committee, 2003-2013  
Chair, Department of Art Budget Committee, 2002-2003, 2005-2006, 2007-2008, 2011-2013  
Member, Department of Art Personnel Committee, 2008-2009, 2010-Present  
Member, Department of Art Curriculum Committee, 2004-2006  
Member, Department of Art Assessment Committee, 2003-Present

**Service to the Department (continued):**

Chair, Department of Art Assessment Committee, 2010-Present  
Member, Art Department Recruitment Committee, 2002-2003, 2012-Present

**Department of Art Ad Hoc Committees**

Co-Chair, Committee on Recruitment and Retention  
Co-Chair, NASAD Committee, 2012-2013  
Member, Chair Search Committee, 2013  
Member, Art Historian Search Committee, 2008-2009  
Member, Department of Art Chair Search Committee, 2007-2008  
Member, Gallery Director Search Committee, 2006-2007  
Member, Student Recognition Committee, 2006-Present  
Art Department Prioritization Report Committee, 2005-2006  
Member, Core Curriculum Committee, 2004-Present  
Chair, Department of Art Education Specialist Search Committee,  
2002-05

**Current Professional Service:**

Member, Review Team, National Coalition for Core Art Standards, 2013  
Member, Item Review Team, Indiana CORE Assessments for Educator Licensure"  
Fine Arts-Visual Arts, Indianapolis. Praxis Development, Pearson  
Publishing, 2012  
Member, Teacher Preparations Standards Committee, National Art Education  
Association, 2007-2009  
Member, Executive Council, Art Education Association of Indiana  
Past President, 2011-2013  
President, 2009-2011  
President-Elect, 2007-2009  
Treasurer, AEAI, 2000-2007  
Member, AEAI Budget Committee, 2000-2010, Chair, 2011- Present  
Member, AEAI Fall Conference Committee, 2000-2010  
Member, AEAI Communications Committee, 2000-2010  
Delegate to the National Assembly, National Art Education Association, 2007-2010  
Member, Arts Illiana Very Special Arts of Indiana Advisory Board, 2005-Present

**Related Educational Activities:**

Supervisor, Art Education Student Teachers. Indiana State University, 2002-Present  
Team Leader, Related Arts, Woodrow Wilson Middle School, 2000-2002  
Member, School Improvement Committee, Woodrow Wilson Middle School, 2000-  
2002  
Member, Performance Based Accreditation, Program Evaluation of Honey Creek  
Middle School, 1993-94; Woodrow Wilson Middle School, 1999-2000  
Coach/Advisor, Swope Art Competition for Vigo County Schools, 1987-2002  
Graduate Teaching Assistant, Purdue University, 1994-95  
Member, Graduate Committee, Purdue University, 1995  
Member, Committee for the Education of Teaching Assistants,  
Purdue University, 1995  
Fine Arts Chair, Honey Creek Middle School, 1992  
Graduate Assistant, Indiana State University, School of Education,  
Foundations in Media Technology, 1992

**Related Educational Activities** (continued):

Graduate Fellow, Indiana State University, School of Education, Foundations in Media Technology, 1992  
Associate Staff Member, (Student Teacher Supervision), Indiana State University, School of Education, 1991-93

**Associations and Affiliations:**

National Art Education Association  
Art Education Association of Indiana  
Arts Illiana  
Foundations in Art: Theory and Education

**Peer-Reviewed Publications:**

Quatroche, D. J., Bauserman, K., Cutter, L., McKittrick, S., & **Venable, B. B.** (submitted). Writing through the arts. Guilford Press.

Venable, B. B. (2008). The Iconologia: Helping art students understand allegory. *Art Education*, 61(3), 15-21.

Quatroche, D. J., Bauserman, K., Cutter, L., McKittrick, S., & **Venable, B. B.** (2007). Writing through the arts: Promoting teacher efficacy. *The College Reading Association Yearbook, 2006*.

Venable, B. B. (2005). Making meaning through aesthetic inquiry. *Journal for the Liberal Arts & Sciences*, 9, (2), 13-21.

Venable, B. B. (2005). At-Risk and in-need: Reaching juvenile offenders through art. *Art Education*, 58, (4), 49-53.

Venable, B. B. (2002). How teaming affects art and the other “non-core” or are you a RAT or a mouse? *NAEA Advisory*, Winter.

Venable, B. B. (2001). Using role play to teach and learn aesthetics. *Art Education*, 54, (1), 47-51.

Venable, B. B. (1998). Questioning the assumptions behind art criticism. *Art Education*, 51, (5), 6-9.

Venable, B. B. (1994). A philosophical analysis of creativity measurement. ERIC Publication, ED 374 140, 4/94.

**Non-Peer Reviewed Publications:**

Venable, B. B. (Quarterly Issues, Spring, 2007- Fall, 2010). From the desk of the President. *The Art Education Association of Indiana Contact*.

Venable, B. B. (Spring, 2007 & 2009). Teacher feature. *The Art Education Association of Indiana Contact*

Venable, B. B. (September 2012), *Indiana State University Magazine*, 18(1), “Thoughts on Art”

**Presentations/Lectures/Workshops:**

“Of Schools, Society, Sex, and Cuban Cigars”  
Art Education Association of Indiana Convention  
November 4, 2012, Indianapolis, IN

“Leadership Thread: The President’s Forum”: Chair, Panel  
National Art Education Association Convention  
March 19, 2011, Seattle, WA

“Reaching Juvenile Offenders with Art”: Presenter  
National Art Education Association Convention  
April 17, 2010, Baltimore, MD

“Making Sense of your State Association’s Financial Landscape”: Co-Presenter  
Co-Presenter: Melanie Dixon, CAE, COO, NAEA  
National Art Education Association Convention  
April 20, 2009, Minneapolis, MN

“Meet the New President: Brad Venable”: Roundtable Presenter  
Art Education Association of Indiana Fall Conference  
November 10, 2008, French Lick, IN

“Drawing on Big Ideas: Allegory and Cesare Ripa’s Iconologia”: Presenter  
National Art Education Association Convention  
March 27, 2008, New Orleans, LO

“Making Sense of your State Association’s Financial Landscape”: Co-Presenter  
Co-Presenter: Melanie Dixon, CAE, COO, NAEA  
National Art Education Association Convention  
March 29, 2008, New Orleans, LO

“The Importance of Art Education and the Art Education Association of Indiana”:  
Guest Speaker  
Art Education Association of Indiana Workshop: District 6  
April 28, 2007, Huntingburg, IN

“Advocacy in the Arts”: Keynote  
Art Education Association of Indiana: Youth Art Month Celebration  
March 4, 2007, Indiana Statehouse, Indianapolis

“The Importance of Art Education and the Art Education Association of Indiana”:  
Guest Speaker  
Art Education Association of Indiana Workshop: District 7  
January 13, 2007, Indianapolis Children’s Museum

**Presentations/Lectures/Workshops (continued):**

“Writing Through the Arts”: Co-Presenter

Co-Presenters: Mindy Nicoson, (Woodrow Wilson Middle School)

Dr. Katheryn Bauserman, Dr. Sean McKintrick (CoE, Indiana State University)

Art Education Association of Indiana Conference

November 3-4, 2006, West Lafayette, IN

“Writing Through the Arts”: Co-Presenter

Co-Presenters: Dr. Katheryn Bauserman, Dr. Diana Quatroche, Dr. Lisa Cutter,  
(CoE, Indiana State University)

College Reading Association Annual Convention

October 23-29, 2006, Pittsburgh

“Finance 101: What Money can do for you in your District”: Presenter

Art Education Association of Indiana Summer Retreat

June 22, 2006, St. Mary of the Woods College, St. Mary of the Woods, IN

“The Financial Health of our Associations”: Roundtable Presenter

National Art Education Association Convention

March 22-26, 2006, Chicago

“Funding and the Value of Art in the Community”: Co-Panel Member

Leadership Wabash Valley

March 8, 2006, Indiana State University, Terre Haute

“Professional Panel: ISU Alumni Return. Alumni artists share their experiences from the real world”: Moderator and Panel Member

University Art Gallery Lecture Series

October 20, 2005, Terre Haute

“Children’s Art on the Internet: Developing New Technology for Research”:

Presenter

Art Education Association of Indiana Conference

November, 3-5, 2005, Indianapolis

“Children’s Drawing on the Internet: Developing a Research Tool”: Presenter

National Art Education Association Convention

March 4-7, 2005, Boston

“Considering a Job in Higher Education?: Practical Advice and Lessons Learned”:

Co-Presenter

Co-Presenter: Robert Sabol, Ph.D., Purdue University

National Art Education Association Convention

March 4-7, 2005, Boston

**Presentations/Lectures/Workshops (continued):**

“Reaching Juvenile Offenders with Art”: Co-Presenter  
Co-presented with art education student, Mr. Josh Kersey  
Indiana Art Education Association State Conference  
November 5-7<sup>th</sup>, 2004, Vincennes, Indiana

“Pastel Workshop”: Presenter  
Art Education Association of Indiana St. Mary of the Woods Retreat  
June 30, 2004  
St. Mary of the Woods College, St. Mary, Indiana

“Developing an Internet Research Tool: The Web Archive of Children’s Art”:  
Presenter  
The Engaged Campus: An Annual Showcase of Educational Excellence at ISU.  
Co-Presented with Josh Flaherty, Information Technology  
February 9<sup>th</sup>, 2004

“Considering the Jump to Higher Education: Let me tell you about my first year”:  
Presenter  
Indiana Art Education Association State Conference  
November 7-8<sup>th</sup>, 2003, Indianapolis, Indiana

**Grants/Support Received:**

Strategic Plan Implementation Team: Goal 7, Partnering for Success. Initiative 1:  
Energize Downtown to Create a Great College Town: \$10,000 (Spring-Fall, 2012)  
“The Gilbert Wilson Memorial Mural Project: Mural at the Terre Haute Children’s  
Museum.”, \$10,000 (Fall-Spring, 2013) “The Gilbert Wilson Memorial Mural  
Project: Mural at Cox-Zwerner Law Firm, Downtown Terre Haute”.  
Author, Co-Principle Investigator

International Travel Grant: \$2000 (2012)  
“Open Doors in Cuba through Art Education”  
Author, Principle Investigator

Center for Public Service and Community Engagement: \$1,409.60 (Spring, 2011)  
“Spring into Swope”  
Author, Principle Investigator

City of Terre Haute Arts Support Grant: \$5000 (2007-2008)  
“The Gilbert Wilson Memorial Mural Project”  
Author, Co-Principle Investigator

Improving Teacher Quality Partnerships, Indiana Commission for Higher  
Education: \$485,012 (2005-2007)  
Co-Author, Co-Principle Investigator

**Grants/Support Received (continued):**

Focus Indiana Grant: \$15,000 (2005), \$10,000 (2006), \$8000 (2007)  
“The Gilbert Wilson Memorial Mural Project”  
Author, Co-Principle Investigator

University Research Grant, Indiana State University: \$3387 (2003-2005)  
“Web Archive of Children’s Art”  
Author, Principle Investigator

**Awards:**

Art Education Association of Indiana, Distinguished Fellow Award, 2012  
Arts Illiana, Bravo! The Arts!, Art Educator Award, 2007  
Art Education Association of Indiana Higher Education Teacher of the Year, 2006  
Art Education Association of Indiana Presidents Award, 2004

**Exhibitions and Creative Work:**

“Department of Art and Design Faculty Exhibition, 2013  
Invitational Show  
October 2013  
Indiana State University  
Terre Haute, IN  
Drawing Exhibited

“2012 Teachers as Artist”  
Juried Show  
March, 2012  
Creative Arts and Event Center  
Greenfield, IN  
Drawings Exhibited  
“Best of Show (2-D)” & “Honorable Mention”

“ISU Art Department Faculty Exhibition  
2012”  
Invitational Show  
October 2011  
Indiana State University  
Terre Haute, IN  
Drawing Exhibited

“ISU Art Department Faculty Exhibition  
2011”  
Invitational Show  
October 2011  
Indiana State University  
Terre Haute, IN  
Drawing Exhibited

**Exhibitions and Creative Work (continued):**

“Faculty Exhibition 2010”

Invitational Show

September, 2010

Indiana State University

Terre Haute, IN

Drawings Exhibited

“Faculty Exhibition 2009”

Invitational Show

September, 2009

Indiana State University

Terre Haute, IN

Drawings Exhibited

“Meet your Maker: Faculty Exhibition 2008”

Invitational Show

August 2008

Indiana State University

Terre Haute, IN

Drawings Exhibited

“Put into Practice: Faculty Exhibition”

Invitational Show

August 2007

Indiana State University

Terre Haute, IN

Drawings Exhibited

“The 2006 NAEA Electronic Gallery Membership Exhibit”

Juried Show

March 22-26, 2006

Chicago, IL

Drawings Exhibited

“2004 Faculty Department of Art Exhibition”

Invitational Show

September 2004

Indiana State University

Terre Haute, IN

Drawings Exhibited

Graphics

Commissioned

February 2001; March 2000; October 1999; September 1992

Community Theatre of Terre Haute

Terre Haute, IN

Cover Design for Program

**Exhibitions and Creative Work (continued):**

“2000 NAEA Electronic Gallery Exhibit”  
<http://www.umsl.edu/~artlmcmi/naea/egallery.html>  
Juried Show  
March 2000  
Los Angeles, CA  
Drawing Exhibited

“One Focus Two Worlds”  
Juried Show  
Art Education Association of Indiana Convention  
November 1999  
Muncie, IN  
Drawing Exhibited

Theater Design  
Commissioned  
October 1999  
Community Theatre of Terre Haute  
Terre Haute, IN  
Set Design and Adaptation

“53rd Annual Wabash Valley Exhibition”  
Juried Show  
February-March 1997  
Sheldon Swope Art Gallery  
Terre Haute, IN  
Drawing Exhibited

Mural  
Commissioned  
Honey Creek Middle School  
June-July 1996  
Terre Haute, IN

“School Connections”  
Invitational Show  
May-August 1996  
Hulman Memorial Student Union Gallery  
Indiana State University  
Terre Haute, IN  
Drawings and Sculpture Exhibited

**Exhibitions and Creative Work (continued):**

Graphics  
Commissioned  
1988  
Community Theatre International Films  
Community Theatre of Terre Haute  
Terre Haute, IN  
Cover Design for Brochure

Graphics  
Commissioned  
1988  
St. Patrick Catholic Church  
Terre Haute, IN  
Cover Design for Bulletin

Community Theatre of Terre Haute Gallery  
Invitational Solo Exhibit  
1985  
Community Theatre of Terre Haute  
Terre Haute, IN  
Paintings, Drawings, and Sculpture Exhibited

38th Annual Wabash Valley Exhibit  
Juried Show  
March 1981  
Sheldon Swope Art Museum  
Terre Haute, IN  
Sculpture Exhibited  
“Best of Show, Sculpture”

“Evening of Art and Wine”  
Invitational Show  
1980  
St. Mary of the Woods College  
St. Mary of the Woods, IN  
Sculpture Exhibited

**Art in Private and Public Collections:**

Mr. Michael Schwartz, West Union, Illinois  
Mrs. Martha Williams, Charleston, South Carolina  
Indiana State University, Terre Haute, Indiana  
Mr. Randall Allen, Brazil, Indiana  
Mr. David Swingley, Bridgeton, Indiana  
Mr. Mark Jeffrey Miller, Chapel Hill, North Carolina  
Mr. Richard Motz, Terre Haute, Indiana  
Honey Creek Middle School, Terre Haute, Indiana  
St. Patrick Catholic Church, Terre Haute, Indiana  
Sheldon Swope Art Museum, Terre Haute, Indiana

**Art in Private and Public Collections (continued):**

The Woodard Family, Marshall, Illinois  
Mr. and Mrs. John Haley, Terre Haute, Indiana  
Mr. Rod Neeson, West Terre Haute, Indiana  
Ms. C-Artris Howell, Chicago, Illinois  
Ms. Carol Ann Tolin, Terre Haute, Indiana  
Ms. Jane Long, Terre Haute, Indiana  
Ms. Sue Smith, Terre Haute, Indiana  
Mr. and Mrs. Jimmy Caldwell, Terre Haute, Indiana

**References:**

Letters of reference may be obtained by contacting:

Dr. Robert Sabol  
Purdue University  
Dept. of Visual and Performing Art  
West Lafayette, Indiana 47907-1102  
765-494-3048  
bobsabol@purdue.edu

Dr. Peter Smith, Professor Emeritus UNM  
6755 Chama River CT, NE  
Rio Rancho, NM 87144  
505-867-1211  
pjsmith@unm.edu

dele jegede, Ph.D.  
Professor & Chair,  
Department of Art. 124 Art Building  
Miami University  
Oxford. OH 45056  
513-529-2900  
jegeded@muohio.edu



## **SELECTED EXHIBITIONS**

### **2013** *Faculty Exhibition*, Indiana State University

*Epic*, 2013, digital archival inkjet print, 20x23"

*Ephemeral I*, 2012/2013, digital archival inkjet print, 20x24"

*Ephemeral II*, 2012/2013, digital archival inkjet print, 20x24"

*Monhegan Island's Homage to Henri Cartier-Bresson*, silver gelatin print, 2005, 20x25"

*The Doors of Maine*, 2005, handmade book, handbound with cast paper pulp cover, containing archival digital inkjet prints, 7x5x3"

### **2006-2011**

Faculty exhibitions at Saint Mary-of-the-Woods College, ISU, and Ivy Tech, 2006-11

*Wabash Valley Juried Exhibition*, Swope Art Museum, Terre Haute, Indiana, archival inkjet print, 2007

*The Hoosier Landscape: Through the Eyes of the Indiana Artist*, Farrington Gallery, Terre Haute, Indiana, archival inkjet print, 2006

*Annual Juried Midwest Photography Show*, Bicentennial Art Center, Paris, Illinois, 2006, silver gelatin print, honorable mention

### **2003-2005**

*ISU Select*, Dean Johnson Gallery, Indianapolis, 2005

*Contemporary Women Artists: IN Women Artists: ISU Women Artists*, 2005

*State of the Art*, juried show, Hulman Memorial Student Union Gallery, ISU, 2005, purchase award

*Bookmaking Exhibition*, Rare Books Collection, Cunningham Memorial Library, ISU, 2005

*Dimensions*, Shane House Gallery, Tucson, Arizona, 2004

*Dimensions*, Rutgers University, New Jersey, 2004

Solo Show, Rose-Hulman Institute of Technology, Terre Haute, Indiana, 2003

*Photographic Project for the Council on Domestic Abuse*, 2003

State of Illinois, Department of Public Aid, Bloomberg Building, Springfield, 2001-4

### **1999-2006**

*Juried Student Exhibition*, yearly juried exhibition, awards each year

Numerous awards and scholarships

## **CORPORATE COLLECTIONS**

Target Corporate Offices, Pueblo, Colorado and Indianapolis, Indiana

## **NUMEROUS PRIVATE COLLECTIONS**

### **PERMANENT COLLECTIONS**

Rutgers University, silicone intaglio print, 17x14"

Southern Graphics Council, silicone intaglio print, 17x14"

University of Arizona, silicone intaglio print, 17x14"

Iowa State University Print Society, silver gelatin prints

Utah University, silver gelatin print

Murray State University, Murray, Kentucky, silver gelatin print

Indiana State University Permanent Art Collection, silver gelatin prints, archival inkjet prints

## **PUBLICATIONS**

*The Tonic*, Literary magazine of the Arion Society of Creative Writers 2007

Maine Photographic Workshops Catalog 2005, silver gelatin print

## RELATED PROFESSIONAL EXPERIENCE

Martin Photographic Collection Project, University Archives, ISU: Large format negative scanning, digitization, database creation, and archival storage, 2003-4

**Judge.** *Goodwill Middle School Recycled Art Competition*, 2012

Ivy Tech Community College *Recycled Art Show*, 2010

**Juror.** Crawford County Arts/Lincoln Trail College *Photography Show*, Robinson, Illinois '09

**Portfolio Review**, Ivy Tech Community College Visual Communications, 2009

**Prentice-Hall Publisher's Pearson Teaching and Learning Conference**, Las Vegas, 2010 nationwide invitational, three-day planning session for textbook and online resources

**Workshop Studio Instructor**, Indiana State University Art Day 2004, *Hands On*,

*True Blue: Antique Photographic Process* (cyanotypes)

Chair search committee student member 2003

**Administrative Assistant**, Department of Art, Indiana State University, 2008-2009. Worked closely with department chair, managed and assimilated several budgets, executed all facets of ordering studio class supplies/equipment, and facilitated repairs. Coordinated catered events, such as graduation brunches and *Art Day* for high school students. Facilitated U.S. and international travel and reimbursement for faculty and staff. Worked with other departments and the College of Arts and Sciences. Monitored and documented budget of and assisted the director of the University Art Gallery.

**Grant Co-writer**, Indiana State University OIT Innovations Mini-Grant for the initiation of a project to create an online database of images, as well as facilitate the digitization of the Slide Library's 300,000 slides

## PROFESSIONAL DEVELOPMENT

- 2013 Rubric Workshop, Indiana State University  
Improving Student Writing Workshop, by the English Dept. Chair Rob Perrin, ISU  
Instructional Tools Workshop, ISU Distance Education by Kristie Bigler
- 2012 Workshop Online Development, by Arizona State Univ. Div. Dir. Meredith Toth  
Chair Roundtable, Distance Education, Indiana State University  
Blackboard 9.1 training at Indiana State University and Ivy Tech
- 2011 Developmental teaching certification Indiana State University
- 2008 Training: Banner, Procard, professional seminar for administrative personnel.  
Software: Outlook, GroupWise, Excel, Word.
- 2007 Participant, Bookmaking Workshop, Northern Kentucky University, Covington, KY with  
Jennifer D. Anderson
- 2004 Maine Photographic Workshop, Rockport, Maine
- 2003-5 Teaching and Graduate Assistant Professional Development Program, Center for  
Teaching and Learning, workshops on methods of teaching, Blackboard, and PowerPoint  
FIPSE Strategic Teaching Project participant

## Detailed teaching schedule semester-by-semester

Fall 2013	<b>Adjunct Instructor</b> , Indiana State University, Terre Haute, Indiana, campus and online Art Appreciation. <b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Life and Object Drawing I and Art Appreciation, and online Survey of Art & Culture I
Summer 2013	<b>Adjunct Instructor</b> , Indiana State University, Terre Haute, Indiana, online Art Appreciation. <b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, online Survey of Art & Culture I
Spring 2013	<b>Adjunct Instructor</b> , Indiana State University, Terre Haute, Indiana, Art Appreciation campus and two sections online <b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, campus Art Appreciation, online courses Survey of Art & Culture I and II
Fall 2012	<b>Adjunct Instructor</b> , Indiana State University, Terre Haute, Indiana, Art Appreciation campus and online <b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Art Appreciation, and online courses Survey of Art & Culture I and II
Summer 2012	<b>Adjunct Instructor</b> , Indiana State University, Terre Haute, Indiana, online Art Appreciation. <b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Survey of Art & Culture II, and online course Survey of Art & Culture I
Spring 2012	<b>Adjunct Instructor</b> , Indiana State University, Terre Haute, Indiana, online Art Appreciation <b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Art Appreciation, and online courses Survey of Art & Culture I and II
Fall 2011	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Art Appreciation, and online courses Survey of Art & Culture
Summer 2011	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, online courses Survey of Art & Culture I and II
Spring 2011	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Art Appreciation, and online courses Survey of Art & Culture I and II (three sections).
Fall 2010	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Art Appreciation, and online courses Survey of Art & Culture I and II
Summer 2010	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, Art Appreciation, and online courses Survey of Art & Culture I and II
Spring 2010	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, online courses Survey of Art & Culture I and II (three sections) <b>Adjunct Instructor</b> , Indiana State University, Terre Haute, Indiana, Survey of Art I (ARTH271)
Fall 2009	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, online courses Survey of Art & Culture I and II
Summer 2009	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana, online courses Survey of Art & Culture I and II
Spring 2009	<b>Adjunct Instructor</b> , Ivy Tech Community College, Terre Haute, Indiana,

Fall 2008 Art Appreciation, and online courses Survey of Art & Culture I and II  
**Adjunct Instructor**, Ivy Tech Community College, Terre Haute, Indiana, online courses Survey of Art & Culture I and II (three sections)

Summer 2008 **Adjunct Instructor**, Ivy Tech Community College, Terre Haute, Indiana, online course Survey of Art & Culture I

Spring 2008 **Adjunct Instructor**, Ivy Tech Community College, Terre Haute, Indiana, Art Appreciation and online courses Survey of Art & Culture I and II  
**Adjunct Instructor**, Saint Mary-of-the-Woods College, Saint Mary-of-the-Woods, Indiana, Photo II: analog and Photo IV: Advanced Photography, analog, digital, pinhole camera, and alternative processes  
**Adjunct Instructor**, Indiana State University, Photography I, analog, for non-art majors

Fall 2007 **Adjunct Instructor**, Ivy Tech Community College, Terre Haute, Indiana, online courses Survey of Art & Culture I and II via Blackboard, transitioned material from First Class  
**Adjunct Instructor**, Saint Mary-of-the-Woods College, Saint Mary-of-the-Woods, Indiana, Photo I: Digital Photography and Photo III: Independent Study for graduating seniors: digital photography

Summer 2007 **Adjunct Instructor**, Ivy Tech Community College, Terre Haute, Indiana, Survey of Art & Culture II, and online course Survey of Art & Culture I via First Class platform

Spring 2007 **Adjunct Instructor**, Saint Mary-of-the-Woods College, Saint Mary-of-the-Woods, Indiana, Photo I: Digital Photography and Photo II: Darkroom, and Photo IV: Independent Study, analog, graduating senior

Fall 2006 **Adjunct Instructor**, Saint Mary-of-the-Woods College, Saint Mary-of-the-Woods, Indiana, Photo III: Portrait Photography, analog, high and low light and lighting studio

Spring 2006 **Instructor of Record**, Indiana State University, Terre Haute, Indiana, Photography I and II, analog, for non-art majors

Fall 2005 **Instructor of Record**, Indiana State University, Terre Haute, Indiana, Fundamentals of Drawing, Foundation Course

Spring 2005 **Instructor of Record**, Indiana State University, Terre Haute, Indiana, Photography I and II, analog, for non-art majors

Fall 2004 **Instructor of Record**, Indiana State University, Terre Haute, Indiana, Photography I, analog, for non-art majors

**Sala Wong**  
**Associate Professor of Digital Art**

**Department of Art and Design**  
**Indiana State University**  
**Fine Arts Building 237**  
**Terre Haute, IN 47809**  
**Email: sala.wong@indstate.edu**

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## **CURRICULUM VITAE**

### **Education**

MFA	2003	Imaging and Digital Arts	University of Maryland [UMBC]
BA	1999	Visual and Performing Arts, Imaging and Digital Arts Emphasis	University of Maryland, [UMBC]
BA	1998	Visual Art	University of Western Ontario, Canada

### **Professional Experience**

2010-present	Associate Professor of Digital Art, Indiana State University, Indiana (tenured)
2013-present	Affiliated Faculty, International Studies Program, Indiana State University (tenured)
2005-2010	Assistant Professor of Digital Art, Indiana State University, Indiana (tenure-track)
2003-2004	Assistant Professor of Computer Art, Ashland University, Ohio (tenure-track)
2002-2003	Research Assistant, UMBC Graphic Design Department (digitized and archived Graphic Design Department Collection.)  Research Assistant, UMBC Honors College, under Professor Ellen Handler Spitz (digitized and archived a massive slide collection from Renaissance to Contemporary Digital Art.)
2000-2002	Research Assistant, Imaging Research Center, UMBC (involved in preparing a huge data base and conducting research for the highly publicized “The Cone Project,” commissioned by the Baltimore Museum of Art and showcased in the Exhibition Gallery of SIGGRAPH 2002 in San Antonio, Texas.)
2000	Production Assistant to Dr. Preminda Jacob, UMBC City of Cine; City of Signs: An Experimental Ethnography (CD-ROM included in <i>Celluloid Deities: The Nexus of Visual Art, Politics and Cinema in South India.</i> )

### **Research Grants and Fellowships**

2013	Arts Endowment Grant – Indiana State University
2013	Individual Artist Projects (IAP) Grants – Indiana Arts Commission

2010	Individual Artist Projects (IAP) Grants – Indiana Arts Commission
2010	Project Grant - Primary Colors, Indianapolis, Indiana
2010	Mini-grant – ISU Technology Grants
2010	Travel Grant – Department of Art, Indiana State University
2009	Faculty Travel Grants – Department of Art, ISU
2008	Individual Artist Projects (IAP) Grants – Indiana Arts Commission
2008	International Travel Grants – Indiana State University
2007	Promising Scholar – ISU & Lily Endowment Grant
2006	Mini-grant – ISU Technology Grants
2006	Individual Artist Projects (IAP) Grants – Indiana Arts Commission
2005	Arts Endowment – Indiana State University
2005	Canada Council for the Arts (Travel Grants for Media Artists)
2004	Canada Council for the Arts (Travel Grants for Media Artists)
2003-2004	Ashland University Faculty Development Grants
2000-2003	UMBC Graduate School Association Research & Travel Grants
2002	Canada Council for the Arts (Travel Grants for Media Artists)
2002	RTKL Fellowship Grant – University of Maryland [UMBC]

### **Awards and Residency**

2013	International Artist in Residency Program Banff Centre, Canada
2013	International Artist in Residency Program 3331 Arts Chiyoda, Tokyo, Japan
2012	The Humanities High Performance Computing Collaboratory (HpC) Scholar Funded by the National Endowment for the Humanities
2011	International Artist in Residency Program 3331 Arts Chiyoda, Tokyo, Japan
2009	Finalist of Beijing in the Eyes of Foreigners Photo Contest – Beijing, China
2006	Winner of Arts Corridor Banner Contest – Terre Haute Indiana
2006-7	International Artists in Residency Program – Open Studios Prague Dolni Pocernice at Prague, Czech Republic

### **Exhibition Record (selected)**

2013	<b>Flow/Ebb</b> Open Studio and Solo show 3331 Arts Chiyoda Gallery, Tokyo, Japan
2013	<b>Recurrent</b> Two-person Show 3331 Arts Chiyoda Gallery, Tokyo, Japan
2013	<b>Surface-edge: Indistinct</b> Solo Show – an urban intervention with video Wabash River, Indiana
2012	<b>Media design for John Cage Centennial Recital: Dreams</b> Animated typographic projections for percussionist Kyle Lute's performance of John Cage's Dreams Richard G. Landini Center for Performing and Fine Arts, Terre Haute, Indiana

- 2012      **Media Design for the play “A Midsummer Night’s Dream”** by William Shakespeare,  
Adapted and Directed by Chris Berchild for Crossroads Repertory Theatre, Indiana
- 2011      **Lost and Found in Tokyo**  
Sala Wong & Pete Williams: two-person show  
3331 Arts Chiyoda Gallery, Tokyo, Japan
- 2011      **Listening – an urban intervention with video**  
out-door projection project  
Indiana
- 2011      **The Infinite Space**  
Faculty Art Show  
University Gallery, Indiana State University, Indiana
- 2010      **Media Design for the play “Frankenstein” by R. N. Sandberg**  
Directed by Chris Berchild for *Crossroads Repertory Theatre*, Indiana
- 2010      **To Tell A Secret**  
Installation Nation presented by Primary Colours, Indianapolis, Indiana, USA
- 2010      **Finding the Invisible Cities**  
Solo show  
Swope Art Museum, Terre Haute, Indiana, USA
- 2009      **Zen-less**  
Solo show  
Low Road Gallery, Greencastle, Indiana, USA
- 2009      **Swing Feet – Digital Cinema**  
Digital Fringe, Melbourne, Australia
- 2009      **Approaching & Receding**  
Two-person show  
Presented by Atelier Muji, Muji Flagship Store @ Harbour City, Hong Kong
- 2009      **The Canvas Project at the Atlanta Airport**  
Presented by the Art House Gallery, Atrium Gallery at Atlanta Hartsfield-Jackson  
International Airport, Atlanta, USA
- 2009      **Two-Person Show**  
Halcyon Contemporary Art Gallery, Terre Haute, Indiana, USA
- 2008      **Weaving Time: an experience of then and now**  
Two-Person Show  
Hong Kong Visual Arts Centre, Hong Kong
- 2008      **Sense of a Place**  
Solo Show  
Hong Kong Visual Arts Centre, Hong Kong
- 2008      **Submersion and Passage of Time** - video pieces for MicroFestival 2  
DePauw University, Indiana, USA
- 2007      **iDEAs: Beyond Boundaries**  
The International Digital Media & Arts Association  
Juried Exhibition: interactive sound and video installation  
Philadelphia, USA

- 2007        **Liquid Sand**  
Oranje: Indulge your Senses  
Invited: interactive video installation  
Indianapolis, Indiana
- 2007        **talk...the...line: Prague (series#1)**  
Open Situation  
Skolska28, Prague, Czech Republic
- 2007        **Persistence of Absence**  
Site-specific installation with live performance at Wabash Ave, Terre Haute, Indiana
- 2006        **Hats Dreams**  
*ARTCONCEPT*- an international art festival in St. Petersburg, Russia  
Juried Exhibition: video and wearable art
- 2005        **Please Be Seated;** interactive installation with computer-controlled environment,  
*Initiative for Cultural Exchange and Computer Arts*  
*(ICECA Thailand) 3<sup>rd</sup> International New Media Arts Festival, Thailand*  
Juried Exhibition: Interactive installation - computer controlled environment
- 2004        **A Choice;** digital print,  
*Snap to Grid*, Los Angeles Center for Digital Art, LA
- 2004        **Hats Dreams;** interactive wearable art with live video,  
*ISEA2004, 12th International Symposium on Electronic Art, Baltic Sea – Helsinki, Finland and Tallinn, Estonia.*  
Juried Exhibition: Interactive wearable art  
Collaboration with Peter Williams
- 2004        **Please Be Seated;** live video installation with computer controlled interactive environment  
*ARTCONCEPT*- an international art festival in St. Petersburg, Russia  
Juried Exhibition: Interactive installation - computer controlled environment
- 2004        **Apple Talk;** computer display work,  
*Arts Exchange*, CAA Conference 2004, Seattle, Washington
- 2003        **Please Be Seated;** interactive live video installation with computer controlled- environment,  
*M.F.A. Thesis Exhibition*, Center for Arts and Visual Culture, UMBC
- 2002        **Encased;** multimedia installation with computer controlled interactive environment,  
*ISEA2002, 11th International Symposium on Electronic Art, Nagoya, Japan [Orai]*  
Juried Exhibition: Interactive installations with live video.  
Collaboration with Peter Williams

### **Events, Lectures, Panels and Workshops (selected)**

- 2014        **Workshop / Paper Presentation**  
The ACM CHI Conference on Human Factors in Computing Systems - CHI 2014  
Toronto, Canada
- 2014        **Rewritten by Machine and New Technology**  
Co-curator  
University Art Gallery, Indiana State University

- 2013            **AACC Student Video Festival**  
**Invited Juror**  
 Anne Arundel Community College, Annapolis, Maryland
- 2013            **Digital Noise – digital art student show**  
 Turman Gallery, Indiana State University  
 Curator and Event Organizer
- 2010            **Digital Imaging for Ceramic Image Transfer**  
 Artist Lecture, Yingge Ceramic Museum, Taipei, ROC
- 2010            **Lecture on Digital Imaging**  
 Artist Lecture, Taiwan National University of Art, Taipei, ROC
- 2007 – ongoing    **Open\_File, bi-annual exhibition of digital art**  
 Curator and Event Organizer  
 Terre Haute, Indiana
- 2008            **Sense of Place**  
 Artist Lecture, Swope Art Museum, Terre Haute, IN
- 2008            **SITE Seeing: Image Geotagging and The Vernacular**  
 Invited Lecture & Paper Presentation  
 ISEA 2008, the 14<sup>th</sup> International Symposium on Electronic Art, Singapore
- 2008            **Video Forms**  
 Public Workshop on use of video in mixed-media sculpture  
 Hong Kong Visual Arts Centre, Hong Kong
- 2008            **Sense of Place**  
 Lecture, Hong Kong Visual Arts Centre, Hong Kong
- 2008            **Student Show Juror**  
 Saint Mary-of-the-Woods College, Terre Haute, Indiana
- 2007            **Artist Lecture**  
 DePauw University, Indiana
- 2007            **Visiting Artist Talk and Student Show Juror**  
 University of Southern Indiana, Indiana
- 2005            **Artist Lecture**  
 Southern Illinois University Carbondale, Carbondale, Illinois
- 2005            **Artist Lecture**  
 University of Maine, Farmington, Maine
- 2005            **Visiting Artist Talk**  
 The College of New Jersey, New Jersey

### **Interview given**

- 2008            **Sense of a Place Exhibition**  
 RTHK - Radio Television Hong Kong, Hong Kong

## **Reviewer**

2007            **Grant reviewer for Individual Artist Projects (IAP) Grants**  
Indiana Arts Commission (IAC), Indianapolis, Indiana

## **Bibliography**

- 2008            Hoofd, Ingrid, et. al., e d. “SITE Seeing: Image Geotagging and the Vernacular” in Proceedings of ISEA2008: 14<sup>th</sup> International Symposium on Electronic Art, Singapore, 2008. Pp 467-468
- 2007            iDEAs07:Beyond Boundaries, Dena Elisabeth Eber, ed. “talk...the...line” in The International Digital Media and Arts Association, 2007. p76-77
- 2004            ISEA2004 Tapio Makela, ed. “Hats Dreams” in ISEA2004. 12th International Symposium on Electronic Art, Baltic Sea, 2004. p124-125
- 2002            ISEA2002 Publicity Committee, ed. “Encased” in ISEA2002. 11th International Symposium on Electronic Art, NAGOYA [Orai], Nagoya, Japan, 2002. p44-45.
- 2001            “From Brushstrokes to Bytes: Art Historical Approaches to Digital Art” at CAA Conference 2002 by art critic and writer Dr. Ellen Handler Spitz.

## **Teaching**

### *List of courses taught:*

Introduction to Computer Art  
Intermediated Computer Art  
Advanced Computer Art  
Imaging and Digital Art Studio (graduate level)  
Advanced Imaging and Digital Art Studio (graduate level)  
2 Dimensional Design and Color Theory – foundation core  
Drawing II  
Drawing III & graduate level  
Final Visual Exhibition  
Alternate Art Form – Digital Motion

## **Languages Spoken and Written**

Fluent in Spoken and Written English  
Fluent in Spoken (Mandarin and Cantonese) and Written Chinese

**Art 151**

**Visual Art in Civilization  
12:30-1:45 TTH**

**Spring 2014**

Professor: Dr. Lloyd W. Benjamin III, President Emeritus and Trustee Professor  
Office: Fine Arts 125D  
Telephone: 237.3373  
Email: [Lloyd.Benjamin@indstate.edu](mailto:Lloyd.Benjamin@indstate.edu)  
Office Hours: By appointment.

## **OVERVIEW**

In this course, students learn about the basic elements of art, principles of design, artistic terminologies, materials and processes for making art and how to interpret art. In the second half of the course, different periods of art history are covered. These presentations, using lecture and digital image projection as well as student interaction, provide a visual and intellectual framework for the study of visual art.

Students will critically evaluate the ideas of others in that sometimes ideas are represented visually, rather than being expressed in language (whether spoken or written). Understanding and being able to interpret and analyze works of art involved students' evaluation and judgment of the categories of art as well as evaluative judgments on the success of artists' creative work. To be conversant with these ways of knowing requires visual, verbal, written and understanding basic artistic skills.

Students learn through class participation, papers and tests to express themselves effectively both orally and in writing. Students learn to connect works of art to their literary, cultural, and historical contexts through lectures and discussions, by doing their course reading, and by participating in outside of class lectures and programs in the University Gallery.

### **A Note about Office Hours:**

By making an appointment conflicts can be avoided and better use will be made of everyone's time. My preferred times are 2:00-3:00 TTH.

### **Communication:**

Email (aside from personal conversation) is my preferred method of communication. I will receive emails regarding attendance problems, but I will not respond to them. Communication from you will constitute part of your class record. Any formal communication from me to the class via email will be to your university web address or posted as an announcement on Blackboard. When you write, include a subject line and use standard fonts. My last name is Benjamin and not Lloyd.

### **Required Text: Understanding Art** (10th edition) by Lois Fichner-Rathus

This book will serve as the key resource for this course, so please have access to a copy. You will be expected to have read this text and you may be tested over any of its contents whether covered in class or not. Students may also use the 9<sup>th</sup> edition. There will be some

images in the 10<sup>th</sup> edition not in the 9<sup>th</sup>, but you will have access to all images via an image data base accessible on your computer.

**Absence Policy:** You are expected to be in class. Six or more absences will result in an automatic ‘F’ for the course. **This is a non-negotiable requirement.** Absences caused by serious illness may be excused, but will require written validation by your doctor. Excuses must be presented immediately upon returning to class. If you miss roll call or signing the attendance sheet, **it is your responsibility to locate and sign the sheet before leaving class.** “I forgot to sign the roll” will not suffice for an excused absence. It is your responsibility to keep track of the number of absences you have.

Please come to class on time. If you are late, enter quietly and from the rear of the classroom. If you are routinely late or habitually leave class before it is concluded, each incidence will be recorded as an absence. Failing to enter class on time and remaining until the end is a violation of the ISU Student Code of Conduct. Scheduled out of class activities also count as class and absences will be noted. If you must leave early, notify me at the beginning of class.

**Missed Exams:** I do not give make-up examinations. If you miss an exam—you missed it.

**Plagiarism:** I’ve heard it said that copying from one source is plagiarism—from many—research. Unfortunately, I don’t subscribe to that witticism. To submit ideas or written work that is “borrowed” and presented as your own is a serious academic offense that can result in a failing grade for the course or, worse, the imposition of penalties prescribed by university policy. Know, too, that the internet makes it exceedingly easy to check your work. Be safe. Always acknowledge your sources. If you copy something word for word, use quotations marks and give the appropriate reference information. Likewise, copying someone else’s work and presenting it as your own or cheating on exams is a violation of the University’s Academic Dishonesty Policy found in the Student Code of Conduct.

**Learning Disability:** Any student with a learning disability that impacts their class performance should notify me at the beginning of the semester in writing. For accommodation, you should also have appropriate documentation on file with the University. ISU provides learning support services. Contact the Director of Student Support Services, Gillum Hall 202A (237.2301).

**Laptop Usage:** **Laptops will not be used during class.** First violation of this rule will result in no attendance for the day. A repeat offense will result in you leaving the class for the day. Any additional breach of this rule will result in an automatic ‘F’ for the course. You can use your laptop outside class to access material on Blackboard.

**Cell Phones:** Cell Phones are to be turned off when entering class. If you are expecting an emergency call, you may have your phone on in its least distracting mode. Please leave the classroom to take the call. Texting, twittering, etc., in class is extremely rude and you will be asked to leave the class and an absence will be recorded.

**Other Classroom Principles:**

Art can be controversial—as can new ideas. Images you may find offensive may not be to another. Think of these works of art as an opportunity to learn. Inappropriate, non-professional remarks could be construed to be disruptive interference in the classroom and will not be tolerated.

The university, for ages, has been considered a special place where ideas can be freely explored and individuals not be persecuted for their opinions. You should feel free to voice your thoughts about the art work we are discussing and, at the same time, respect the rights of others to voice their views.

The university is a learning community. In class, you are a member of that community. Private discussions on non-class related topics are a violation of the Student Code of Conduct and won't be tolerated. Warned once—twice exit.

I recognize many students work and this may contribute to fatigue. The darkened classroom can be conducive to sleep. There is little reason to come to class and not participate. Consequently, repeated instances of sleeping during class will, without my warning you, be noted as absences.

Please review the ISU [Code of Student Conduct](#).

**Academic Freedom Statement:**

"Teachers are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter which has no relation to their subject." For the purpose of Foundational Studies courses this means faculty has the right to conduct their class in a fashion they deem appropriate as long as the material presented meets the learning objectives of the course.

**Goals and Objectives:** This course provides an introduction to the visual arts. Through the study of a broad variety of art objects, you will learn about the materials and methods used by artists to create their art. You will also develop a new vocabulary to describe the objects and will recognize that art, like music or poetry, is a special language or form of communication that informs and enriches our lives. Through observation, description, discussion and research, you will gain an understanding of art and its history that will add an important dimension of appreciation and enjoyment that can endure beyond your formal university study.

By the end of the term, you should be able to:

- Understand and use the vocabulary of art
- Identify some of the purposes of art and the roles of artists
- Understand the elements of art and principles of design
- Become familiar with materials and processes used by artists
- Be able to discuss art in an historical context.

### Grading and Evaluation:

Your grade for this course will be based upon the following:

- |    |  |     |
|----|--|-----|
| 1. | Test over Chapters 1-4, January 30           | 10% |
| 2. | Mid-Term Exam Chapter 1-11, Feb. 27          | 20% |
| 3. | Final Exam April 29 at 1:00                  | 30% |
| 4. | Art Forum Attendance<br>(Attend four)        | 20% |
| 5. | 4 Assigned papers                            | 20% |
| 6. | Up to 5 possible bonus points for class work |     |

INFORMATION ABOUT PROPER CITATION OF SOURCE MATERIAL FOR YOUR PAPERS: Chicago Manual style is standard for art history scholarship. This normally means endnotes at the end of your document rather than parenthetical citations. See below for an explanation and examples of various kinds of citations, for your comparison. If you have questions about how to do the citations, please do not hesitate to ask!

### Chicago-Style Citation Quick Guide

**From:** [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

Online sources that are analogous to print sources (such as articles published in online journals, magazines, or newspapers) should be cited similarly to their print counterparts but with the addition of a URL. Some publishers or disciplines may also require an access date. For online or other electronic sources that do not have a direct print counterpart (such as an institutional Web site or a Weblog), give as much information as you can in addition to the URL. The following examples include some of the most common types of electronic sources.

### Exhibitions and Events:

You will be able to attend mandatory exhibitions at any time that is convenient with your schedule. Regular operational hours of the Gallery currently are Monday - Friday, 11:00 am - 4:00 pm and Thursday, 11:00 am - 8:00 pm. The University Gallery is located in the Center for Performing and Fine Arts on the corner of 7<sup>th</sup> Street and Chestnut. The Turman Art Gallery is inside the Fine Arts Building (first floor). The Bare-Montgomery Gallery is located in Fairbanks Hall and shows student work.

Each student must have his/her Art Forum card stamped by Gallery staff to indicate their presence at the events. Do not lose your card.

### Extra Credit

There will be no "extra-credit" opportunities in this class.

### Grading Scale:

A+	98-100	B+	88-89	C+	78-79	D+	68-69	F	0-59
A	93-97	B	83-87	C	73-77	D	63-67		
A-	90-92	B-	80-82	C-	70-72	D-	60-62		

### Course Schedule

The purpose of this course schedule is to help you keep up with material we will cover in class. I may deviate from this schedule as the semester develops. The dates for the first 2 tests are indicated. You are responsible for all of the assigned reading up to the time of each test whether we have covered the material in class or not. So, for test one, you should have read through chapter 4, and for test 2, through chapter 11. The final will cover principally the material in chapters 13-22, however, there may be a few questions on the final that appeared in test 1 or 2. Chapter numbers in the 9<sup>th</sup> and 10<sup>th</sup> editions of the text are the same.

<b>Date</b>	<b>Chapter</b>
1/7	Introduction
1/9	Chapter 1 What is Art?
1/14	Chapter 2 Visual Elements of Art
1/16	Chapter 2-3 Visual Elements and Principles of Design
1/21	Chapter 3 Principles of Design
1/23	Chapters 3-4 Principles of Design and Style, Form, and Content
1/28	Chapter 4 Style, Form, and Content
1/30	<b>Test 1.</b> Chapter 5 Drawing
2/4	Chapters 5-6 Drawing and Painting <b>PAPER 1 Due</b>
2/6	Chapter 6-7 Painting and Printmaking
2/11	Chapters 7-8 Printmaking and Imaging
2/13	Chapter 8 Imaging: Photography, Film, Video, and Digital Arts
2/18	Chapter 9 Sculpture
2/20	Chapters 10-11 Site-Specific Art and Architecture <b>PAPER 2 Due</b>
2/25	Chapter 11 Architecture
2/27	<b>Test 2</b> Chapter 13 The Art of the Ancients (“Mid-term”)
3/4	Chapter 13 The Art of the Ancients
3/6	Chapter 14 Classical Art: Greece and Rome
3/18	Chapters 14-15 Classical Art and Christian Art from the Catacombs to Cathedrals
3/20	Chapter 15 Christian art
3/25	Chapter 16 Renaissance
3/27	Chapter 16 Renaissance <b>PAPER 3 Due</b>
4/1	Chapter 17 Baroque
4/3	Chapters 17-18 Baroque and Art Beyond the West
4/8	Chapter 19 Modern Art
4/10	Chapter 19 Modern Art
4/15	Chapter 20 The Twentieth Century: Early Years <b>PAPER 4 Due</b>
4/17	Chapter 20 The Twentieth Century: Early Years
4/22	Chapter 21 The Twentieth Century: Post War to Post Modern
4/24	Chapters 21-22 The Twentieth Century and Art in the Twenty-First Century

**The date for the final exam is April 29 at 1:00 in this classroom..**

A MORE DETAILED SYLLABUS IS AVAILABLE ON BLACKBOARD. See the Foundational Studies website for a complete discussion of outcomes and competencies. <http://www.indstate.edu/fs/Learning%20Outcomes%20and%20Category%20Learning%20Objectives%20for%20FS.htm>



# SYLLABUS

## Department of Art

### I. Course & Title

ARTD220 Principles of Graphic Design

### II. Instructor

Sr. Alma Mary (SAMy) Anderson x2738 (office)  
SAMy@indstate.edu office: FA 211

### III. Catalogue Description

3 hours. Typography, computer and design techniques.  
Introduction to formal values of visual communication  
Introduction to Mac graphics: Adobe PhotoShop & Illustrator

### IV. Goals & Objectives

Introduction to the field of Graphic Design based on exploration of formal values in design and their relationship to concept communication.

To develop a good skill level on the computer.

Typography, design methodology and concept communication are explored.

To develop a basic understanding of the meaning of the word "design," in relation to the visual arts and our general environment.

To develop an appreciation and working sensitivity for the elements of basic Graphic Design.

To develop an appreciation and understanding of the importance of craftsmanship and tools.

To develop an understanding of problem solving and process.

### V. Text and/or supplies

#### Required

external storage (such as 2-6 GB flash drive or jump drive or 20-100 GB mini mobile drive)

*Adobe Photoshop CS6: Classroom in a Book*

*Adobe Photoshop CS6: Visual Quickstart Guide*

*Adobe Illustrator CS6: Classroom in a Book*

*Adobe Illustrator CS6: Visual Quickstart Guide*

#### Recommended

Related trade magazines: *Print, Communication Arts, Graphis, Step-by-Step, How*

Subscribe, if possible, or ask for an early Christmas present

### VI. Grading and/or evaluation

Refer to grade sheet (attached)

### VII. Absence Policy

Be certain to inform SAMy of reasons for absence. Habitual absences will seriously affect your grade!

Habitual is defined as more than 2 in a row, or more than 5 over the semester.

## VIII. Course Outline

The course encompasses

- Orientation to the profession of Graphic Design.
- Form studies and analysis
- Letterform experimentation
- Integration of design systems and typography.
- Form/concept studies
- Grid systems as tools of design
- Symbols, logos, perception studies
- Computer usage (specifically, PhotoShop, and introduction to Illustrator)

Theoretical

- Orientation to Graphic Design profession
- Typography
  - ~ Designing with type
  - ~ Classification systems
  - ~ Type measurement
  - ~ Spatial relationships
- Marks
  - ~ Classification
  - ~ Applications
- Systems
  - ~ Introduction to layout
  - ~ The grid as a design tool
- Research and reference

Practical

- Type rendering
- Letterform experimentation
- Letter studies-evolution
- Letter/number
- Logo design
- Object translation

## GRADING FOR GRAPHIC DESIGN CLASSES

# A

An "A" student is: very active in class; comes to class prepared at all times; completes work on time; displays a sense of commitment to work that is far beyond normal expectations (i.e., more than "just doing the assignment during class time"); excels in the conception and fabrication of projects clearly beyond the basic directives of the teacher. Is in the studio/classroom during class times except for an occasional illness—and that excused.

# B

A "B" student is: active in class; comes to class prepared almost every time; displays a sense of commitment to work that is beyond normal expectations (i.e., beyond "just doing the assignment during class time"); excels in the conception and fabrication of projects beyond most reasonable norms. Misses only one or two classes at most, per semester, that are due to something other than illness and is in the studio/classroom during class times.

# C

A "C" student is: occasionally active in class; comes to class prepared more often than not; displays a reasonable commitment to work within normal expectations (i.e., does what is expected and no more); is reasonably successful in developing the concept and fabrication of projects within most reasonable norms. Misses class at most 2-4 times per semester for reasons other than illness. Is often not present in the studio/classroom during class times.

# D

A "D" student is: seldom active in class; comes to class prepared only part of the time; displays only occasional commitment to work; is mostly unsuccessful in developing concept and fabrication of projects within reasonable norms. Misses several classes per semester that are not excused.

# F

An "F" student is: rarely if at all active in class discussions and critiques; rarely comes to class prepared; displays little commitment to work; is usually quite unsuccessful in developing concept and fabrication of projects within reasonable norms. Often misses classes without being excused for illness.

### VERY IMPORTANT ADDENDA:

A student can attend every class and still fail due to lack of quality and process in work.

A student can work very hard and attend every class and still get an average grade due to lack of quality and process/exploration toward the finished product.

Failure to complete an assignment without prior communication (i.e., a last minute excuse doesn't count) is failure (for that assignment) in fact.

Not attending as required, or not turning in work for critique on a regular basis will result in an F-no discussion/is failure (for that assignment) in fact.

SYLLABUS  
Department of Art

I. Course & Title

321 Graphic Design II

II. Instructor

Sr. Alma Mary Anderson (SAMy)

x2738; SAMy@indstate.edu; office hours by appointment or drop-in

NOTE drop-ins are always welcome, but because of some not always planned meeting commitments it is best to call in advance or make an appointment

III. Catalogue Description

3 hours. Experience in graphic design and design processes.

Prerequisite: 220 or consent of instructor

(also includes tutorials in InDesign and possibly PhotoShop)

IV. Goals and Objectives

To continue the orientation to the field of Graphic Design:

- continue to develop the understanding of the formal elements of design and their importance to the design field;
- further develop the understanding of problem solving methodology
- provide an opportunity for specialized project involvement; and

To explore use of computer technology in relation to Graphic Design

V. Grading and/or evaluation

Refer to grade sheet given in earlier semesters

VI. Course Outline

Continued orientation to the profession of Goals & Objectives

To develop a specialized understanding of typography and its relationship to Graphic Design.

Typography, design methodology and concept communication are explored.

To further develop the understanding of problem-solving methodoloographic Design.

Forms/concept projects of applied professional scope.

Study of organization methods and design theory.

Further integration of design systems, typography and technology.

Sociological considerations in design of communications.

VII. Textbooks/supplies

*Required*      *Adobe InDesign CS6: Classroom in a Book*  
                      *Adobe InDesign CS6: VisualQuickstart Guide*

Highly recommended

*Typography* by Ambrose (AVA publisher)  
*Corporate Identity* Veronica Napoles  
*Vector Basic Training* Von Glitschka

Flash/Jump drives (Have more than one so you can turn work in to other profs., and for backup) 2 with 4 or greater gigabyte capacity should see you through most of your design and other class work. Or a mobile hard drive USB would work very well.

VIII. Absence Policy

Refer to grade sheet given last semester. Attendance is always an issue. Your failure to attend will absolutely affect your grade. 5 absence put you in major jeopardy.



# ARTD 323 001 Spring 2014

## COURSE SYLLABUS

*Illustration for Layout*

TUESDAY and THURSDAY 11:00 to 1:50

**Sharon W Cordray, Instructor**

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Telephone: 812-237-2735 E-mail: Sharon.Cordray@indstate.edu Office: Fine Arts 236  
Email is the preferred method of contact

Office Hours: M W F 3 to 4 PM T TH 2 to 3 PM

A note about office hours:

I will make every effort to be in my office or the design studio during the posted hours. I welcome any opportunity to meet with my students; I only ask that you make an appointment even during office hours to avoid any conflicts.

Personal contact is much better than email. I will take note of emails and messages regarding attendance issues but **I will not respond to them.**

University policy requires that I send emails regarding course information to your university email address. Please make it a habit to check this email frequently.

### Catalogue Description:

Approaches to illustration comping techniques for designers. Prerequisite: 220 or consent of instructor. Co-requisite: 321. Course Attributes: 6 hours Laboratory/Studio. *It is also required that student has completed the following computer tutorials: InDesign, Photoshop and Illustrator. A laptop is not required for this course.*

### Textbooks: Required

Digital Art Technique Manual for Illustrators and Artists: The Essential Guide to Creating Digital Illustration and Artworks Using Photoshop, Illustrator, and Other Software by Joel Lardner

### Recommended:

Rendering with Markers by Ronald Kemnitzer

Start with a Scan by Janet Ashford

### Goals and Objectives:

Through a series of planned lectures and assignments based on pictorial problems as they relate to illustration, the student will build a repertoire of illustration skills; aptitudes and techniques. Bulding on their picture making skills from past experience, the student will achieve practical and real-life illustration

experiences. Through this process the student will develop a specialized understanding of the concept of finished illustrations that are structurally and conceptually strong.

The student will have experiences with projects in Graphic Design and Communication emphasizing formal visual aesthetics and their relationship to problem solving in today's society.

Continue the orientation of the field of Graphic Design:

- develop an understanding of the formal elements of design and their importance to the field of design
- develop the understanding of the problem-solving methodology through a series of assignments done by hand and computer
- and provide an opportunity for specialized project involvement

See Course Outline

## Expectations:

### Attendance policy:

- Attendance is required for this course. You are expected to attend every session and be on time. Excessive lateness or early departure without permission will be considered an absence and may result in a failing grade.
- If you are late to class by 20 minutes, you will be considered absent for that class. This course includes a self-educating atmosphere as well as a learning atmosphere that is derived from spontaneous discussions, activities and critiques with your peers. If you are not present, you will miss out on these opportunities.
- Consistent tardiness is a serious problem. If there is a reason that you cannot be in class on time, please speak privately with me about it. Late arrivals interrupt class; please make every effort to be in class on time.
- Group Critique is a critical part of the creative process. If you miss a critique, your grade for that project will be lowered one letter grade per missed critique.
- Attendance will play a critical role in the determination of your final grade.
- **More than 4 absences will result in a failing grade for the semester**
- Last day to withdraw from this course is **March 23.**

## Grades/Evaluations

### Assignments

- Assignments will be collected at the beginning of class the day they are due.
- The due dates for any assignments or projects are assigned at the introduction of each project; I will remind you in class as due dates approach.
- **Class participation, especially during group critique, will have a direct effect on your grade.** In order to get the most you can out of this class, discussions are a vital element. Everyone's opinions are respected. Be a part of

this class and participate in discussions. In the situation of a borderline grade, if I don't know who you are because you do not contribute to class discussion, the lower grade will be given.

### Grading Scale

A 94 to 100 Points

A- 90 to 93

B+ 88 to 89

B 84 to 87

B- 80 to 83

C+ 78 to 79

C 74 to 77

C- 70 to 73

D+ 69 to 68

D 64 to 67

D- 60 to 63

F 59 or below

### **Evaluations:**

Grades are given on an A, A-, B+, B, B-, etc scale. "A" grades will only be given for superior work. Your final grade will be based on a combination of factors; these are creative solution, execution, presentation of the work, and class participation. All project grading is based on a three tier basis:

- ❖ Creative Solution plus all roughs – 50%
- ❖ Finishing (how the finished project is presented) – 25%
- ❖ Presentation at Critique – 25%

The image shows a handwritten form for project evaluation. The form is tilted and contains the following fields and labels:

- Name** (handwritten)
- Date** (handwritten)
- Project** (handwritten)
- Creative Solution (25%)** (handwritten)
- Project (25%)** (handwritten)
- Presentation (25%)** (handwritten)
- Final Overall Grade** (handwritten)

### **Deadlines**

Deadlines are critical. Any assignment that is submitted late, without instructors consent, will be dropped one whole letter grade each class day it is late. Any assignment presented more than one week late will not be accepted. Any missing assignment may result in a failing grade.

### **Resubmitted Projects**

With the consent of the instructor, any assignment that is submitted on time and returned with a poor grade may be submitted before the Resubmit Date. **Late assignments are not eligible for this privilege.** Resubmissions must include the original assignment and the score sheet. Resubmitted assignments will be evaluated in the same process as the original, but on a stricter basis in fairness to all students.

### **Cheating/Plagiarism**

Copying or "borrowing", using the words or ideas of others as if they were your own, is considered plagiarism and will result in a failing grade. Thanks to the wonders of the internet, this is very easy to check.

**If you quote, lift or copy something someone else wrote, produced or created you must cite the author/artist appropriately.** This policy holds true for any imagery that is used in your project.

You will risk receiving a failing grade for the assignment and/or your final grade for the course if you are caught committing any form of plagiarism

I will abide by the University's Academic Dishonesty Policy found in the Student Code of Conduct. Additional penalties as mandated by Indiana State University may also be invoked.

### Learning Disabilities

If you have a learning disability (reading, speaking, and or writing impediments) and the appropriate documentation is on file with the University, please notify me in writing at the beginning of the semester identifying the specific nature of your disability. I will make every effort to accommodate for this situation.

### Blackboard Access

Assignment packets will be distributed in class on the day they are assigned. After that, you can access them through Blackboard. You will have access to assignment guidelines, course syllabus, grades and course calendar etc. Access to this site will be discussed in class.

### General Classroom Etiquette

- Turn your cell phone off or to silent, this does not mean vibrate. You may listen to music with the use of headphones or earbuds (during work days) but your phone must be stored out of sight. Text messaging is extremely distracting and rude. Offenders will be asked to leave the classroom.
- Opinions and ideas are a very personal thing. There is no such thing as a wrong opinion, your opinions and ideas are welcomed during class discussions. Please respect this policy during class discussion.
- You are expected to sit upright in the seats, head on your desk, feet on the desk in front of you, or lounging positions are not acceptable in this class. Loud, audible yawns or other disruptive noises are also not acceptable.
- Respectful language and discussion topics are a must. You will behave in a respectful manner towards others in this class. This includes keeping your hands or personal belongings to yourself at all times.

### Statement of Academic Freedom

Teachers are entitled to freedom in the classroom in discussing their subject. College and university teachers are citizens, members of a learned profession, and officers of an educational institution. They also should respect the opinions of others and should make every effort to indicate that they are not speaking for the institution.



ARTD 323, Spring 2014 Student Contract

Name (Print) \_\_\_\_\_

FR SO JR SR

Major \_\_\_\_\_ Phone \_\_\_\_\_

Contact Information: This can be your home or cell number. I am looking for the best method to contact you. This information will be used only when necessary.

Alternative Email \_\_\_\_\_

(The email address you check and respond to most frequently.)

Is there any personal information about yourself that will help me to get to know you better? (Sports, clubs, live on campus or off, special interest or hobbies, previous experience with art?)

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As a member of this class I have read the syllabus and understand the following:

- I am allowed no more than THREE absences without penalty. More than FOUR absences may result in a failing grade for the semester.
- Plagiarism or cheating will result, at the very least, in a failing grade on any test, project or assignment. I am aware that my instructor may report such an incident to the appropriate individuals/governing board at Indiana State University and further action may be taken.
- I will respect the works and ideas presented in this class and behave in a manner accordingly.
- I will behave in a respectful manner towards others in this class. This includes the use of laptop computers, text messaging and cell phones.
- Late assignments will lose one letter grade for every day they are late. Assignments submitted more than one week late will not be accepted.
- I understand the details associated with Resubmitted Projects and will accept these requirements.

Signed \_\_\_\_\_ Date \_\_\_\_\_

**SYLLABUS**  
**Department of Art**

I. Course & Title

420/6XXX (or by agreement with professor, another course) Web Page Design  
(Dreamweaver; [Flash])

II. Instructor

Sr. Alma Mary Anderson x2738 (office)  
SAmY@indstate.edu office: FA 211

III. Catalogue Description

3 hours. Specialized problems in design and illustration [for the web]  
Prerequisite: 322 or consent of instructor

IV. Goals & Objectives

Projects in Graphic Design and communication emphasizing formal visual aesthetics and their relationship to problem solving in today's society.

Typography, design methodology and concept communication are further explored.

Technological aspects of web page design relative to the field of Graphic Design are integrated with project work.

To continue the orientation to the field of Graphic Design:

- continue to develop the understanding of the formal elements of design and their importance to the design field;
- further develop a specialized understanding of organization principles and process in Graphic Design
- further develop the understanding of problem solving methodology; and
- expose the student to advanced concept communication projects relative to present and future professional assignments.

V. Text and/or supplies

*Adobe Dreamweaver CS6 Classroom in a Book*  
or *Teach Yourself Visually Dreamweaver CS6*  
at least one 4 Gb jump drive

VI. Grading and/or evaluation

Refer to grade sheet (given early in your career here)  
Teach Yourself Visually Dreamweaver CS6

VII. Absence Policy

Sign up each class day, as well as other times you come in to work on this course's projects. Be certain to inform SAMy of reasons for absence. Habitual absences will result in significant grade reduction! Habitual is defined as more than 2 in a row, or 5 or more over the semester.

## VIII. Course Outline

Continued orientation to the profession of Graphic Design.

Formal concept project of applied professional scope.

Further integration of design systems and typography.

Sociological considerations in design of communications.

Use of problem-solving and organization methods

Introduction to usability methods

## IX. Semester-at-a-glance

Jan	introduction to terms/structure of web design begin DreamWeaver tutorials learn page design/initial sketches begin to collect/scan images for first web page finish Dreamweaver tutorial
Feb/March	complete first assignment begin 2nd assignment ("personal" web page) complete assembling materials for web page(s) **designs/navigation plans should be approved
April	find/redesign an existing badly designed web page Final critique/presentation personal page on computer turn in all 3 projects on CD or flash drive (redesigned page must be workable)

When you buy, or get an employer to buy, a web design program, then get the highest end one whose learning curve for beginners is very high. (Currently the leader is Macromedia's DreamWeaver ) At the production level, you will need such, and by then you will understand such a program and web design more

## GRADING FOR GRADUATE STUDENTS

# A

An "A" student is: very active in class; comes to class prepared at all times; completes work on time; displays a sense of commitment to work that is far beyond normal expectations (i.e., more than "just doing the assignment during class time"); excels in the conception and fabrication of projects clearly beyond the basic directives of the teacher. Is in the studio/classroom during class times except for an occasional illness—and that excused.

# B

A "B" student is: active in class; comes to class prepared almost every time; displays a sense of commitment to work that is beyond normal expectations (i.e., beyond "just doing the assignment during class time"); excels in the conception and fabrication of projects beyond most reasonable norms. Misses only one or two classes at most, per semester, that are due to something other than illness and is in the studio/classroom during class times.

# C

A "C" student is: occasionally active in class; comes to class prepared more often than not; displays a reasonable commitment to work within normal expectations (i.e., does what is expected and no more); is reasonably successful in developing the concept and fabrication of projects within most reasonable norms. Misses class at most 2-4 times per semester for reasons other than illness. Is often not present in the studio/classroom during class times.

# D

A "D" student is: seldom active in class; comes to class prepared only part of the time; displays only occasional commitment to work; is mostly unsuccessful in developing concept and fabrication of projects within reasonable norms. Misses several classes per semester that are not excused.

# F

An "F" student is: does not attend; does not consult with professor; does not turn in process information

### VERY IMPORTANT ADDENDA:

A student can attend every class and still fail due to lack of quality and process in work.

A student can work very hard and attend every class and still get an average grade due to lack of quality and process/exploration toward the finished product.

Failure to complete an assignment without prior communication (i.e., a last minute excuse doesn't count) is failure (for that assignment) in fact.

Not attending as required, or not turning in work for critique on a regular basis will result in an F-no discussion! is failure (for that assignment) in fact.

## GRADING FOR GRAPHIC DESIGN CLASSES

# A

An "A" student is: very active in class; comes to class prepared at all times; completes work on time; displays a sense of commitment to work that is far beyond normal expectations (i.e., more than "just doing the assignment during class time"); excels in the conception and fabrication of projects clearly beyond the basic directives of the teacher. Is in the studio/classroom during class times except for an occasional illness—and that excused.

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## GRADING FOR COMPUTER GRAPHICS/NON GRAPHIC DESIGN MAJOR CLASSES

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An "A" student is:

very active in class; comes to class prepared at all times; completes work on time; displays a sense of commitment to work that is far beyond normal expectations (i.e., more than "just doing the assignment during class time"); excels in the conception and fabrication of projects clearly beyond the basic directives of the teacher. Is in the studio/classroom during class times except for an occasional illness—and that excused.

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ARTD 421, 422 SPRING 2014

## COURSE SYLLABUS

ARTD 421 *Advanced Layout Design*  
ARTD 422 *Marketing Graphics*

Monday-Wednesday-Friday 1 to 2:50 PM  
Sharon W Cordray, Instructor



Telephone: 812-237-2735 E-mail: Sharon.Cordray@indstate.edu Office: Fine Arts 236

Email is the preferred method of contact

Office Hours: M W F 3 to 4 PM T T H 2 to 3 PM

### A note about office hours:

I will make every effort to be in my office or the design studio during the posted hours. I welcome any opportunity to meet with my students; I only ask that you make an appointment even during office hours to avoid any conflicts.

Personal contact is much better than email. I will take note of emails and messages regarding attendance issues but **I will not respond to them.**

University policy requires that I send emails regarding course information to your university email address. Please make it a habit to check this email frequently.

### Catalogue Description:

*6 hours lecture/specialized problems in design and illustration. Prerequisites for Advanced Layout Design are both ART 220 and ARTD 322 (the design and illustration techniques sections) or the consent of the instructor. It is also required that have completed the following computer tutorials: Inesign, Photoshop and Illustrator. A laptop is not required for this course.*

### Textbooks: Required

WHITE SPACE IS NOT YOUR ENEMY by Rebecca Hagen

Grids: Creative Solutions for Graphic Design by Lucienne Roberts

### Recommended:

Paper Folding Templates for Print Design: Formats, Techniques and Design Considerations for Innovative Paper Folding by Trish Witkowski

### Goals and Objectives:

An advanced class in Graphic Design and Communication emphasizing formal visual aesthetics and their relationship to problem solving in today's society.

To further explore the typographic grid, modular grid, typography, design methodology, computer application and conceptual communication.

To further explore the tools required to successfully market a product, concept, or setting to the common consumer.

Photography, printing, typographic production and other technical aspects as related to the field of Graphic Design are integrated with project assignments.

To develop the understanding of the problem-solving methodology through a series of assignments done by hand and computer

Continue the orientation of the field of Graphic Design:

- continue to develop an understanding of the formal elements of design and their importance to the field of design
- further develop a specialized understanding of typography and its relationship to communication and design
- further develop the understanding of problem solving methodology
- expose the student to advanced conceptual communication projects relative to present and future professional assignments

See Course Outline

## Expectations:

### Attendance policy:

- Attendance is required for this course. You are expected to attend every session and be on time. Excessive lateness or early departure without permission will be considered an absence and may result in a failing grade.
- If you are late to class by 20 minutes, you will be considered absent for that class. This course includes a self-educating atmosphere as well as a learning atmosphere that is derived from spontaneous discussions, activities and critiques with your peers. If you are not present, you will miss out on these opportunities.
- Consistent tardiness is a serious problem. If there is a reason that you cannot be in class on time, please speak privately with me about it. Late arrivals interrupt class; please make every effort to be in class on time.
- Group Critique is a critical part of the creative process. If you miss a critique, your grade for that project will be lowered one letter grade per missed critique.
- Attendance will play a critical role in the determination of your final grade.
- More than 4 absences will result in a failing grade for the semester
- Last day to withdraw from this course is March 23.

## Grades/Evaluations

### Assignments

- Assignments will be collected at the beginning of class the day they are due.
- The due dates for any assignments or projects are very clearly stated in the course calendar, I will remind you in class as due dates approach.
- **Class participation will have a direct effect on your grade.** In order to get the most you can out of this class, discussions are a vital element. Everyone's opinions are respected. Be a part of this class and participate in discussions. In the situation of a borderline grade, if I don't know who you are because you do not contribute to class discussion, the lower grade will be given.

### Grading Scale

A 94 to 100 Points  
A- 90 to 93  
B+ 88 to 89  
B 84 to 87  
B- 80 to 83  
C+ 78 to 79

C 74 to 77  
C- 70 to 73  
D+ 69 to 68  
D 64 to 67  
D- 60 to 63  
F 59 or below

### Evaluations:

Grades are given on an A, A-, B+, B, B-, etc scale. "A" grades will only be given for superior work. Your final grade will be based on a combination of factors; these are creative solution, execution, presentation of the work, and class participation. All project grading is based on a three tier basis:

- ❖ Creative Solution plus all roughs – 50%
- ❖ Grid Use/Finishing – 25%
- ❖ Presentation – 25%

Project Name \_\_\_\_\_ Date \_\_\_\_\_  
Creative Solution (50%) \_\_\_\_\_  
Grid Use and Finishing (25%) \_\_\_\_\_ Presentation (25%) \_\_\_\_\_ = 50% of Grade  
Final Direct Grade \_\_\_\_\_  
Comments \_\_\_\_\_

### Deadlines

Deadlines are critical. Any assignment that is submitted late, without instructors consent, will be dropped one whole letter grade each class day it is late. Any assignment presented more than one week late will not be accepted. Any missing assignment may result in a failing grade.

### Resubmitted Projects

With the consent of the instructor, any assignment that is submitted on time and returned with a poor grade may be submitted before the Resubmit Date. **Late assignments are not eligible for this privilege.** Resubmissions must include the original assignment and the score sheet. Resubmitted assignments will be evaluated in the same process as the original, but on a stricter basis in fairness to all students.

## **Cheating/Plagiarism**

Copying or "borrowing", using the words or ideas of others as if they were your own, is considered plagiarism and will result in a failing grade. Thanks to the wonders of the internet, this is very easy to check.

If you quote, lift or copy something someone else wrote, produced or created you must cite the author/artist appropriately. This policy holds true for any imagery that is used in your project.

You will risk receiving a failing grade for the assignment and/or your final grade for the course if you are caught committing any form of plagiarism

I will abide by the University's Academic Dishonesty Policy found in the Student Code of Conduct. Additional penalties as mandated by Indiana State University may also be invoked.

## **Learning Disabilities**

If you have a learning disability (reading, speaking, and or writing impediments) and the appropriate documentation is on file with the University, please notify me in writing at the beginning of the semester identifying the specific nature of your disability. I will make every effort to accommodate for this situation.

## **Blackboard Access**

Assignment packets will be distributed in class on the day they are assigned. After that, you can access them through Blackboard. You will have access to assignment guidelines, course syllabus, grades and course calendar etc. Access to this site will be discussed in class.

## **General Classroom Etiquette**

- Turn your cell phone off or to silent, this does not mean vibrate. You may listen to music with the use of headphones or earbuds (during work days) but your phone must be stored out of sight. Text messaging is extremely distracting and rude. Offenders will be asked to leave the classroom.
- Opinions and ideas are a very personal thing. There is no such thing as a wrong opinion, your opinions and ideas are welcomed during class discussions. Please respect this policy during class discussion.
- You are expected to sit upright in the seats, head on your desk, feet on the desk in front of you, or lounging positions are not acceptable in this class. Loud, audible yawns or other disruptive noises are also not acceptable.
- Respectful language and discussion topics are a must. You will behave in a respectful manner towards others in this class. This includes keeping your hands or personal belongings to yourself at all times.

## **Statement of Academic Freedom**

Teachers are entitled to freedom in the classroom in discussing their subject. College and university teachers are citizens, members of a learned profession, and officers of an educational institution. They also should respect the opinions of others and should make every effort to indicate that they are not speaking for the institution.



ARTD 421 and 422, SPRING 2014 Student Contract

Name (Print) \_\_\_\_\_ FR SO JR SR

Major \_\_\_\_\_ Phone \_\_\_\_\_

Contact Information: This can be your home or cell number. I am looking for the best method to contact you. This information will be used only when necessary.

Alternative Email \_\_\_\_\_  
(The email address you check and respond to most frequently.)

Is there any personal information about yourself that will help me to get to know you better? (Sports, clubs, live on campus or off, special interest or hobbies, previous experience with art?)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

As a member of this class I have read the syllabus and understand the following:

- I am allowed no more than **THREE** absences without penalty. More than **FOUR** absences may result in a failing grade for the semester.
- Plagiarism or cheating will result, at the very least, in a failing grade on any test, project or assignment. I am aware that my instructor may report such an incident to the appropriate individuals/governing board at Indiana State University and further action may be taken.
- I will respect the works and ideas presented in this class and behave in a manner accordingly.
- I will behave in a respectful manner towards others in this class. This includes the use of laptop computers, text messaging and cell phones.
- **Late assignments will lose one letter grade for every day they are late.** Assignments submitted more than one week late will not be accepted.
- I understand the details associated with **Resubmitted Projects** and will accept these requirements.

Signed \_\_\_\_\_ Date \_\_\_\_\_

SYLLABUS  
Department of Art

I. Course & Title

423 Advanced Application

II. Instructor

Alma Mary Anderson x2738 (office) SAMy@indstate.edu

III. Catalogue Description

3 hours. Specialized problems in graphic design.

Prerequisite: 322 or consent of instructor

IV. Goals & Objectives

Typography, design methodology and concept communication are further explored.

Technological aspects relative to the field of Graphic Design are integrated with project work.

To continue the orientation to the field of Graphic Design:

- to explore graphic design as a means of communicating ideas
- to enable students to understand client needs
- continue to develop the understanding of the formal elements of design and their importance to the design field;
- further develop a specialized understanding of organization principles in Graphic Design;
- further develop the understanding of problem solving methodology; and
- expose the student to advanced concept communication projects relative to present and future professional assignments.

V. Grading and/or evaluation

Refer to grade sheet given previous semesters

VI. Absence Policy

More than 5 absences will seriously affect your grade!

VII. Course Outline

Projects in Graphic Design and communication (emphasizing formal visual aesthetics and their relationship to problem solving in today's society) include identification and communication of issues and client-based projects.

- Continued orientation to the profession of Graphic Design.
- Formal concept project of applied professional scope.
- Further integration of design systems and typography.
- Sociological considerations in design of communications.

## Department of Art

### I. Course & Title

490 Graphic Design Portfolio

### II. Instructor

Sr. Alma Mary Anderson (SAMy) x2738 or SAMy@indstate.edu

(e-mail is preferable-it leaves a record of your contact and ensures a quicker response  
office hours in FA 211: mornings generally available; dropins welcome, if I am in the office; It  
is BEST to make an appointment!!

### III. Catalogue Description

3 hours. Creation of professional portfolio, process book and portfolio on CD. Also includes  
resume and cover letter development, and personal graphics.

### VI. Grading and/or evaluation

Refer to grade sheet given in earlier semesters

### VII. Absence Policy

Unexcused absences will definitely affect your grade. Over 5 absences will result in serious  
grade involvement.

### IV. Goals & Objectives

To prepare material for completion of the portfolio, process book, and portfolio web page  
Resume, cover letter and interview advice are discussed and developed

### V. Text and/or supplies

*Portfolio Design* by Linton—highly recommended

You must have appropriate removable media for ongoing work backup

### VIII. Course Outline

- Update and design of Portfolio, portfolio process book or ebook, and portfolio on web
- Create/update personal logo, business card/cover letter/resume/cover letter
- Prepare pieces/portfolio for BFA/BS show

Use your imagination, dare to explore—dare to finally get to the library and go through Print,  
Graphis, Idea, Communication Arts, and related magazines to see what the real world of graphic  
design has been doing while we helped you learn the basics necessary to succeed in that world!

You are required to present yourselves for class a minimum of once per week to ensure review and  
direction in your work. Be sure to sign in when you are working to ensure that you get credit for “put-  
ting in” the required class time of 6 hours per week!!!

The purpose of this class is for you to update the work destined for your portfolio and/or to create  
new work based on what you have learned in your seeming endless years here.

Following our review of your work, you should

- set up a semester’s work schedule for yourself and turn in a copy to SAMy
- begin work on pieces
- meet once a week (during classtime) to ensure that SAMy and you can check on progress,  
design excellence and fervor. Meet other times as necessary to maintain schedule and  
work quality.

## SYLLABUS Department of Art

### I. Course & Title

620,621,622 or 601K (or by agreement with professor another course)  
400K, 422, 401K

Photoshop

### II. Instructor

Sr. Alma Mary Anderson x2738 (office)  
SAMY@indstate.edu office: FA 211

### III. Catalogue Description

3 hours. Specialized problems in design. Prerequisite: consent of instructor

### IV. Goals & Objectives

Projects in Graphic Design and communication emphasizing formal visual aesthetics and their relationship to problem solving in today's society.

Typography, design methodology and concept communication are further explored.

Technological aspects of web page design relative to the field of Graphic Design are integrated with project work.

To continue the orientation to the field of Graphic Design:

- continue to develop understanding of the formal elements of design and their importance to the design field;
- further develop a specialized understanding of organization principles and process in Graphic Design
- further develop the understanding of problem solving methodology; and
- expose the student to advanced concept communication projects relative to present and future professional assignments.

### V. Text and/or supplies

at least one 4 Gb jump drive, or a mobile hard drive (USB)  
*Adobe Photoshop CS6: Classroom in a Book*  
*Adobe Photoshop CS6: Visual Quickstart Guide*

### VI. Grading and/or evaluation

Refer to grade sheet (given early in your career here)

### VII. Absence Policy

Sign up each class day, as well as other times you come in to work on this course's projects. Be certain to inform SAMy of reasons for absence. Habitual absences will seriously affect your grade! Habitual is defined as more than 2 in a row, or more than 5 over the semester.

## VIII. Course Outline

Continued orientation to the profession of Graphic Design.

Formal concept project of applied professional scope.

Further integration of design systems and typography.

Sociological considerations in design of communications.

## IX. Semester-at-a-glance (as you are proceeding with web, you should also be working on InDesign)

January	introduction to terms/structure of specific program do the tutorial, taking special care to understand what you are doing
February	continue/complete tutorial collect materials for projects, as per introductory class comments/notes
March	complete tutorial begin work on assigned pieces
April	Complete work on final pieces/projects Final critique/presentation of work during study week

Remember the system:

when you bring the (print) screen pieces, I will check them and give you assignments which count toward the final group of projects. I suggest you bring your printed proof of tutorial in this order:

For Classroom in a Book:

Ch 1-3 When I go over these I will give you one of the final assignments

Ch 4 & 5 (& the first final assignment if it is ready) & possibly another assignment

Ch 6 & 7 (& the second final assignment) & possibly another assignment

Ch 9 & 11 (& the third final assignment) & possibly another assignment

For *Exploring*:

As you complete each tutorial chapter, bring in the printout of the screen to show to me.

Periodically I will give you an additional tutorial component and the final assignments

As you complete the final assignments (after I have indicated whether you need to do more with them), bring them in and as you do so I will assign the remaining final assignments

At the learning level you need to UNDERSTAND in order to handle whatever comes. That is what higher education is all about.

## GRADING FOR GRADUATE STUDENTS

# A

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# F

An "F" student is: does not attend; does not consult with professor; does not turn in process information

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**ARTE 290 An Introduction to Art Education**  
**(3 Hours)**  
**T/Th 9:30-1:45**

Instructor: Dr. Bradford B. Venable

Office: FA 125E

Phone: 237-3721

E-mail: brad.venable@indstate.edu

Office Hours: Mondays, 11-12:00 Noon or by appointment.

**Reading:**

Docutek ERes: Electronic Reserves. Follow the prompts for "Course Reserve" on the ISU Library's Home Page. Password: "Visual". Additionally, online readings are in Course Schedule.

**Course Description:**

ARTE 290, Introduction to Art Education (3 Credit Hours). An integrated lecture and laboratory course which introduces the fundamental, historical, and philosophic components of art education with an emphasis on discipline-based practices. Art instruction is investigated as it relates to national and state educational goals, the school and community environment, and diverse student populations. Various components of art education are examined along with the expectations from licensing and certifying agencies.

**Goals and Objectives:**

1. The student will gain a basic understanding of the historical and philosophical developments that have led to current art education practices. [FA 1,4; IN 2, 9]
2. The student will gain an understanding of the basic components of art instruction and how they relate to local, state, and national curricular goals. [FA 2, 3, 5; IN 1, 4, 6, 7, 8; NETS I, II, III, IV]
3. The student will gain an understanding of the various art educational environments and student populations that typify public schools. [FA 1, 6, 7; IN 4, 5, 10; NETS V, VI]

Bracketed sections indicate Indiana Professional Standards Board (IPSB) and National Council for Accreditation of Teacher Education (NCATE) Standards: FA - Fine Arts Standards; IN - Interstate New Teacher Assessment and Support Consortium Standards (INTASC); NETS - National Educational Technology Standards.

**ARTE 290 fulfills the following objectives as stated in the Department of Art Mission Statement for Art Education:**

1. An understanding of the theoretical framework that is the underpinning of art education and the capacity to communicate it.
2. A level of technical expertise in students' areas of expertise.
3. The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Course Requirements:**

- Attendance (5% of Final Grade)

You should plan on being at every class and arriving on time. You are, however, allowed two absences and two late arrivals to class (2-10 minutes) without being penalized. Thereafter, each additional absence and/or tardy will lower your grade regardless of the excuse. Leaving class early, without a verifiable and valid excuse (and without 24 hour notice) will count as a full absence. You are responsible for information you have missed due to any absence. No absences will be excused during Final Presentations. Any absence during Final Presentations will count as TWO absences.

Point values for absences will be as follows:

0-2 Absences = 10 Points

3 Absences = 8 Points

4 Absences = 7 Points

5 Absences = 6 Points

6+ Absences = 0 Points

After 2 tardy arrivals, each additional 2 tardy arrivals = 1 Absence

- Midterm and Final (60% of Final Course Grade)

In general, these will be a result of your reading, class discussion, or from an in-class assignment. Therefore, keep up with the reading and take class notes. The tests will be essay, short answer, and multiple-choice. You will have two exams.

- Quizzes (10% of Final Course Grade)

Short answer, multiple choice and fill-in-the-blank questions over assigned reading.

- Written Essays, Observation Writing, Misc. Writing, Presentations, & Projects (25% of Final Course Grade)

During this semester, you will be given opportunities to reflect and write on a number of educational issues and topics associated with art and art education. These may come from questions I ask, your reading, a recording, or perhaps a presentation given from a visiting artist or scholar. These assignments will usually be short (3 pages or less), but should reflect your ability to critically think. Written assignments are expected to be word-processed and grammatically correct. Use the A.P.A. style and cite your work accurately (see "Plagiarism"). Additionally, other projects like posters, artwork, learning resources, etc. will be assigned. Other writing assignments include:

- Observation/Field Experience & Writing. You will need to spend some time in the field (in local schools or other educational facilities). There will be specific teachers and places I want you to visit. The actual number, time length, and expectations of these observations will be determined at a later time. It is extremely important that you realize you represent Indiana State University and as such, you should dress appropriately, be courteous, and punctual. Inappropriate or unprofessional behavior in class or at the school site (as described in the assignment sheet) will result in the forfeit of future observations and a "0" for observation grades. Any student who visits a school in Vigo County must complete a "Criminal History Background Check". Information about this process, including cost and procedures is available at the Education Student Services Website (<http://coe.indstate.edu/ess/vigobackground.htm>). **Do not delay in applying for the Criminal History Background Check** as observations will need to occur very quickly. No visits to schools may occur without this documentation. Educational Student Services will be the storehouse for these. ANY STUDENT who visits a school without completing a background check AND having it on file with Student Services will have their name forwarded to College of Education for disciplinary action and risk failing all observation requirements.
- A FINAL PRESENTATION, given at the end of the semester. This will be a teaching experience focused on a particular grade level. They will need to be carefully planned and thoroughly researched. Specific expectations regarding your presentation will be given at a later time. They may be video taped and critiqued by the class.

### Participation

Participation is not a recorded grade or a percentage of your final evaluation. However, valuable participation in class activities may result in a higher grade if a student's grade waivers close to the next level. I encourage you to participate as fully as possible in each class and to respect everyone's right to learn. Your overall learning will increase as a result. Additionally, let's keep the cell phones OFF during class.

### Late / Missed Work, Tests, and Quizzes

Due to unforeseen circumstances, you may on occasion be unable to turn in an assignment or take a test. I will accept late work and allow for a make-up test without penalty under the following conditions:

1. The student has successfully contacted me **before** the work or test is due. That means WE have TALKED to each other (NO e-mails and NO voice messages).
2. I have agreed that the reason(s) for not turning work in or taking the test is valid and may ask for information that will validate the absence.
3. The work is turned in or the test is taken at the exact designated time that has been arranged.

Otherwise, late work will be penalized 10% for each 24-hour period it has not been turned in.

THERE ARE NO MAKE-UP QUIZZES AND TESTS.

### Grading Scale: FINAL GRADES WILL NOT BE ROUNDED UP

A+ = 97-100 ["Excellent"]	C = 73-76.9% ["Fair"]
A = 93-96.9 ["Excellent"]	C- = 70-72.9% ["Below Average"]
A- = 90-92.9 ["Excellent"]	D+ = 67-69.9% ["Below Average"]
B+ = 87-89.9% ["Very Good"]	D = 63-66.9% ["Poor"]
B = 83-86.9% ["Good"]	D- = 60-62.9% ["Poor"]
B- = 80-82.9% ["Good"]	F = 0-59.9%
C+ = 77-79.9% ["Fair"]	

Descriptors in brackets follow the Department of Art assessment ratings.

### Learning Disabilities:

Any student with a learning disability (i.e., reading, speaking, and/or writing impediments) that might affect his/her performance in this class is encouraged to notify me in writing at the beginning of the semester, identifying the specific nature of such disability, and the accommodations needed.

### Plagiarism:

Copying, borrowing, or using the words and ideas of others as if they were yours is literary theft. If you quote something that someone else wrote you must cite that author appropriately. In ISU's Code of Student Conduct, plagiarism falls under the category of "Academic Dishonesty". Consequences for this action include receiving zero points for the assignment or/and receiving an "F" for the course. As future educators, your behavior towards academic honesty should be exemplary. Thus, plagiarism in this class will also result in official notification to the College of Education and/or the College of Arts and Sciences for further disciplinary action. For more information regarding academic dishonesty, please refer to the Code of Student Conduct. Consult department offices in the

College of Education regarding the protocols established for academic dishonesty should you have questions concerning this issue. If you are not sure how to appropriately cite an author, consult any American Psychological Association (A.P.A.) publication manual, or ask me.

**Course/Instructor Evaluation:**

In the week prior to Study Week, you will have the opportunity to evaluate my teaching and the course through an instrument called the Student Instructional Report (SIR). Though not required to complete, class time will be devoted to this activity.

**Accreditation Efforts in the Department**

The Art Education Program is accredited through NASAD (National Art Schools of Art and Design) and through NCATE (The National Council for Accreditation of Teacher Education) via the Bayh College of Education. In order to continue the high excellence of our program and to meet the standards of these accrediting agencies, student artifacts completed throughout their classroom work will be routinely collected and housed in various locations digitally and in hard copy. Assessment of these artifacts will be regularly completed and reviewed in order to maintain excellence in our program and to inform decisions in the curriculum. Should you have questions about the collection of these artifacts or how they are used, please feel free to contact your instructor.

**Safety in the Art Room:**

Due to the nature of making art, students will be using a variety of tools that can be dangerous if used inappropriately. The instructor will guide the use of these tools to insure their proper handling, however accidents do happen. Be advised there is a First Aid Box towards the front of the room near the door. There is also a notebook of Material Safety Data sheets, organized alphabetically by manufacturer to make you aware of the hazardous materials in the classroom. Please feel free to look through this material should you be concerned about the use and precautions needed for some of the materials used in this classroom. Finally, there is an emergency phone at the front of the classroom (near the blackboard) should you need to call ISU security for any reason.

**\*\* This syllabus is subject to change due to class needs as judged by the instructor. \*\***

## ARTE 290, T/Th 9:30-10:45 AM

## Course Schedule

DATE	TOPIC	ASSIGNMENT/READING DUE	MISC.
T 8/20	Syllabus & Course Introduction	Syllabus, Expecations, & Introductions	8/19-9/20: UAG, Collecting in the 21st C.
Th 8/22	Why Teach Art?	Hobbs & Rush: "Chapt. 2- Why Teach Art" (Folder: Advocacy); In class, Case Studies: Whose the Best Art Teacher?	
T 8/27	Defining the Learning in Art	Hetland, Winner, Veenema, & Sheridan: "Making a Case for the Arts" in Studio Thinking. (Folder: Advocacy)	
Th 8/29	Student Learning in Art; Citing Correctly	In Class: Video: "Art: Today's Brain Food". Discuss Student Presentations.	
T 9/3	Basics: The Art Elements and Principles of Design	Review PPT on Blackboard, Discuss Observations (visit DOE at <a href="http://compass.doe.in.gov/dashboard/overview.aspx">http://compass.doe.in.gov/dashboard/overview.aspx</a> ) AND CSA Requirements	
Th 9/5	Basics: The Art Elements and Principles of Design	Review PPT on Blackboard	
T 9/10	Students Present: What good is art?	Essay <b>DUE</b> : The Importance of Art Education	
Th 9/12	The History of Art Education in the US	Hobbs & Rush: What is Elementary Art Education About?-"How did art education become what it is today?" (Folder: Art Ed. History)	
T 9/17	Vicktor Lowenfeld and Child Development	Lowenfeld & Brittain: "The Meaning of Art Activities" (Folder: Art Ed. History)	
Th 9/19	Discipline-Based Art Education	Dobbs: "What is Discipline-Based Art Education?" (Folder: Art Ed. History)	
T 9/24	Discipline-Based Art Education	Brandt: "On DBAE, A Conversation with Elliot Eisner" (Folder: Art Ed. History)	
Th 9/26	Contemporary Art Education	Day & Hurwitz: Art Education in Contemporary Classrooms, Chapt. 2 (Folder: Art Ed History).	
T 10/1	Visit Schools! No Class.		
Th 10/3	Review for Exam		Department of Art and Design Faculty Exhibit. Reception: Friday, 10/4, 4 to 6 pm
T 10/8	MIDTERM EXAM	<b>EXAM</b>	
Th 10/10	Observation #1 Discussed	Observation Paper #1 <b>DUE</b>	Vigo Schools Out: Fall Break 10/11-10/14
T 10/15	Children's Artistic Development: The Graphic Stages	Day & Hurwitz: Chapt. 3, "Children's Art Development" in Children and their Art (Folder: Learning Theory).	
Th 10/17	Children's Artistic Development: The Web Archive	Bring Laptops to Class.	

This Course Schedule is Subject to Change

ARTE 290, T/Th 9:30-10:45 AM

Course Schedule

T	10/22	Basics of Instruction: Making Lesson Plans and Curriculum Development	Lesson Plan Construction & ARTE 290/391/392 Lesson Plan Construction (Folder: Lesson Planning). Describe Final Presentation Requirements	
Th	10/24	Basics of Preparing Classroom Learning	Lesson Plan Construction & ARTE 290/391/392 Lesson Plan Construction (Folder: Lesson Planning). Set Meetings with Venable.	
T	10/29	Standards in Art Education	Visit <a href="https://learningconnection.doe.in.gov/Standards/Standards.aspx">DOE Standards Site</a>	<a href="https://learningconnection.doe.in.gov/Standards/Standards.aspx">https://learningconnection.doe.in.gov/Standards/Standards.aspx</a>
Th	10/31	Individual Meetings with Venable		
T	11/5	Student Presentations	Graphic Development Essay and Presentation <b>DUE</b> .	MFA/MA Exhibit Reception: Friday, 11/8, 4 to 6 pm
Th	11/7	Child Development; A General Overview	Wachowiak & Clements: Educational Psychological Considerations of Children's Learning and Development (Folder: Learning Theory).	
T	11/12	Visit Schools!		
Th	11/14	Studio		
T	11/19	Final Presentations	Lessonplan, Research, Artwork <b>DUE</b>	
Th	11/21	Final Presentations	Lessonplan, Research, Artwork <b>DUE</b>	
T	11/26	Fall Break, No Class		
Th	11/28	Fall Break, No Class		
T	12/3	Observation #2 Discussed	Observation Paper #2 <b>DUE</b>	
Th	12/5	Review for Exam		BFA/BS Exhibit. Reception: Friday, 12/6, 4 to 6 pm
T	12/10	FINAL EXAM, 10:00 AM	<b>EXAM</b>	

**ART 390 Visual Arts in Elementary Schools  
(4 Credit Hours)**

Instructor: Dr. Bradford B. Venable

Office: FA 125e

Phone: 237-3721

E-mail: brad.venable@indstate.edu

Office Hours: 10-11:00, Mondays, or by appointment.

**Texts:**

*Children and their Art* (2011), by Michael Day and Al Hurwitz

*Instant Art History: From Cave Art to Pop Art* (1995), by Walter Robinson

**Course Description:**

This integrated lecture/laboratory experience is designed to promote an understanding, and a functional knowledge of the visual arts for children. For elementary majors and minors.

**Program Goals and Objectives:**

This course fulfills a Foundational Studies Program for Fine and Performing Arts in the following learning objectives

Students will:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions;
9. Apply principles of physical and emotional health to wellness;
10. Express themselves effectively, professionally, and persuasively both orally and in writing.

**Learning Objectives:**

The following overarching objectives for Performing and Fine Arts frame the goals for this course:

1. Demonstrate aesthetic responsiveness and interpretive ability;
2. Connect works of art to their literary, cultural, and historical contexts;
3. Employ knowledge of the arts to analyze issues and answer questions relating to human experience, systems, and the physical environment; and
4. Reflect on themselves as products of and participants in traditions of the fine and performing arts.

**Student in Visual Arts in the Elementary Schools (ARTE 390) meets the program and learning objectives in the Fine and Performing Arts in the following ways:**

- Students will gain an understanding for the artistic development in children and the appropriate learning opportunities needed to meet their needs through research in traditional and contemporary learning and curriculum theory (FS 1).
- Through class discussion, presentations, and assignments related to art as a discipline of study (art criticism, art history, aesthetics, and art production), students will respond and consider critically the ideas offered by scholars, artists, and fellow class members related to learning, understanding, and teaching art (FS 2, FS 3, FP 1, FP 2).

**Student Artifacts:**

Observational writing that illustrates the critical viewing of art.

Guided group discussions that consider the nature and purpose of art.

- Through research, presentations and individual assignments, students will understand the history of art, its periods, styles, and relationship to world events that have characterized its development (FS 4, FP 2).

**Student Artifacts:**

Student assignments that cover significant works of art, artists, and art periods.

- Through art production activities, students will gain an understanding of the materials, ideas, and expression that art can offer. They will learn how ideas, emotions, and complex thinking can be interpreted, responded to, and communicated visually (FS 3, FS 4, FP 1, FP 3, FP 4).

**Student Artifacts:**

Student-created artwork that exemplifies learning objectives for elementary-aged children and

- Developing learning opportunities in art that motivate an appreciation and understanding of other cultures and diverse groups throughout the world is vital. Students will not only have opportunities to create art that builds those connections, but will also learn how to plan art experiences for children that help children become aware and appreciate these other cultures (FS 6, FP 2).

**Student Artifacts:**

Learning that is targeted at specific elementary-aged children that are developmentally appropriate and provide meaningful opportunities for learning.

- Through lectures, assignments and projects, students will have the opportunity to reflect and learn about art at the local level and its relationship to art history and current trends. Students will consider how meaningful art activities for children can be planned and implemented to bring about an understanding of the importance of the local setting and culture (FS 7, FP 4).

The skills learned in ARTE 390 that meet the needs of Foundational Studies include the following:

- Critical Thinking (SLAR 1). Due to nonlinear, open-ended problem solving methods replete in the process of art making, critical thinking opportunities

around. The creation and critical viewing of works of art make use of the following critical thinking skills:

- Literary Skills (SLAR 2). Due to the pervasive use of literature at the elementary and preschool level, future teachers need to be adept at planning art learning that have genuine connections to children's books, stories, and fables. Additionally, art critical activities planned in this course promote writing skills. Students learn how to organize and develop their writing as they respond to works of art.
- Writing Components (SLAR 3). Students will often complete written research, essays, and reflections that will be assessed regularly. Their writing skills, as well as the content of their written work will be evaluated according to the requirements of each particular assignment.
- Students will have opportunities to not only consider how to make these available to children as meaningful art experiences, but also become personally engaged in the process.

### **Course Goals:**

Children participate in art activities without the prompting by adults or teachers. While this activity is viewed as a natural behavior, its development follows a path that is universal among all children. This development can be enhanced through rich and meaningful learning experiences that are developed by those with an understanding of the arts and children and ultimately, have a profound effect. Through art experiences, children understand, interpret, and respond to their world. Preschool and elementary teachers play a vital role in this development by creating and planning art experiences for their students that not only foster children's understanding of their environment, but also can augment learning in other disciplines such as reading and math. Additionally, the child's elementary teacher may provide the only art experiences for their students in a school. These experiences then, become vital to a child's learning.

This course is designed to bring about an appreciation for the visual arts and to arm future teachers with the ability to plan significant learning experiences for young children to engage their world more fully. An emphasis will be placed on creating art experiences that will enable children to see art as a worthwhile activity and integral to the development and understanding of our culture. The following are goals for this course:

1. Students will develop an understanding of art. Concepts, vocabulary, and issues will be introduced that will aid you in the development of meaningful learning experiences in art for children.
2. Students will develop abilities in using art media and materials that will be appropriate for use with children in elementary and preschool programs.
3. Students will develop an understanding for children's artistic development. Children progress through identifiable stages of graphic development. An understanding of these will enable students to meet the artistic, cultural and social needs of children.
4. Students will develop an ability to plan elementary and preschool art curriculum, prepare art lessons, demonstrate elementary art activities, and assess children's learning.

5. Through research and study students will gain an understanding of the history of art, the art made by children in schools, and the issues that have defined art education in the United States.

6. Students will develop a greater ability to critically respond to works of art, the art made by children, and the issues that surround how children's art is created.

### Course Requirements, Assignments, and Activities:

- Attendance and Participation (5 % of Final Grade)

You should plan on being at every class and arriving on time. You are, however, allowed two absences and two late arrivals to class (1-10 minutes) without being penalized. Thereafter, each additional absence and/or tardy will lower your grade regardless of the excuse. Leaving class early will count as a full absence, unless I have given my approval before hand. You are responsible for information you have missed due to an absence. Should something extraordinary occur that keeps you from class, do not hesitate to inform me (see "Late / Missed Work, Tests, and Quizzes")

0-2 Absences = 10 Points

3 Absences = 8 Points

4 Absences = 7 Points

5 Absences = 6 Points

6+ Absences = 0 Points

After 2 tardy arrivals, each additional 2 tardy arrivals = 1 Absence

Participation in class is measured by your active involvement in class through:

- Responses in discussion
- Responsible activity (cleaning up, putting materials away, etc.)
- Following class etiquette

Scoring in participation will be reflected in a 0-5 point scale added to your attendance score. (FS 5)

- Written Essays, Research, and Presentations (20 % of Final Grade)

During this semester, you will be given opportunities to research a number of issues and topics associated with children's art and write an essay that reflects your understanding, as well as present your findings to class. The writing assignments will usually be short (5 pages or less), but should reflect your ability to critically think.

Written assignments are expected to be word-processed and grammatically correct. These assignments will ask you to find and critically read information. (FS 1,2, & 3; FP 2 & 3)

Use the A.P.A. style in all your work. Guides for A.P.A. are available online through:

<http://www.apastyle.org/>

Tutorials for writing in the A.P.A. style are additionally offered through the ISU Cunningham Memorial Library at:

<http://lib.indstate.edu/tools/tutorials/>

Lastly, the *A.P.A. Publication Manual* can be purchased at the ISU Bookstore and through other bookstores and online.

- Tests (35 % of Final Grade)

There will be two tests (one Midterm and one Final). (FS 10)

- Quizzes (10 % of Final Grade)

These quizzes that will indicate whether you have taken good notes, read the assigned reading(s), and understand the issues that we have discussed in class. Some quizzes may be unannounced so it is a good idea to be prepared when you come to class. Be sure to read assignments and review the previous class activities prior to our meeting. (FS 10)

- Course Portfolio (30 % of Final Grade)

Your portfolio will include in-class artwork. Most of these will be art projects completed in various media that reflect the goals of fostering rich art experiences for children. The specific expectations and assessed qualities will be based on the goals for this project and the media used. These may also include art projects that are made as a result of art historical or cultural research. (FS 3, 4, 6, 7, & 10; FP 1, 2, 3 & 4)

### Late / Missed Work, Tests, and Quizzes

Due to unforeseen circumstances, you may on occasion be unable to turn in an assignment or take a test or quiz. I will accept late work and allow for a make-up test without penalty under the following conditions:

1. The student has successfully contacted me **before** the work or test is due. That means WE have COMMUNICATED to each other. Unanswered e-mails and voice messages are not acceptable.
2. I have agreed that the reason(s) for not turning work in or taking the test is valid and may ask for information that will validate the absence.
3. The work is turned in or the test is taken at the exact designated time that has been arranged.

Otherwise, late work will be penalized 10% for each 24-hour period it has not been turned in. THERE ARE NO MAKE-UP QUIZZES AND TESTS.

### Grading Scale:

A+ = 97-100 ["Excellent"]	C = 73-76.9% ["Fair"]
A = 93-96.9 ["Excellent"]	C- = 70-72.9% ["Below Average"]
A- = 90-92.9 ["Excellent"]	D+ = 67-69.9% ["Below Average"]
B+ = 87-89.9% ["Very Good"]	D = 63-66.9% ["Poor"]
B = 83-86.9% ["Good"]	D- = 60-62.9% ["Poor"]
B- = 80-82.9% ["Good"]	F = 0-59.9%
C+ = 77-79.9% ["Fair"]	

### Learning Disabilities:

Any student with a learning disability (i.e., reading, speaking, and/or writing impediments) that might affect his/her performance in this class is encouraged to notify me in writing at the beginning of the semester, identifying the specific nature of such disability. Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in

Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

**Laptop Policy.** NO laptops may be used in this class, except in cases where the instructor approves their use.

**Class Etiquette:** Turn off cell phones and put them away. Remove ear buds.

**Plagiarism:**

Copying, borrowing, using the words and ideas of others as if they were yours is literary theft. If you quote something that someone else wrote, you must cite that author appropriately. If you quote something that someone else wrote, you must cite that author appropriately. Plagiarism falls under the category of "Academic Dishonesty" in ISU's Code of Student Conduct and consequences for this action include receiving zero points for the assignment or/and receiving an "F" for the course. As future educators, your behavior towards academic honesty should be exemplary. Thus, plagiarism in this class will also result in official notification to the College of Education for further disciplinary action. For more information regarding academic dishonesty, please refer to the Code of Student Conduct. Consult department offices in the College of Education regarding these protocols established for academic dishonesty should you have questions concerning this issue. If you are not sure how to appropriately cite another author, consult any American Psychological Association (A.P.A.) publication manual, or ask me.

**Safety in the Art Room:**

Due to the nature of making art, students will be using a variety of tools that can be dangerous if used inappropriately. The instructor will guide the use of these tools to insure their proper handling, however accidents do happen. Be advised there is a **First Aid Box** towards the front of the room near the door. There is also a notebook of Material Safety Data sheets, organized alphabetically by manufacturer to make you aware of the hazardous materials in the classroom. Please feel free to look through this material should you be concerned about the use and precautions needed for some of the materials used in this classroom. Finally, there is an emergency phone at the front of the classroom (near the blackboard) should you need to call ISU security for any reason.

**\*\* This syllabus is subject to change due to class needs as judged by the instructor. \*\***

ARTE 390 COURSE SCHEDULE  
Spring, 2014, M/W 2-3:45

DATE		TOPIC	ASSIGNMENT/READING DUE
1/6	M	Syllabus & Course Expectations	PowerPoint in Blackboard "Content": Approaching Art
1/8	W	Art Elements & Principles of Design	D & H Chapter 11, PowerPoint in Blackboard: "Content"
1/13	M	Art Elements & Principles of Design	Studio
1/15	W	Art Criticism: Talking about Art	D & H Chapter 12, <a href="http://www.vtshome.org/">http://www.vtshome.org/</a> ; <a href="http://www.vtshome.org/pages/art-aesthetic-development">http://www.vtshome.org/pages/art-aesthetic-development</a> , Quiz
1/20	M	NO CLASS	
1/22	W	Meet at UAG	
1/27	M	Ceramics	D & H Chapter 8, Quiz
1/29	W	Ceramics	Studio, Art Criticism Writing DUE
2/3	M	Drawing	D & H Chapter 6, Quiz
2/5	W	Painting	D & H Chapter 7, Quiz
2/10	M	Graphic Development in Children	D & H Chapter 3, Quiz; PowerPoint in Blackboard: "Content", BRING LAP TOPS
2/12	W	Painting	Studio
2/17	M	Printmaking	D & H Chapter 9, Graphic Development Essay DUE
2/19	W	Printmaking/Integrating Art Group Assignments	D & H Chapter 16
2/24	M	Studio	Studio/Group Projects
2/26	W	Review for Midterm	Group Projects
3/3	M	Midterm Exam	<b>EXAM</b>
3/5	W	Studio	Studio/Group Projects
3/17	M	Group Presentations: Integrating Art	Presentations, Lesson Plans, Artwork DUE
3/19	W	Stone Age Art & Early Civilizations/Studio	Robinson C. 1, PPTs in B.B., Quiz
3/24	M	Classical Greek & Roman Art/Studio	Robinson C. 2, PPTs in B.B., Quiz
3/26	W	Early Christian and Medieval Art/Studio	Robinson C. 4, PPTs in B.B., Quiz
3/31	M	Renaissance & Baroque/Studio	Robinson C. 5, PPTs in B.B., Quiz
4/2	W	NO CLASS	Robinson C. 6, PPTs in B.B., Quiz
4/7	M	Rococo to Realism	
4/9	W	Impressionism and Post Impressionism	Robinson C. 7 & 8, PowerPoint's in B.B., Quiz; Artwork Portfolio DUE
4/14	M	Expressionism and Fauvism	Robinson C. 9, PowerPoint's in B.B., Quiz
4/16	W	Cubism, Dada, and Surrealism	Robinson C. 10 & 11, PowerPoint's in B.B., Quiz
4/21	M	Abstract Expressionism & Pop	Robinson C. 12 & 13, PowerPoint's in B.B., Quiz
4/23	W	Review for Final	
4/28	M	FINAL EXAM, 3:00 PM	

This schedule is subject to change.

**ARTE 390**

**Student Contact & Information Form**

Name: \_\_\_\_\_ Home Town: \_\_\_\_\_

Major/Minor: \_\_\_\_\_ / \_\_\_\_\_

Year in School (Freshman, Sophomore, etc): \_\_\_\_\_

Grade level(s) you would like to teach: \_\_\_\_\_

Are you employed? \_\_\_\_\_ Hours per week: \_\_\_\_\_ Where: \_\_\_\_\_

Describe any art classes you completed while in high school:

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Describe any art classes you have completed in college:-

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What other art making experiences have you had?

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Have you been to an art museum in the last year? If so, how often and where?

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What is your "comfort zone" when it comes to making art? (Circle your answer)

Very Comfortable                      Moderately Comfortable                      Slightly Comfortable

Slightly Uncomfortable                      Moderately Uncomfortable                      Very Uncomfortable

How did you learn about this course? \_\_\_\_\_

Why did you take it? \_\_\_\_\_

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If you have a favorite artist, who is it? \_\_\_\_\_

Describe the kind of art do you like to look at? \_\_\_\_\_

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Tell me something about yourself that will make it easier for me to remember who are?

---

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Name:

E-mail:

Please block or X out times you are typically available

	Monday	Tuesday	Wed	Thursday	Friday	Saturday	Sunday
8am							
9am							
10am							
11am							
12pm							
1pm							
2pm							
3pm							
4pm							
5pm							
6pm							
7pm							
8 pm							

## 391 Secondary Art Education

(3 Credit Hours)

T/Th, 9:30-10:45

Instructor: Dr. Bradford B. Venable

Office: FA 125E

Phone: 237-3721

E-mail: bvenable@indstate.edu

Office Hours: Fridays ~~12:00~~, or by appointment

1:30 - 2:30

### Required Texts/Software:

*Art for Life* by Tom Anderson and Melody Milbrandt

*Thinking Through Aesthetics* by Marilyn Stewart

*Teaching Meaning in Art Making* by Sydney Walker

TK 20 Software

**Course Description:** "Philosophy, history, and contemporary methods of teaching the visual arts. Students will prepare teaching unit plans. For all art education majors and minors.

Prerequisite: 4 semester hours in art education or consent of instructor."

### Course Goals and Objectives:

This course will prepare you to teach art at the secondary level in the following ways:

1. You will continue to develop your understanding of art. Concepts, vocabulary, and skills will be introduced that will aid you in the development of meaningful learning experiences in art for children. [FA 3, 2; IN 1, 3, 4; NETS I]

2. You will continue your development and exploration in art media and materials that will be appropriate for use in secondary art programs. [FA 3; IN 4]

3. You will develop an understanding for children's artistic development. Children progress through identifiable stages of artistic development. An understanding of these will enable you to meet the artistic and creative needs in your classroom. [FA 3, 4; IN 2; AYA 1; EA 1]

4. You will develop an ability to plan curriculum, prepare art lessons, demonstrate art activities, and assess learning. [FA 2, 5; IN 1, 2, 4, 7, 8, 9; AYA 4; EA 4,5; NETS II, III, IV]

5. You will gain an understanding of the history of art education and the issues that have defined art education in the United States. [FA 1; IN 1]

6. You will develop a greater ability to critically respond to works of art, and the art made by students at the secondary level. [FA 5; IN 3, 4, 8; AYA 5; EA 5]

7. You will gain understanding of classroom management skills that will be conducive to creating optimum learning experiences for secondary students. [FA 6; IN 5, 6; AYA 2; EA 2; NETS I].

8. You will gain an appreciation for the profession of art educator and the support that is available to art teachers locally, in the state, and nationally. [IN 10; NETS V]

Bracketed sections indicate Indiana Professional Standards Board (IPSB) and National Council for Accreditation of Teacher Education (NCATE) Standards: FA - Fine Arts Standards; IN - Interstate New Teacher Assessment and Support Consortium Standards (INTASC); AYA - Adolescence/Young Adult Standards; EA - Early Adolescence Generalist Teachers; NETS - National Educational Technology Standards

### ARTE 391 fulfills the following objectives as stated in the Department of Art Mission Statement for Art Education:

1. An understanding of the theoretical framework that is the underpinning of art education and the capacity to communicate it.
2. A level of technical expertise in students' areas of expertise.
3. The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

#### 4. Course Requirements and Activities:

- Attendance (5% of Final Grade)

You should plan on being at every class and arriving on time. You are, however, allowed two absences and two late arrivals to class (2-10 minutes) without being penalized. Thereafter, each additional absence and/or tardy will lower your grade regardless of the excuse. Leaving class early, without a verifiable and valid excuse (and without 24 hour notice) will count as a full absence. You are responsible for information you have missed due to any absence. Any absence during any presentations will count as TWO absences.

Point values for absences will be as follows:

0-2 Absences = 10 Points

3 Absences = 8 Points

4 Absences = 7 Points

5 Absences = 6 Points

6+ Absences = 0 Points

After 2 tardy arrivals, each additional 2 tardy arrivals = 1 Absence

- Quizzes (10% of Final Course Grade)

In general, these will be a result of your reading, class discussion or from an in-class assignment. Therefore, keep up with the reading and take class notes. The quizzes will be essay, short answer, and multiple-choice.

- Written Essays, Miscellaneous Writing, Lesson Plans, Observations (25% of Final Course Grade)

During this semester, you will be given opportunities to reflect and write on a number of educational issues and topics associated with art and art education. These may come from questions I ask, an assignment or perhaps a presentation given from a visiting artist or scholar. These assignments will usually be short (5 pages or less), but should reflect your ability to critically think. Written assignments are expected to be word-processed and grammatically correct. Use the A.P.A. style and cite your work accurately (see "Plagiarism"). Other assignments in this section include:

- Observations/Field Experiences

You will need to spend some time in the field (in local schools or other educational facilities). There will be specific teachers and places I want you to visit. The actual number, time length, and expectations of these observations will be determined at a later time. It is extremely important that you realize you represent Indiana State University and as such, you should dress appropriately, be courteous, and punctual. Inappropriate or unprofessional behavior in class or at the school site (as described in the assignment sheet) will result in the forfeit of future observations and a "0" for observation grades. Any student who visits a school in Vigo County must complete a "Criminal History Background Check". These may be attained through visiting the Educational Student Services website under "What's New?"

- Lesson Plans as a Thematic Unit

Gathering, altering, and creating quality lesson plans will be a huge benefit to you as you begin your career as an art educator. There are a myriad of sources from which to gather these. In my experience, few "published" lesson plans stand-alone. Most need to be reworked, not only to best fit the setting, grade level, or class personality, but also to reflect the kind of teacher you will be. Using TK 20, I will provide a template for which you will use to craft your lessons. Lesson plans will be created according to a specific grade level, learning environment, or educational goal. Copies of your lesson plans will also be shared with others in class so that they too, can benefit from your creativity and hard work.

- Artwork and Miscellaneous Projects (20% of Final Course Grade)

The artwork you create in this class must exhibit the goals for the unit of instruction you will be creating. It must be exemplary and reflect the high standards you anticipate when you teach your future students. These projects must also reflect a clear understanding of each assignment, commitment, and craftsmanship. Other than artwork, other projects include an individualized PowerPoint learning unit, and a visual file.

- Final Exam (40% of Final Course Grade)

There will be one exam that will cover all your reading and class activities.

### **Late / Missed Work, Tests, and Quizzes**

Due to unforeseen circumstances, you may on occasion be unable to turn in an assignment or take a test. I will accept late work and allow for a make-up test without penalty under the following conditions:

- The student has made a successful attempt to contact me **before** the work or test is due. That means WE have TALKED to each other (NO e-mails and NO voice messages).
- I have agreed that the reason(s) for tardiness of turning in the work or taking the test is valid.
- The work is turned in or the test is taken at the exact designated time that has been arranged.

Otherwise, late work will be penalized 10% for each 24-hour period it has not been turned in.

**THERE ARE NO MAKE-UP QUIZZES AND TESTS.**

**Grading Scale: Final Grades will not be rounded up.**

A+ = 97-100 ["Excellent"]	C = 73-76.9% ["Fair"]
A = 93-96.9 ["Excellent"]	C- = 70-72.9% ["Below Average"]
A- = 90-92.9 ["Excellent"]	D+ = 67-69.9% ["Below Average"]
B+ = 87-89.9% ["Very Good"]	D = 63-66.9% ["Poor"]
B = 83-86.9% ["Good"]	D- = 60-62.9% ["Poor"]
B- = 80-82.9% ["Good"]	F = 0-59.9%
C+ = 77-79.9% ["Fair"]	

Descriptors in brackets follow the Department of Art assessment ratings.

### **Learning Disabilities:**

Any student with a learning disability (i.e., reading, speaking, and/or writing impediments) that might affect his/her performance in this class is encouraged to notify me in writing at the beginning of the semester, identifying the specific nature of such disability, and note the accommodations needed.

### **Plagiarism:**

Copying, borrowing, or using the words and ideas of others as if they were yours is literary theft. If you quote something that someone else wrote, you must cite that author appropriately. In ISU's Code of Student Conduct, plagiarism falls under the category of "Academic Dishonesty". Consequences for this action include receiving zero points for the assignment or/and receiving an "F" for the course. As future educators, your behavior towards academic honesty should be exemplary. Thus, plagiarism in this class will also result in official notification to the College of Education and/or the College of Arts and Sciences for

further disciplinary action. For more information regarding academic dishonesty, please refer to the Code of Student Conduct. Consult department offices in the College of Education regarding protocols established for academic dishonesty should you have questions concerning this issue. If you are not sure how to appropriately cite an author, consult any American Psychological Association (A.P.A.) publication manual, or ask me.

### **Student Instructional Reports:**

Prior to any final presentation or exam, students will have an opportunity to evaluate class activities and the instruction. While not mandatory, it will be appreciated if students would take the opportunity to fill out the survey.

### **Descriptions of Course Assignments\***

#### **Unit of Instruction**

You will need to plan three lessons that are tied together by a unit theme. Each art production lesson will use a different media, be discipline-based, and incorporate art criticism, art history, aesthetics, or visual culture education. Each lesson should take a minimum of 5 typical class periods to complete and you will need to produce an example that **fully** exhibits its learning goals. Additionally, the unit should incorporate student learning that moves beyond the walls of the art room to engage students with their world. You must perform all activities that you would ask your students to complete. You will share your unit of instruction and artwork in a presentation to the class towards the end of the semester.

#### **Artwork/Projects**

You will need to complete several works of art and projects beyond what you do for your unit of instruction. These need to be exemplary, expressing a high degree of craftsmanship, reflect a commitment to the work, and successfully fulfilling the goals of each assignment. Some of these works include the following:

- **Visual Culture Work:** This project will originate from something you have selected as an artifact visual culture that you think holds potential for appropriation and manipulation.
- **Visual File:** This is a continuation of your file made in ARTE 392. Your file will need to have at least 200 images divided into at least 40 categories. The file should be easy to go through, exhibit categories that are useful to secondary students, and be well constructed.
- **PowerPoint Learning Unit:** As a way to help students benefit from the art history discipline, you will create a PowerPoint unit of instruction that students could individually complete.

#### **Essays and Miscellaneous Writing**

Most of your writing will be a result of the following activities:

- **Observations/Field Experiences:** You have completed these before. The expectations for these are found in the TK 20 template.
- **Reflections from the AEAI State Conference:** Your writing here will result from the activities you participated in at this conference.
- **Art Criticism:** The writing here will be an exploration of a single work of art (or a comparison of two) and demonstrate your understanding of a model of art criticism.

**\*This is NOT a complete list of all your assignments. Others may be introduced as time warrants. The expectations and specifics for each will be articulated at a later time.**

**\*\*This syllabus is subject to change due to class needs as judged by the instructor.\*\***

ARTE 391: T/Th, 9:30-10:45

DATE		TOPIC	ASSIGNMENT/READING DUE
Tuesday	8/21	Syllabus, Beginnings, Expectations	
Thursday	8/23	Discuss Chapter 1, Quiz	A & M: Intro. & Chapt. 1
Tuesday	8/28	Discuss Chapter 2, Quiz. Proposals Sheets handed out.	A & M: Chapter 2; Teresa Roberts: "Teaching Real Artmaking" (Art Ed, Mar. 2005).
Thursday	8/30	Discuss Chapter 1, Quiz	Walker: Chapter 1
Tuesday	9/4	Discuss Chapter 2, Quiz	Walker: Chapter 2
Thursday	9/6	TK-20 Introduction	TK-20 Purchase DUE
Tuesday	9/11	Discuss Reading, Quiz, Unit Example: Krzytof Wodicsko, video. Review Lesson Planning on TK 20	A & M: Chapter 11, Walker: Chapter 3
Thursday	9/13	Discuss Chapter 5, Quiz	Unit Plan Proposal DUE; A & M: Chapt. 5
Tuesday	9/18	Discuss Chapter 1 & 2, Quiz	Stewart: Chapter 1 & 2
Thursday	9/20	No Class	
Tuesday	9/25	Discuss Chapter 2 & 3, Quiz	Stewart: Chapter 3 & 4
Thursday	9/27	Observation #1 Discussion, Individual Meetings	Observation #1 DUE
Tuesday	10/2	Round Up with CIMT 400/L	Lesson Plan #1 DUE: TK20, 11:45 PM
Thursday	10/4	Discuss Chapter 4, Quiz	Walker: Chapter 4
Tuesday	10/9	Art Criticism, Quiz	A & M: Chapter 6
Thursday	10/11	Art Criticism Presentations	Art Criticism Paper DUE
Tuesday	10/16	Art History, Quiz	A & M: Chapter 7
Thursday	10/18	PowerPoint Learning	Lesson Plan #2 DUE: TK20, 11:45 PM
Tuesday	10/23	Discuss Chapter 5, Quiz	Walker: Chapter 5
Thursday	10/25	Discuss Chapter 6, Quiz	Walker: Chapter 6
Tuesday	10/30	No Class	
Thursday	11/1	No Class	
Friday-Sunday	11/2-11/4	AEAI Convention in Indianapolis. Saturday attendance required.	
Tuesday	11/6	Convention Debrief, Studio	Conference Writing DUE
Thursday	11/8	No Class	
Tuesday	11/13		PowerPoint Art History DUE
Thursday	11/15	Observation #2 Discussed	Observation #2 DUE
Tuesday	11/27	Round Up with CIMT 400/L	
Thursday	11/29	Presentation of Final Unit	Lesson Plan #3 DUE, Artwork DUE
Tuesday	12/4	Student Unit Report/Student Teaching/Final Review	
Thursday	12/6	Final Exam OR	
Tuesday	12/11	FINAL EXAM, 10:00 AM	

This Course Schedule is Subject to Change.

## **ARTE 392 Elementary Art Education**

(3 Credit Hours)

Instructor: Dr. Bradford B. Venable

Office: FA 125E

Phone: 237-3721

E-mail: brad.venable@indstate.edu

Office Hours: Mondays, 10-11:00 AM, or by appointment.

### **Text:**

Children and their Art: Methods for the Elementary School (9th Edition),  
by Al Hurwitz and Michael Day

Supplementary reading assignments will additionally be expected and assigned throughout the semester. These will be made available by the instructor, or accessible via the library or Internet.

### **Course Goals and Objectives:**

Essentially, this course will prepare you to teach art at the elementary level in the following ways:

1. You will continue to develop your understanding of art. Concepts, vocabulary, and issues will be introduced that will aid you in the development of meaningful learning experiences in art for children. [FA 3,2; IN 1,3,4; EC 1,4; NETS I]
2. You will continue your development in art media and materials that will be appropriate for use in elementary art programs. [FA3; IN 4; EC 2,4]
3. You will develop an understanding for children's artistic development. Children progress through identifiable stages of artistic development. An understanding of these will enable you to meet the artistic and creative needs in your classroom. [FA 3,4; IN 2; EC 3, 4]
4. You will develop an ability to plan elementary curriculum, prepare art lessons, demonstrate elementary art activities, and assess children's learning. [FA 2, 5; IN 1,2,4,7,8,9; EC 1,4,6,8; NETS II, III, IV]
5. You will gain an understanding of the history of art education and the issues that have defined art education in the United States. [FA 1; IN 1; EC 5]
6. You will develop a greater ability to critically respond to works of art, and the art made by children. [FA 5; IN 3,4,8; EC 2]
7. You will gain an understanding of classroom management skills that will be conducive to creating optimum learning experiences for elementary children. [FA 6; IN 5,6; EC 4; NETS I]
8. You will gain an appreciation for the profession of art educator and the support that is available to art teachers locally, in the state, and nationally. [FA 7; IN 10; EC 7; NETS V]

Bracketed sections indicate Indiana Professional Standards Board (IPSB) and National Council for Accreditation of Teacher Education (NCATE) Standards: FA - Fine Arts Standards; IN - Interstate New Teacher Assessment and Support Consortium Standards (INTASC); EC - Early Childhood Generalist Teachers; NETS - National Educational Technology Standards.

### **ARTE 392 fulfills the following objectives as stated in the Department of Art Mission Statement for Art Education:**

1. An understanding of the theoretical framework that is the underpinning of art education and the capacity to communicate it.
2. A level of technical expertise in students' areas of expertise.

### **Course Requirements:**

- Attendance (5% of Final Course Grade)

You should plan on being at every class and arriving on time. You are, however, allowed two absences and two late arrivals to class (2-10 minutes) without being penalized. Thereafter, each additional absence and/or tardy will lower your grade regardless of the excuse. Leaving class early, without a verifiable and valid excuse (and without 24 hour notice) will count as a full absence. You are responsible for information you have missed due to any absence.

Point values for absences will be as follows:

- 0-2 Absences = 10 Points
- 3 Absences = 8 Points
- 4 Absences = 7 Points
- 5 Absences = 6 Points
- 6+ Absences = 0 Points

Tardiness to class (beyond the two allowed) counts as ½ day's absence.

**MISSING CLASS DURING ANY STUDENT PRESENTATION WILL COUNT AS TWO DAY'S ABSENCE.**

- Projects and Artwork Portfolio (20% of Final Course Grade)

Projects may involve those kinds of activities that are not predominantly writing, but exemplify the creation of an artifact that demonstrates a learning experience or a resource. Artwork made as a result of lesson plans or class activities will also be evaluated. Artwork needs to not only reflect meaningful learning, but must be EXEMPLARY for your future students.

- Presentations (15% of Final Course Grade)

Several presentations will be assigned during this semester. One will be focused on several art history eras and the second is directed towards a multicultural lesson.

- Writing/Essays/Research/ Field Experiences (20% of your Final Course Grade)

Besides the miscellaneous writing required for this class, are required to complete two ONE-hour observations at an elementary school in the Vigo County School Corporation. During your visit, it is extremely important that you realize you represent Indiana State University and as such, you should dress PROFESSIONALLY, be courteous, and punctual. Any student who visits a school in Vigo County must complete a "Criminal History Background Check. These may be attained through:

<http://coe.indstate.edu/ess/vigobackground.htm>

No visits to schools may occur without this documentation. Educational Student Services will be the storehouse for these and when you get them, you must hand deliver them to ESS (College of Education). Students with completed successful Background Checks will have their names posted for faculty to note their compliance. The CoE will be notified of any student who visits a school without a completed Limited Criminal History Background Check. Additionally, you will be required to attend ONE Community School of the Arts Saturday classes held throughout the semester and one ONE-hour visit to Learning Tree Montessori Preschool. Expectations for this attendance will be discussed at a later time. Other writing assignments may be assigned as judged by your instructor.

- Lesson Plans (15% of Final Course Grade)

You will develop a number of lesson plans during the semester based on different media and with different related discipline-based practices.

- Quizzes (5% of Final Course Grade)
- One Final Exam (20% of Final Course Grade)

**Late / Missed Work, Tests, and Quizzes**

Due to unforeseen circumstances, you may on occasion be unable to turn in an assignment or take a test. I will accept late work and allow for a make-up test without penalty under the following conditions:

1. The student has made a successful attempt to contact me **before** the work or test is due. That means WE have TALKED to each other (NO e-mails and NO voice messages).

2. I have agreed that the reason(s) for the tardiness of turning in the work or taking the test is valid.
3. The work is turned in or the test is taken at the exact designated time that has been arranged. Otherwise, late work will be penalized 10% for each 24-hour period it has not been turned in.

**THERE ARE NO MAKE-UP QUIZZES AND TESTS.**

**Grading Scale**

A+ = 97-100 ["Excellent"]	C = 73-76.9% ["Fair"]
A = 93-96.9 ["Excellent"]	C- = 70-72.9% ["Below Average"]
A- = 90-92.9 ["Excellent"]	D+ = 67-69.9% ["Below Average"]
B+ = 87-89.9% ["Very Good"]	D = 63-66.9% ["Poor"]
B = 83-86.9% ["Good"]	D- = 60-62.9% ["Poor"]
B- = 80-82.9% ["Good"]	F = 0-59.9%
C+ = 77-79.9% ["Fair"]	

Descriptors in brackets follow the Department of Art assessment ratings.

**Learning Disabilities:**

Any student with a learning disability (i.e., reading, speaking, and/or writing impediments) that might affect his/her performance in this class is encouraged to notify me in writing at the beginning of the semester, identifying the specific nature of such disability.

**Plagiarism:**

Copying, borrowing, or using the words and ideas of others as if they were yours is literary theft. If you quote something that someone else wrote, you must cite that author appropriately. Plagiarism falls under the category of "Academic Dishonesty" in ISU's Code of Student Conduct and consequences for this action include receiving zero points for the assignment or/and receiving an "F" for the course. As future educators, your behavior towards academic honesty should be exemplary. Thus, plagiarism in this class will also result in official notification to the College of Education for further disciplinary action. For more information regarding academic dishonesty, please refer to the Code of Student Conduct. Consult department offices in the College of Education regarding these protocols established for academic dishonesty should you have questions concerning this issue. If you are not sure how to appropriately cite another author, consult any American Psychological Association (A.P.A.) publication manual, or ask me.

**Safety in the Art Room:**

Due to the nature of making art, students will be using a variety of tools that can be dangerous if used inappropriately. The instructor will guide the use of these tools to insure their proper handling, however accidents do happen. Be advised there is a **First Aid Box** towards the front of the room near the door. There is also a notebook of Material Safety Data sheets, organized alphabetically by manufacturer to make you aware of the hazardous materials in the classroom. Please feel free to look through this material should you be concerned about the use and precautions needed for some of the materials used in this classroom. Finally, there is an emergency phone at the front of the classroom (near the blackboard) should you need to call ISU security for any reason.

**Student Instructional Reports:**

Prior to any final presentation or exam, students will have an opportunity to evaluate class activities and the instruction. While not mandatory, it will be appreciated if students would take the opportunity to fill out the survey.

**\*\* This syllabus is subject  
to change due to class needs as judged by the instructor. \*\***

ARTE 392 Course Schedule

DATE		TOPIC	ASSIGNMENT/READING DUE	MISC
1/6	M	Syllabus; Reviewing Lesson Plans		
1/8	W	Review of Foundations	Hurwitz & Day: Chapt. 1 & 2; Quiz	
1/13	M	Curriculum Development	Hurwitz & Day: Chapt. 19; Quiz	
1/15	W	Assessing Student Work	Hurwitz & Day: Chapt. 20; Quiz	
1/20	M	Lesson Plan Construction		Student Exhibit: 1/21, Awards 1/24: 4:00
1/22	W	Ceramics Intro	Hurwitz & Day: Chapt. 8, Quiz	
1/27	M	Evaluating Lesson Plans	Lesson Plan Reviews (CERAMICS) DUE	
1/29	W	Ceramics Studio		
2/3	M	Ceramics Studio		
2/5	W	Art History: Timelines	Hurwitz & Day: Pages 234-251	
2/10	M	Art Criticism	Hurwitz & Day: Chapt. 12; Quiz	
2/12	W	Art Criticism	VUE/VTS Articles: <a href="http://www.vtshome.org/">http://www.vtshome.org/</a>	
2/17	M	Art Criticism Presentations	Presentations; Lesson Plan #1 & Artwork DUE (Ceramics/Art Criticism)	New Exhibit: UAG "Rewritten by Machine"
2/19	W	Art Criticism Presentations and Drawing Studio	Lesson Plan Reviews (DRAWING) DUE; Hurwitz & Day: Chapt. 6	
2/24	M	Drawing Intro	Proquest: Duncum, P., "What Elementary Generalist Teachers Need to Know to Teach Art Well"; Quiz	
2/26	W	Printmaking Intro	Hurwitz & Day: Chapt. 9; Lesson Plan Reviews DUE (PRINTMAKING), Quiz	
3/3	M	Printmaking Studio	Lesson Plan #2 & Artwork DUE (Drawing/Art History)	
3/5	W	Printmaking Studio	Observation #1 DUE	
3/17	M	Printmaking Studio	Hurwitz & Day: Chapt. 14; Quiz	
3/19	W	Aesthetics	READING TBA, Quiz; Learning Tree Observation DUE	
3/24	M	Multiculturalism Intro and Project Discussed	Hurwitz & Day: Chapt. 7; Lesson Plan Reviews DUE (PAINTING); Quiz	
3/26	W	Paint Intro	Lesson Plan #3 and Artwork DUE (Printmaking/Aesthetics)	
3/31	M	Paint Studio, Venable Gone		VCSC Sp. Break; MFA /MA Exhibit: UAG
4/2	W	Paint Studio	Timelines DUE	
4/7	M	Classroom Org.	Hurwitz & Day: Chapt. 19; Quiz	
4/9	W	Multicultural Studio	Lesson Plan #4 (Painting/ Your Choice) DUE	
4/14	M	Multicultural Studio	Observation #2 DUE, Visual File DUE, SIRs Completed	
4/16	W	Multicultural Presentations	Multicultural Lesson Plan #5 & Artwork DUE, Research DUE	
4/21	M	Multicultural Presentations	Multicultural Lesson Plan #5 & Artwork DUE, Research DUE	BFA/BS Exhibit: UAG
4/23	W	FINAL EXAM		

THIS COURSE SCHEDULE IS SUBJECT TO CHANGE

**ARTE 491 Visual Arts for Special Students**  
(3 Credit Hours)

Instructor: Dr. Bradford B. Venable  
Office: FA 125E  
Phone: 237-3721  
E-mail: [bvenable@indstate.edu](mailto:bvenable@indstate.edu)  
Office Hours: Mondays 11-12:00, or by appointment.

**Reading:**

Docutek ERes: Electronic Reserves  
<http://ereserves.indstate.edu/eres/>  
Password: "Visual"

**Course Description:**

"A survey of methods for teaching exceptional learners. Emphasis will be placed on understanding the special student. Instructional strategies will be developed for the physically and mentally disadvantaged child. Also, curricular planning for the gifted and talented will be developed." (Indiana State University Undergraduate Catalog).

**Course Goals:**

Students will:

- Examine their own attitudes in relation to disabilities and exceptionality. [IN 9]
- Examine societal, educational, parental attitudes and family interactions in relation to exceptional children. [IN 10]
- Gain an understanding of characteristics of special needs students and what art education teaching practices are best suited to them. [FA 2, 3, 4, 6; IN 1, 2, 3, 5, 6, 7, 8]
- Develop and explore lessons of instruction that focus on the art education of special needs children and visually gifted learners. [FA 2, 3, 4, 6; IN 1, 2, 3, 6, 7, 8]

Bracketed sections indicate Indiana Professional Standards Board (IPSB) and National Council for Accreditation of Teacher Education (NCATE) Standards: FA - Fine Arts Standards; IN - Interstate New Teacher Assessment and Support Consortium Standards (INTASC).

**ARTE 491 fulfills the following objectives as stated in the Department of Art Mission Statement for Art Education:**

1. An understanding of the theoretical framework that is the underpinning of art education and the capacity to communicate it.
2. A level of technical expertise in students' areas of expertise.
3. The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Course Activities/Requirements:**

Field Experience. Student will be expected to visit and work in environments that have marginalized populations. This will be done as a class and individually. As a class, we will be providing art instruction to students who have disabilities in local schools. We will also be teaching art at the Vigo County Juvenile Detention Center during class time. Student participation and planning will be assessed.

Individually, you will also be completing experiences on your own time in the community with students who have disabilities and/or who are marginalized. In this setting, a minimum of 6 hours of quality art instruction will be expected (see below).

With all experiences in the field, you will need to complete a current Criminal History Background Check. The procedures for completing this is on the Education Student Services website.

Classroom Discussion. Integrating your reading and thinking through critical discourse is invaluable. With that in mind, participate fully in each class discussion. Be prepared, and of course, attend each class and arrive on time.

Research and Writing. You will be required to do some investigation of the issues and information regarding special needs students. Lesson plan construction will be expected that directs learning of special needs children.

Tests / Quizzes. These will be based on classroom discussions, lectures, and your reading.

Community Project and Presentation. Individually, each student will create and develop the direction of this project. Students will teach art in an environment where populations are marginalized and/or have special needs. A minimum of six hours of contact for each student is required. If working as pairs, 12 hours of time is expected on site. Proposals will be turned in and criteria for success will be ascertained individually. You will share your project in a final presentation to class.

### **Attendance:**

You should plan on being at every class and arriving on time. You are, however, allowed two absences and two late arrivals to class (2-10 minutes) without being penalized. Thereafter, each additional absence and/or tardy will lower your grade regardless of the excuse. Leaving class early, without a verifiable and valid excuse (and without 24 hour notice) will count as a full absence. You are responsible for information you have missed due to any absence. Absences during Final Presentations will count as two days.

Point values for absences will be as follows:

0-2 Absences = 10 Points

3 Absences = 8 Points

4 Absences = 7 Points

5 Absences = 6 Points

6+ Absences = 0 Points

After 2 tardy arrivals, each additional 2 tardy arrivals = 1 Absence

### **Late / Missed Work, Tests, and Quizzes:**

Due to unforeseen circumstances, you may on occasion be unable to turn in an assignment or take a test. I will accept late work and allow for a make-up test without penalty under the following conditions:

1. The student has made a successful attempt to contact me **before** the work or test is due. That means WE have TALKED to each other (NO e-mails and NO voice messages).
2. I have agreed that the reason(s) for the tardiness of turning in the work or taking the test is valid.
3. The work is turned in or the test is taken at the exact designated time that has been arranged.

Otherwise, late work will be penalized 10% for each 24-hour period it has not been turned in. THERE ARE NO MAKE-UP QUIZZES AND TESTS.

### **Evaluation and Grading Scale:**

Attendance	5%
Field Experiences/Written Work	15%
Tests	45%
Quizzes	10%
Final Project	25%

**Grading Scale:**

A+ = 97-100% ["Excellent"]	C = 73-76.9% ["Fair"]
A = 93-96.9% ["Excellent"]	C- = 70-72.9% ["Below Average"]
A- = 90-92.9 ["Excellent"]	D+ = 67-69.9% ["Below Average"]
B+ = 87-89.9% ["Very Good"]	D = 63-66.9% ["Poor"]
B = 83-86.9% ["Good"]	D- = 60-62.9% ["Poor"]
B- = 80-82.9% ["Good"]	F = 0-59.9%
C+ = 77-79.9% ["Fair"]	

Final grades will not be rounded up.

Descriptors in brackets follow the Department of Art assessment ratings.

**Learning Disabilities:**

Any student with a learning disability (i.e., reading, speaking, and/or writing impediments) that might affect his/her performance in this class is encouraged to notify me in writing at the beginning of the semester, identifying the specific nature of such disability, and the accommodations that are needed.

**Plagiarism:**

Copying, borrowing, or using the words and ideas of others as if they were yours is literary theft. If you quote something that someone else wrote, you must cite that author appropriately. In ISU's Code of Student Conduct, plagiarism falls under the category of "Academic Dishonesty". Consequences for this action include receiving zero points for the assignment or/and receiving an "F" for the course. As future educators, your behavior towards academic honesty should be exemplary. Thus, plagiarism in this class will also result in official notification to the College of Education and/or the College of Arts and Sciences for further disciplinary action. For more information regarding academic dishonesty, please refer to the Code of Student Conduct. Consult department offices in the College of Education regarding the protocols established for academic dishonesty should you have questions concerning this issue. If you are not sure how to appropriately cite another author, consult any American Psychological Association (A.P.A.) publication manual, or ask me.

**Course/Instructor Evaluation:**

In the week prior to Study Week ("Dead Week"), you will have the opportunity to evaluate my teaching and the course through an instrument called the Student Instructional Report (SIR). Though not required to complete, class time will be devoted to this activity.

**\*\* This syllabus is subject to change due to class needs  
as judged by the instructor. \*\***

ARTE 491, M/W: 1-2:15

DATE		TOPIC	ASSIGNMENT/READING DUE	MISCELLANEOUS
W	8/21	Syllabus, Class Expectations		August 19-Sept. 20: UAG, Collecting in the 21st Century: Recent Acquisitions, 2001-2013
M	8/26	Review Reading/Quiz	Hobbs & Rush: "Chpt. 13: Teaching All Learners" (Docutek ERes)	
W	8/28	Review Reading/Quiz	Burnette & Lokerson: "Chpt. 2: Art Teachers and Special Education Law" (Docutek ERes)	
M	9/2		NO CLASS: LABOR DAY	Vigo Schools Out
W	9/4	Review Reading/Quiz, Video: "Educating Peter"	IDEA: "Disability Categories", School District 291: "Definitions", McDonough: "A Special Education Primer for School Administrators" (Docutek ERes)	
M	9/9	Farrington Grove	VSA Artist Demonstration	
W	9/11	VSA Master Artist at ISU	Community Project Proposals DUE, Plan Student Presentations at Farrington Grove	
M	9/16	VSA Master Artist at ISU	Rehears presentations	
W	9/18	Farrington Grove	Student Presentations	
M	9/23	Farrington Grove	Student Presentations	
W	9/25	Farrington Grove	Student Presentations	
M	9/30	Review Reading/Quiz	Guay: "A Way in..." (Docutek ERes)	
W	10/2	Adaptive Devices	Zederayko & Ward: "Art Class: What to do When a Child Can't Hold a Pencil" (Proquest)	Department of Art and Design Faculty Exhibition. Reception: Friday, October 4, 4 to 6 pm
M	10/7	Video: Wasteland		
W	10/9	Review Reading/Quiz	Cottle: "The Child at Risk: The Case..." (Docutek ERes)	
M	10/14	Tour VC Juvenile Detention Center	Venable: "At Risk and In-Need..." (Proquest)	Vigo Schools Out: Fall Break 10/11-10/14
W	10/16	Planning Day		AEAI Convention in Indy, October 18-20.
M	10/21	Planning Day		
W	10/23	VC Juvenile Detention Center	Student Presentations	
M	10/28	VC Juvenile Detention Center	Student Presentations	
W	10/30	VC Juvenile Detention Center	Student Presentations	

This Course Schedule is Subject to Change

ARTE 491, M/W: 1-2:15

M	11/4	VC Juvenile Detention Center	Student Presentations	
W	11/6	Review Reading/Quiz	Hurwitz: "Chpt. 3, Characteristics of the Visually Gifted" (Docutek ERes)	MFA/MA Exhibitions Reception: Friday, November 8, 4 to 6 pm
M	11/11	Review Reading/Quiz	Clarke & Zimmerman: "Tending the Spark" (Docutek ERes)	Vigo Schools Out: Veterans Day
W	11/13	Review Reading/Quiz	Fetzer: "The Gifted-Learning Disabled Child: A Guide..." (Proquest)	
M	11/18		Final Presentations or No Class	
W	11/20	Final Presentations	Final Presentations	
M-F	11/25-11/29	Fall Break	No Class	Vigo Schools Out: Thanksgiving, 11/28-11/29.
M	12/2	Study Week	Henley: "Dealing with Behavior..." (Docutek ERes)	
W	12/4	Study Week	Suzi: "Behavior Management: Principles and Guidelines for Art Educators" & "Suzi: Becoming a Behavior-Minded Art Teacher" (Proquest)	BFA/BS Exhibitions. Reception: Friday, December 6, 4 to 6 pm
M	12/9		No Class	
W	12/11		Final Exam: 1:00	

## **ARTE 494**

3 Credit Hours

Tuesday/Thursday, 12:30-1:45

Instructor: Dr. Bradford B. Venable

Office: FA 108

Phone: 237-3697

E-mail: brad.venable@indstate.edu

Office Hours: Mondays, 10-11:00 AM, or by appointment.

### **Texts:**

Eaton, M. M. (1999). *Basic issues in aesthetics*. Prospect Heights, IL: Waveland Press, Inc.

### **Course Description:**

Art 494, Current Problems in Art Education investigates the influence of recent research on current problems in teaching the visual arts. Art education philosophies, recent trends, issues, and teacher/student-related problems are studied.

### **Course Goals:**

1. The student will gain an appreciation for the evolving issues that direct art education practices. [IN 1]
2. The student will investigate various issues as they relate to art education and gain an understanding of how these issues relate to teaching. [IN 1]
3. The student will learn how to critically reflect on these issues so that they may fully articulate and respond to them. [FA 1]
4. The student will integrate their understanding of these issues into their teaching practice. [IN 1]

Bracketed sections indicate Indiana Professional Standards Board (IPSB) and National Council for Accreditation of Teacher Education (NCATE) Standards: FA - Fine Arts Standards; IN - Interstate New Teacher Assessment and Support Consortium Standards (INTASC).

ARTE 491 fulfills the requirements of the following objectives as noted in the Mission Statement by the Department of Art for Art Education:

1. An understanding of the theoretical framework that is the underpinning of art education and the capacity to communicate it.
2. The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

### **Course Requirements:**

- Attendance

Students are expected to be present at every class. If unable to attend, students are expected to contact the teacher by phone prior to their absence. Point values attributed to absences are as followed:

0 Absences	=	10 Points
1-2 Absences	=	8 Points
3-4 Absences	=	6 Points
4-5 Absence	=	0 Points
<b>6 or more Absences</b>	<b>=</b>	<b>F for Class</b>

- Participation

This class is based on critical and logical thinking resulting from the LISTENING and discussion related to the topics under study. These will be manifest in writing AND speaking. Therefore, participation is mandatory. Both the quantity, but more importantly, the quality of your vocal commentary will be evaluated. Additionally, students will on occasion be expected to lead class discussion so as to become proficient in leading discussion towards rich and meaningful learning.

- Quizzes/Papers/Writing

Announced and unannounced quizzes will be given to ascertain whether students have read the material thoroughly and understood the reading. Additionally, several short writing assignments may be given that are topic related and a result of class discussions.

- Student-Led Discussion

Each student will choose several published articles on current issues in art education and be responsible for leading a class discussion of those issues. Evaluation of the student will be based on their understanding of the issues that come from the reading, and their ability to guide discussion in meaningful ways.

- Final Exam

You will have two exams based on class activities, discussion, and the reading.

**Evaluation:**

Attendance:	5 %
Participation:	30 %
Quizzes/Papers/Writing:	15 %
Student-Led Discussions:	30 %
Exams:	20 %

**Late / Missed Assignments**

Due to unforeseen circumstances, you may on occasion be unable to turn in an assignment. I will accept late assignments without penalty under the following conditions:

1. The student has made a successful attempt to contact me **before** the work is due. That means WE have TALKED to each other (NO e-mails and NO voice messages).
2. I have agreed that the reason(s) for the tardiness of turning in work is valid.
3. The assignment is completed (or turned in) at the exact designated time that has been arranged.

Otherwise, late work will be penalized 10% for each 24-hour period it has not been turned in. NEVER leave a paper or message at my office entrance or slipped under the door. ALWAYS hand the work into me personally unless other arrangements have been made.

**Grading Scale: Final Grades will not be rounded up.**

A+ = 97-100 ["Excellent"]	C = 73-76.9% ["Fair"]
A = 93-96.9 ["Excellent"]	C- = 70-72.9% ["Below Average"]
A- = 90-92.9 ["Excellent"]	D+ = 67-69.9% ["Below Average"]
B+ = 87-89.9% ["Very Good"]	D = 63-66.9% ["Poor"]
B = 83-86.9% ["Good"]	D- = 60-62.9% ["Poor"]
B- = 80-82.9% ["Good"]	F = 0-59.9%
C+ = 77-79.9% ["Fair"]	

Descriptors in brackets follow the Department of Art assessment ratings.

**Learning Disabilities:**

Any student with a learning disability (i.e., reading, speaking, and/or writing impediments) that might affect his/her performance in this class is encouraged to notify me in writing at the beginning of the semester, identifying the specific nature of such disability.

**Plagiarism:**

Copying, borrowing, or using the words and ideas of others as if they were yours is literary theft. If you quote something that someone else wrote, you must cite that author appropriately. Plagiarism falls under the category of "Academic Dishonesty" in ISU's Code of Student Conduct and consequences for this action include receiving zero points for the assignment or /and receiving an "F" for the course. As future educators, your behavior towards academic honesty should be exemplary. Thus, plagiarism in this class will also result in official notification to the College of Education for further disciplinary action. For more information regarding academic dishonesty, please refer to the Code of Student Conduct. Consult department offices in the College of Education regarding these protocols established for academic dishonesty should you have questions concerning this issue. If you are not sure how to appropriately cite another author, consult any American Psychological Association (A.P.A.) publication manual, or ask me.

**Student Instructional Reports:**

Prior to any final presentation or exam, students will have an opportunity to evaluate class activities and the instruction. While not mandatory, it will be appreciated if students would take the opportunity to fill out the survey.

**A Final Note:**

Issues in art education directly relate to current issues in the "art world". To explore these issues successfully requires an ability to think about art logically, with an open mind. Some of the images you will see, as well as some of the ideas we discuss may make you feel uncomfortable or offend you. It is not my goal to do this, however, this is the landscape of our current culture and the art world. As future art educators, art critics, art historians, or artists, it is our responsibility to make sense of these issues, and to find, if possible, their educational value.

**This syllabus is subject to change due to class needs as judged by the instructor.**

ARTE 494, 11-12:15, T/Th				
DATE		TOPIC	ASSIGNMENT/READING DUE	MISCELLANEOUS
1/7	T	Syllabus/Expectations		
1/9	Th	TBA	Quiz	
1/14	T	Introduction	Chapter 1, Quiz	
1/16	Th	Artist-Centered Issues	Chapter 2, Quiz	
1/21	T	Viewer-Centered Issues	Chapter 3, Quiz	Student Exhibit Opens
1/23	Th	Artistic Objects/Contexts	Chapter 5, Quiz; ARTICLES TURNED IN/ SOURCES SENT	
1/24	F			Reception/Awards, 4-6 pm
1/28	T	Interpretation & Criticism	Chapter 6, Quiz	
1/30	Th	Art on Trial	Venable Models Discussion	
2/4	T	Art on Trial	Brown	
2/6	Th	Art on Trial	Bullerdick	
2/11	T	Art on Trial	Chesterfield	
2/13	Th	Art on Trial	McQuade	
2/17	M			2/17-3/21: Exhibit "Rewritten by Machine and New Technology"
2/18	T	Exam		
2/20	Th	Critical Discussion in Art Ed	Venable Models Discussion	
2/21	F			Reception, 4-6.
2/25	T	Critical Discussion in Art Ed	Brown	
2/27	Th	Critical Discussion in Art Ed	Bullerdick	
3/4	T	Critical Discussion in Art Ed	Chesterfield	
3/6	Th	Critical Discussion in Art Ed	McQuade	
3/18	T	Critical Discussion in Art Ed	Venable	
3/20	Th	Critical Discussion in Art Ed	Brown	
3/25	T	Critical Discussion in Art Ed	Bullerdick	
3/27	Th	Critical Discussion in Art Ed	Chesterfield	
3/31	M			MFA/MA Exhibition
4/1	T	NO CLASS		
4/3	Th	Critical Discussion in Art Ed	McQuade	
4/4	F			MFA/MA Reception, 4-6
4/8	T	Critical Discussion in Art Ed	Venable	
4/10	Th	Critical Discussion in Art Ed	Brown	
4/15	T	Critical Discussion in Art Ed	Bullerdick	
4/17	Th	Critical Discussion in Art Ed	Chesterfield	
4/21				BS/BFA Exhibit
4/22	T	Critical Discussion in Art Ed	McQuade	
4/24	Th	TBA		
4/25	F			BS/BFA Reception, 4-6
4/29	T	FINAL: 1:00		

This Course Schedule is Subject to Change

**ARTH 271: Art History Survey Part I**

Fall 2013

W 6:30-9:15 pm

Instructor: Dr. Alden Cavanaugh

Office: Fine Arts 125F

Office Phone: 237-31233

E-mail: alden.cavanaugh@indstate.edu

Office hours: T 1-3, W 10-12, and by appointment.

**Course Requirements:**

**Required Text:** Davies, Hofrichter, Jacobs, Roberts & Simon, Janson's Basic History of Art, ninth edition.

**Papers must conform to the Chicago Manual of Style**

**Course Policies:**

**Absence Policy:** Three unexcused absences course are allowed. Any absences after that require documentation from a medical or university authority (hard copy-no emails). Six or more absences will result in an 'F' for the semester.

**Lateness.** If you are late arriving to class, enter quietly. Do not come to the front and ask for papers; simply pick them up from the table. Signing in for another person is considered academic fraud and will be referred to Student Judicial. If you make a habit of lateness (5 or more occasions), you will lose one half letter grade for your course grade. **It is your responsibility to sign the late roll if you come in after I have called your name and you have been marked absent.**

**Professional behavior in class.** It is expected that students will conduct themselves in a manner consistent with **a professional venue.** This means that the classroom is not your dorm room or living room.

There will be NO EATING in the classroom, no putting feet or legs on chair backs or chairs, no sleeping or appearing to sleep. When addressing the instructor or fellow students, a professional attitude is required at all times. This doesn't mean we can't enjoy each other's company; but certain attitudes toward class time (complaining, "bad moods", texting/surfing, private conversations, disruptive speech or actions) impact everyone's experience and get in the way of learning. Those who insist on behaving in a way that is not professional will be warned once, then asked to leave class until they have a conference with the department chair.

**Missed Exams:** Exams and quizzes must be taken when scheduled and cannot be rescheduled. If you miss an exam, you must take a longer, more complex essay exam that must be turned in within 2 days of the scheduled exam.

**Plagiarism:**

Cheating on exams or any assignment is a violation of the University's Academic Dishonesty Policy found in the Student Code of Conduct. If cheating is

discovered, the person or persons involved will receive a failing grade on the assignment or test and will be reported to Student Judicial.

#### **Students with Disability or Learning Issues:**

**In order to receive accommodation for this class, students must follow the requirements of the University:**

To qualify for the disability services from Student Support Services, a student must:

- apply and be accepted for admission to Indiana State University through the regular admission process.
- provide current and comprehensive documentation of a temporary or permanent disability that requires accommodation.
- discuss specific needs and register for services by scheduling an appointment with the Student Support Services director or Counselor (812) 237 - 2301.
- request services in a timely manner. (It may take two - four weeks to arrange needed services.)

Students are responsible for submitting to Student Support Services adequate documentation of their disability. Students with physical disabilities, visual impairments, or hearing impairments must submit a letter from their physician that verifies the disability. Student with learning disabilities must submit a full psycho educational report completed within the last three years by a licensed psychologist or psychiatrist to Student Support Services. All documentation should address:

- diagnosis
- prognosis
- functional limitations
- recommendations

**Laptop Usage: No laptops in class. This includes tablets and smartphones. These must be turned off so they don't make any noise, and put away during class. If class members insist on violating this policy, they will receive one warning, then they will be asked to leave.**

**Goals and Objectives:** This course is the first half of a survey of the history of art from Prehistory to the early Renaissance. Through the study of a broad variety of art objects, you will learn about the materials and methods used to make works of art throughout history. You will develop a professional vocabulary to describe and analyze the objects and will recognize that art has a special language. Conversely, the study of art helps students understand larger, historical conditions and forces, since works of art are created within specific contexts having to do with their own places and historical time.

This course fulfills the following 3 student learning outcomes defined by the Department of Art as well as a 4<sup>th</sup> for the Art History emphasis:

1. Develop a thorough knowledge and appreciation for the periods and styles of art as well as the various multifaceted social and cultural components that influence them.

2. Understand the theoretical framework that underpins art education and the capacity to communicate it.

3. Develop the cognitive ability to think conceptually and critically and demonstrate this ability verbally and visually.

4. Art History emphasis students will be expected to demonstrate a greater level of expertise in their area of emphasis.

### Grading and Evaluation

Your grade for this course will be based upon the following:

1. Participation in the Art Forum Program.  
Attend 4 Gallery exhibitions. University Gallery attendants will stamp your attendance card. These stamped cards will be collected on the last day of class. Don't lose the card—it can't be replaced. 10%
  
2. Three exams. The exams will include slide identification and essay questions.
 

Exam I	September	20%	
Exam II	October	20%	
Final Exam		20%	60%
  
3. Critical Observation/Research Paper 20%
  
- 4 Other Assignments 10%

### Policy on Written Assignments:

- I will be happy to meet with you prior to your turning in your research paper, several times if you wish, to provide assistance in terms of sources, organization, editing, etc. but I will not review papers that are "dropped off." You must be present, and taking notes.
  
- All papers must be **typed** and will be evaluated for content and form, using a rubric I will give you in advance. You should plan to

do at least three drafts of your paper. Do not make pencil corrections prior to turning in the paper.

- o Assignments must be turned in by the end of class on the due date. This means: if you come to my office after our class meets (the next day) and turn in your work, your work is late. If you are not in class, and do not turn in your assignment, your paper is late, whether or not you have an excused absence.
- o Late assignments can be turned in at the Art Office (FA 108) within three calendar days (excluding the weekend). The office is open 8-4:30, and closed normally during the lunch hour. Ask the person who takes your work to put the date on it. It is up to you to make sure that I received your work.
- o Do not blame the department office staff for "losing" your paper.
- o Do not slide a paper under my office door, nor the door of FA 108.
- o Late assignments drop one letter grade for each calendar day (not class day) they are late. After three days, the paper will be assigned an 'F.'

**Important Dates:**

September 16:	Quiz 1
September 30:	Test I.
September 23:	Paper Topic and Bibliography Due
October 21:	Quiz 2
November 4:	Test II
November 11:	Quiz 3
November 18:	Papers Due
November 25:	Fall Break, class does not meet
December 2	Art Forum Attendance Cards Due
<b><u>December 11</u></b>	<b><u>(Wednesday) @ 7:00 pm* Final Exam</u></b>

\*note the later time

**Fall 2013 Semester (University) Academic Calendar**

Fall 2013 August 15, Thursday Opening day for returning faculty and nine-month staff

August 16-18, Fri-Sun Residence Halls Open

August 19, Monday Advisement and Late Registration for New Students

August 20, Tuesday Day and Evening classes begin

September 2, Monday Labor Day; University closed (No day or evening classes)

September 3, Tuesday Classes Resume

September 9-13, Mon-Fri 3-week attendance reporting; deadline is 4 pm on

Friday, September 13

October 10-15, Thurs-Tues Midterm grading; deadline is 4 pm on

Tuesday, October 15

October, 28, Monday Last day to drop classes - No petition for exception; Last day to withdraw with no grade(s)

November 25-29, Mon-Fri Fall Break; No classes November 28-29, Thurs-Fri University offices closed

December 2, Monday University offices reopen; Classes resume

December 2-6, Mon-Fri Study Week

December 6, Friday Last day of classes

December 9-13, Mon-Fri Final examinations

December 14, Saturday Commencement; Residence Halls close

December 6-17, Friday-Tuesday Final grading; deadline is 4 pm on Tuesday,

December 17 December 24-January 1, Tues-Wed Winter Recess; University offices closed

**Art History Survey II 272      Spring 2014      9:30-10:45 TTH**

Professor: Dr. Lloyd W. Benjamin III,  
Office: Department of Art and Design Office-- Fine Arts 108  
Telephone: 812. 237.3373  
Email: [lloyd.benjamin@indstate.edu](mailto:lloyd.benjamin@indstate.edu)  
Office Hours: 2:00-3:00 TTH and by appointment.

**A note about office hours:**

If requested, and an appointment is made, I will be available in my office from 2:00-3:00 TTH or at another arranged time. By making an appointment conflicts can be avoided and better use will be made of everyone's time.

**Communciation:**

Email (aside from personal conversation) is my preferred method of communication. I will receive emails regarding attendance problems, but I will not respond to them. Communication from you will constitute part of your class record. Any formal communication from me to the class via email will be to your university web address or posted as an announcement on Blackboard. Check Blackboard regularly. It is your responsibility to do so.

**Required Text:** Janson , Basic History of Art, ISBN 0205925928

This book will serve as the key resource for this course, so please have access to a copy. You will be expected to have read this text and you may be tested over any of its contents whether covered in class or not. The text can be accessed via the web as well as purchased as a hard copy.

**Papers must conform to the Chicago Manual of Style**

**Absence Policy:** You are expected to be in class. Three unexcused absences for the course are allowed. More than 3 absences will result in the lowering of your grade by one letter for each absence. Six or more absences will result in an 'F' for the semester. This is a non-negotiable requirement. It is your responsibility to keep track of the number of your absences. Absences caused by serious illness may be excused but will require written validation by your doctor. If you are late arriving to class, enter quietly and do not walk in front of the class. If you miss signing the roll, it is your responsibility to sign the roll after class. Signing in for another person is considered academic fraud and will be referred to Student Judicial.

**Missed Exams:** I do not give make-up examinations. If you miss an exam—you missed it.

**Plagiarism:** I've heard it said that copying from one source is plagiarism—from many—research. Unfortunately, I don't subscribe to that witticism. To submit ideas or written work that is “appropriated” and presented as your own is a serious academic offense that can result in a failing grade for the course or, worse, the imposition of penalties prescribed by university policy. Know, too, that the internet makes it exceedingly easy to check your work. Be safe. Always acknowledge your sources. If you copy something word for word, use quotation marks and give the appropriate reference information. Similarly, copying someone else's work and presenting it as your own or cheating on exams is a violation of the University's Academic Dishonesty Policy found in the Student Code of Conduct.

**Learning Disability:** Any student with a learning disability that impacts their class performance should discuss this with me personally or notify me in writing. This can be done in confidence. You should also have appropriate documentation on file with the University. ISU provides learning support services.

**Laptop Usage:** Laptops may be used in class, however, there will be no assignments or examinations in class for which the laptop will be needed. Usage is allowed as long as such usage conforms to the guidelines of the Code of Student Conduct and is restricted to note taking. The instructor reserves the right to restrict or forbid laptop usage for an individual or entire class. Failure to comply with this direction will be considered a violation of the Code of Student Conduct and could result in the removal of the offender(s) from class.

**Cell Phones:** Cell Phones are to be turned off when entering class. If you are expecting an emergency call, you may have your phone on in its least distracting mode. Please leave the classroom to take the call. Texting and twittering, etc., in class are extremely rude and you will be asked to leave the class.

**Other Classroom Principles:**

Initially, you are free to sit where you want in the classroom. I will prepare a seating chart so keeping the same seat facilitates recognizing you.

Art can be controversial—as can new ideas. Images you may find offensive may not be to another. Think of these works of art as an opportunity to learn. Inappropriate, non-professional remarks could be construed to be disruptive interference in the classroom and will not be tolerated.

The university, for ages, has been considered a special place where ideas can be freely explored and individuals not be persecuted for their opinions. You should feel free to voice your thoughts about the art work we are discussing and, at the same time, respect the rights of others to voice their views.

The university is a learning community. In class, you are a member of that community. Private discussions on non-class related topics are disrespectful to everyone else in the classroom and won't be tolerated.

I recognize many students work and this may contribute to fatigue. The darkened classroom can be conducive to sleep. There is little reason to come to class and not participate. Consequently, repeated instances of sleeping during class will be noted as absences.

There can be emergencies that might require you to leave class, however, individuals who persistently excuse themselves for whatever reason are being disruptive. Unless you have a condition that necessitates your leaving class, you are to remain for the entire class. If I discern you absent yourself from class frequently, I will ask that you do not return to the class that day and will count you absent.

Things said or done that create a hostile learning environment will not be tolerated and you will be excused, or removed, from class.

Private conversation in class that does not involve the class or is directed to me will be considered disrespectful and disruptive of the class. Students who violate this guideline will be warned once. Should this behavior reoccur, you will be asked to leave the class permanently.

If you are in doubt about your responsibilities as a student member of the university community, please review the Code of Student Conduct.

The instructor reserves the right to make changes to this syllabus during the semester. Changes may be announced in class, listed on Blackboard, or both.

**Goals and Objectives:** This course provides a survey of the history of art from the Renaissance to the 21<sup>st</sup>. Century. Through the study of a broad variety of art objects, you will learn about the materials and methods used by artists to create their art. You will also develop a professional vocabulary to describe the objects and will recognize that art, like music or poetry, is a special language or form of communication that informs and enriches our lives. Through observation, description, discussion and research, you will gain an understanding of art and its history that will add an important dimension of appreciation and enjoyment that can endure beyond your formal university study and will inform your professional lives.

The Survey of Art History II also promotes many of the Learning Outcomes Goals of the Foundational Studies Program. (Information available on the ISU website.)

This course fulfills the following 3 student learning outcomes defined by the Department of Art as well as a 4<sup>th</sup> for the Art History emphasis:

1. Develop a thorough knowledge and appreciation for the periods and styles of art as well as the various multifaceted social and cultural components that influence them.
2. Understand the theoretical framework that underpins art education and the capacity to communicate it.
3. Develop the cognitive ability to think conceptually and critically and demonstrate this ability verbally and visually.
4. Art History emphasis students will be expected to demonstrate a greater level of expertise in their area of emphasis.

## Grading and Evaluation

(Art Majors) Your grade for this course will be based upon the following:

1. Participation in the Art Forum Program.  
Attend 3 Gallery exhibitions and one lecture series talk or 4 exhibits.  
University Gallery attendants will stamp your attendance card. These stamped cards will be turned in April 17. 10%
  
2. An average of the grades received on three exams. The exams will include slide identification, comments, and multiple choice. Details about the final exam will be given after Spring Break.
 

Exam I	February 6	20%
Exam II	March 20	20%
Final Exam	April 29 at 9:30	20%
  
3. Critical Observation/Research Paper- Presentation 20%
  
- 4 Art Forum Cards 20%

If you are not an Art major, you can elect not to write a paper. If so, your term grade will be calculated as follows:

Exam 1	February 6	25%
Exam II	March 20	25%
Final Exam	April 29 at 9:30	30%
Art Forum	Cards April 17	20%

**Art majors need to present their topic and bibliography on March 6.**

### Written Assignments:

Written assignments will not be accepted as email attachments.

All papers should be typed and will be evaluated for both content and style.

Assignments must be turned in before the end of class on the due date.

Late assignments can be turned in at the Art Office (FA 108). Please ask the assistant to time, date and put your work in my box. Clearly label your work. Do not slide papers under my office door or door of the Art Office.

Late assignments drop one letter grade for each calendar day ( not class day) they are late. After three or more days, the paper will be assigned an 'F.'

## **GUIDELINES FOR CRITICAL OBSERVATION/RESEARCH PAPER.**

You will turn in a typed paper indicating your proposed paper topic and bibliography. For your topic, pick one work of art or architecture chosen from the period between the 15<sup>th</sup> and 21<sup>st</sup> centuries. Be certain to include your name on your submission. You may also discuss other topic ideas with me prior to the October 31 deadline for submitting topic and bibliography. Late submissions will be treated the same as late papers.

### **Bibliography:**

A combination of a least 8 books, articles and reputable internet sources are required. General art history survey or art appreciation texts are inappropriate. Do not neglect to consult museum catalogues and art history periodicals. References and full-text articles pertaining to your topic might be found on Pro-quest or other databases available in the library. Do not hesitate to ask the library staff for help. Detailed and documented internet sources may be used, but must be limited to three.

**Presentation:** The text of your paper is to be 6-8 pages in length. The paper is to be typed in standard type-face (Times New Roman 12 point font preferred) and double-spaced. Margins are to be one inch. Endnotes and a Bibliography are required and should be placed at the end of the paper. Examples for correct endnote and bibliographic entries can be found in *The Chicago Book of Style*. You must also cite the sources providing your illustrations. These citations need to appear below the illustrations or on a separate illustration page—not on your endnote page. Do not use internal citation as a substitute for endnotes. Failure to include either an endnote or bibliography page will result in the lowering

of the paper grade by one letter. Any changes in the paper topic must be submitted to me in writing and approved by me.

**Quotes:** Limit your use of direct quotes to those instances where it is absolutely necessary for clarifying a point. An indirect quote is paraphrasing. Limit direct quotes to no more than 1 or 2. Quotes that are more than one sentence must be single spaced and indented in a block. If the material can just as well be said in your own words, do so. Paraphrasing or direct quoting an entire page is unacceptable and will receive an “F” grade. All information derived from the sources you have read must be noted unless the information is common to all the sources dealing with the topic. All direct quotes and indirect quotes must be properly noted.

**Illustrations:** Photocopies of illustrations are necessary to the presentation of an art history paper. These illustrations may be placed at the rear of the paper and must be provided with proper captions and citations referring to the source from which the illustration was copied. The illustrations must be numbered according to their appearance in the text of the paper. References to the illustrations need to be included in the text of the paper at the appropriate points (i.e. fig. 1, fig.2, etc.). Failure to credit the sources providing your illustrations will result in your paper grade being lowered a full letter grade.

**Plagiarism:** Any material taken from another source and utilized in your paper without proper citation.

There will be no “extra-credit” opportunities in this class.



**ARTH 371: Modern Art Survey**  
MWF 9-9:50 /Fall 2013  
Holmstedt Hall Room 9

Professor Alden Cavanaugh  
Office phone: 237-3123  
E-Mail: [alden.cavanaugh@indstate.edu](mailto:alden.cavanaugh@indstate.edu)  
Office Hours: T 1-3, W 10-12, or by appointment

**Note about e-mailing:** While you are welcome to send me e-mails, I prefer to speak to you in person because it saves time and confusion (i.e., lost emails). Please seek me out before or after class if you have a problem or require assistance.

**About the course:** This course introduces students to the major artists, movements, and works of art of the period spanning roughly the later nineteenth through the twentieth century. It consists of lecture, discussion, tests, and a two-part research project.

**University Information:**

**Plagiarism and Cheating.**

Plagiarism and cheating on any work for this course is forbidden. Any student caught cheating on a test or who has been found to have cheated on any written work for the class will receive an F for that work, and the cheating or plagiarism will be reported to the appropriate University authority.

Consult [The Code of Student Conduct](#) on the ISU website for more information about the University's policy on academic integrity.

**Academic Standards At Indiana State University.**

Students at Indiana State University are expected to accept certain personal responsibilities that constitute the "standard" for behavior in a community of scholars. As a student at Indiana State University:

I will practice personal and academic integrity; I will commit my energies to the pursuit of truth, learning, and scholarship; I will foster an environment conducive to the personal and academic accomplishment of all students; I will avoid activities that promote bigotry or intolerance; I will choose associations and define my relationships with others based on respect for individual rights and human dignity; I will conduct my life as a student in a manner that brings honor to me and to the University Community; I will discourage actions or behaviors by others that are contrary to these standards.

*Adopted by the Indiana State University Student Government Association April 17, 2002*

**American with Disabilities Act Statement:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. ([Rita.Worrall@indstate.edu](mailto:Rita.Worrall@indstate.edu)). The telephone number is 237-2301 and the office is located in

Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**Academic Freedom Statement:**

"Teachers are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter which has no relation to their subject."

The preceding comes from the American Association of University Professors statement on academic freedom. Though the entire statement speaks to many issues, it is this portion on the conduct of the course that is most relevant. For the purpose of Foundational Studies courses this means that faculty have the right to conduct their class in a fashion they deem appropriate as long as the material presented meets the learning objectives laid out by the entire faculty.

<http://www.aaup.org/AAUP/pubsres/policydocs/contents/1940statement.htm>

**A text that will be required:**

Sam Hunter, John Jacobus, Daniel Wheeler, Modern Art, latest edition

Various editions beginning with 3<sup>rd</sup> edition are helpful and acceptable, but the page numbers will not match the syllabus. Ask me if you need assistance in aligning earlier editions if you have one.

It is expected that all students will take notes on what is discussed in class. You are responsible for any material presented in class.

**SUCCESS.**

*In order to do well in this course, you will need to:*

Attend class and be attentive when in class: listening, thinking, and taking notes  
Learn information on individual works of art, movements, places, and periods of time  
Be able to think historically: understand how works of art fit into their historical contexts  
Be able to recognize and write key details about individual works of art, as well as think and write more broadly about trends and stylistic movements and the periods of time in which they occur  
Become an expert on one area of Modern art history by researching a topic, writing an annotated bibliography, and then a 10 page research paper (that is NOT a compare/contrast paper), on an approved topic, with endnotes and bibliography

**TO BE AVOIDED:**

Missing classes  
Lateness  
Sleeping or appearing to sleep in class  
Not taking quizzes or tests when they are scheduled  
Disrupting others' class time in any way

QUIZZES =10 PERCENT  
TWO TESTS (MIDTERM AND FINAL) =30 PERCENT  
ONE ANNOTATED BIBLIOGRAPHY ON YOUR RESEARCH TOPIC 20 PERCENT  
ONE RESERCH PAPER = 40 PERCENT

## COURSE POLICIES.

1. ATTENDANCE. Attendance is taken every class and your absences are reported to the University at 3 weeks.

2. You have THREE "free" absences that do not affect your grade ("cuts").

3. If you miss a TOTAL of six unexcused classes (two weeks of class), NOT COUNTING YOUR 3 CUTS, you do not pass the course.

## 4. QUIZZES AND EXAMS

CANNOT BE RESCHEDULED. IF YOU MISS A TEST, FOR WHATEVER REASON (WHETHER YOU OVERSLEPT OR YOU ARE IN THE HOSPITAL) YOU WILL HAVE TO DO AN EXTENSIVE, WRITTEN ASSIGNMENT THAT IS MORE DIFFICULT THAN THE SCHEDULED TEST.

## 5. LAPTOP USAGE (INCLUDES TABLETS AND SMARTPHONES):

THE USE OF LAPTOPS, TABLETS, AND SMARTPHONES ARE NOT PERMITTED IN THIS CLASS. TURN THEM OFF AND PUT THEM AWAY DURING CLASS.

6. AFTER WARNING YOU ONCE about having such devices out or using them I WILL ASK YOU TO LEAVE THE CLASS BECAUSE YOUR BEHAVIOR IS DISRUPTIVE TO OTHERS.

7. **Appointments** : I reserve the right not to accept an appointment with you if you are not attending my class regularly, until you return to class. If you make an appointment with me and do not show up and do not call or email to cancel, it is unlikely that you will receive another appointment immediately.

**Course Calendar: ARTH 371 Modern Art Survey**

MWF 9-9:50 in HH9

Fall, 2013

Professor Cavanaugh

Note: Readings are from Sam Hunter, John Jacobus, & Daniel Wheeler, Modern Art (third edition).

Week one (Aug. 21<sup>th</sup> & 23<sup>h</sup>): Information/syllabus; Nineteenth Century Origins of Modernism.

Week two (Aug. 26<sup>th</sup> – Aug. 30<sup>st</sup>): Nineteenth Century cont'd. Read: Chapter 1-3 (pages 9-53) when book is available..

Week three (Sept. 2<sup>th</sup> – 6<sup>th</sup>): Art Nouveau, Modern Sculpture, Early Architecture. Read Chapter 4-6 (pages 54-100) when book is available.

No class Sept. 2<sup>nd</sup> (Labor Day) : Research Proposal due IN CLASS on Sept. 13th (FRIDAY).

Week Four (Sept. 9<sup>th</sup>-13<sup>th</sup>): Quiz September 10 (MONDAY). Expressionism in France and Germany. Read Chapter 7-8 (pages 101-131).

Week Five (Sept. 16<sup>th</sup> – 20<sup>th</sup>): Cubism, Futurism, Suprematism, De Stijl. Read Chapter 9 and 10 (pages 132-162).

Week Six (Sept. 30<sup>th</sup>-Oct. 4<sup>th</sup>): Quiz September 30th (MONDAY). Dada and Surrealism. Read: Chapter 11 and 12 (pages 163-195).

Week Seven (Oct. 7<sup>th</sup> – 11<sup>th</sup>): MIDTERM October 7<sup>th</sup> (MONDAY). Architecture 1918-1940. Read: Chapter 13 (pages 196-214)

Week Eight (Oct. 14<sup>th</sup> – 18<sup>th</sup>): The School of Paris; International Abstraction. Read: Chapter 14 and 15 (pages 215-246). Annotated Bibliography due IN CLASS October 18<sup>th</sup> (FRIDAY).

Week Nine (Oct. 21<sup>st</sup>-25<sup>th</sup>) American Art. Read Chapter 16 and 17 (pages 247-284).

Week Ten (Oct. 28 – Nov. 1<sup>st</sup>): Postwar European School. Read: Chapter 18 and 19 (pages 285-328).

Week Eleven (Nov. 4<sup>th</sup>-8<sup>th</sup>): New Realism, Pop Art , Abstraction in Europe. Read: Chapter 20 (page 329-339). QUIZ on Friday, Nov. 8<sup>th</sup> given by grad assistant./film.

Week Twelve (Nov. 11<sup>th</sup>- 15<sup>th</sup>): The New Architecture 1954-75. Read: Chapter 21 (pages 340-356). Research Paper due November 15th (FRIDAY) IN CLASS. NO LATE PAPERS ACCEPTED.

Week Thirteen (Nov. 18<sup>th</sup> -22<sup>nd</sup>): Post-Minimal/Post-Modern: Art of the 1970s. Read: Chapter 22 (pages 357-387).

**Week Fourteen: FALL BREAK Nov. 15<sup>th</sup>-29<sup>th</sup>. No Class. Happy Thanksgiving!**

Week Fifteen: (December 2-6): STUDY WEEK. The Post-Modern 1980s. Neo-Expressionism to Neo-Conceptualism. Read: Chapter 23 and 24 (pages 388-452).

Week Sixteen (Dec. 9<sup>th</sup>-13<sup>th</sup>): EXAM WEEK

**\*\*\*\*\*OUR FINAL EXAM\*\*\*\*\* is scheduled for Wednesday, December 11<sup>th</sup>, at 8:00 am.**  
NOTE THIS IS NOT OUR NORMAL START TIME. BE ON TIME PLEASE.

FINAL EXAMS MUST BE TAKEN WHEN SCHEDULED. Please don't ask to take your exam early.

### Fall 2013 Semester (University) Academic Calendar

Fall 2013 August 15, Thursday Opening day for returning faculty and nine-month staff

August 16-18, Fri-Sun Residence Halls Open

August 19, Monday Advisement and Late Registration for New Students

August 20, Tuesday Day and Evening classes begin

September 2, Monday Labor Day; University closed (No day or evening classes)

September 3, Tuesday Classes Resume

September 9-13, Mon-Fri 3-week attendance reporting; deadline is 4 pm on Friday,

September 13

October 10-15, Thurs-Tues Midterm grading; deadline is 4 pm on Tuesday, October 15

October, 28, Monday Last day to drop classes - No petition for exception; Last day to withdraw with no grade(s)

November 25-29, Mon-Fri Fall Break; No classes November 28-29, Thurs-Fri University offices closed

December 2, Monday University offices reopen; Classes resume

December 2-6, Mon-Fri Study Week

December 6, Friday Last day of classes

December 9-13, Mon-Fri Final examinations

December 14, Saturday Commencement; Residence Halls close

December 6-17, Friday-Tuesday Final grading; deadline is 4 pm on Tuesday, December

17 December 24-January 1, Tues-Wed Winter Recess; University offices closed

**Syllabus: ARTH 373-Women Artists**  
**Class Meets: MWF 9-9:50 am, Classroom: HH 9**  
**Spring 2013: Indiana State University**  
Instructor: Dr. Alden Cavanaugh  
Office: Fine Arts 125F  
Office phone: 237-3123  
Email: alden.cavanaugh@indstate.edu

*“The woman of genius does not exist. When she does, she is a man.”*  
(unidentified 16<sup>th</sup>-century commentator, see Chadwick page 31)

OFFICE HOURS: TU 12:15-2:15, and W 10 to 12, and by appointment. Please call or email to make an appointment. You can also leave me a detailed voicemail message at the phone number above.

**COURSE DESCRIPTION:**

3 hours. An introductory survey of women artists from the medieval period until the present day.

**COURSE GOALS:**

This course introduces art majors and non-art majors to the work of historically significant female artists. We will investigate the lives and work of noted women artists, but our discussion will also touch on women as subjects of works of art, as well as gender more generally as it relates to art. In addition, the lives and work of women artists will allow us to explore major thematic issues concerning gender and creativity. A semester-long research project allows students to focus their learning on a specific topic.

**TEXTBOOKS: NOT REQUIRED**

Whitney Chadwick, *Women, Art, and Society*, 5<sup>th</sup> edition. NOTE: earlier edition also ok.

*\*\*Handouts will be distributed on a variety of subjects; they contain the names of works of art you are responsible for knowing as well as other important information. If you are not in class and miss a handout, it is your responsibility to get one from me or someone else; BUT I do not email missed information, nor am I able to re-teach classes. Get notes from your contact person/s then ask me questions and I will be happy to help you fill in the blanks.*

**COURSE REQUIREMENTS:**

- **Class attendance and participation\***. Since much of what the course covers is visual in nature, your attendance of every class is very important. (\*See attendance policy below). Similarly, your participation--your ability to engage with the material is also vital. You are encouraged to ask as well as

answer questions, give your opinions, and discuss ideas with your classmates. These two factors, attendance and participation, are related—you can only participate fully if you are present.

- **2 Tests and 2 quizzes with slide identification and other questions (timed)**
- **Research Paper.** Each student must write a 10-12 page research paper (with notes and Bibliography).
- Preliminary analysis paper of a scholarly article or book chapter about your research
- Annotated Bibliography of 5-7 sources
- Handout readings as assigned

**\*\*\*\*\*NO LAPTOPS OR TABLETS are permitted in this class\*\*\*\*\***

**Texting/surfing is distracting to others and disruptive to class. Please put phones away during class.**

#### **COURSE POLICIES:**

**Special Learning Needs:** It is important that you notify the Instructor in writing **immediately** if you need accommodation because of comprehension, writing, or test-taking or any other issues affecting your performance. **What you say will be held in strict confidence.**

**Attendance Policy:** You may miss **TWO** unexcused classes with no impact on After that, please provide documentation so that you can be excused. If you disappear for over two weeks of class, you risk not being able to “catch up,” particularly if you request my help.

**Policy on late work or missed quizzes or tests.** Regardless of the reason, late work will be graded down one letter grade for every day it is late. IF you miss a quiz or test due to illness or for any other reason, makeup tests and quizzes cannot be scheduled. **You will do a TAKE HOME ESSAY TEST that will be more difficult than the one taken at the scheduled time.**

#### **Policy Against Plagiarism and Cheating:**

Students are expected NOT to engage in plagiarism (taking credit for someone else’s ideas as if they are your own. This includes everything from buying a paper off the web to cutting and pasting text from a website and putting it in your term paper, or submitting another student’s paper as yours).

Unfortunately, University professors have lately become painfully aware of issues of plagiarism and cheating, and know what to look for; please don’t risk your grade. **Any student who has been found cheating or engaging in**

**plagiarism will receive a failing grade for that assignment, and the cheating will be reported to University authorities.**

**Policy on food & beverages.** It is fine if you wish to bring a small and unobtrusive snack or drink. However, out of respect for your classmates, no one should eat anything that smells strong or could make a mess in our room. Throw out any trash you create. Be careful not to kick over your beverages.

**Assessment: You grade will be determined based on the following:**

Quizzes: 20 percent

Test One: 20 percent

Test Two: 20 percent

Final Research Paper and assignments leading up to it : 40 percent total

**WOMEN ARTISTS COURSE CALENDAR: (WEEKLY) 2013:  
IMPORTANT DATES:**

Proposal/Analysis: February 13<sup>th</sup>  
Annotated Bibliography: March 6<sup>th</sup>  
Research Paper: April 17<sup>th</sup>  
Quiz 1: February 20<sup>th</sup>  
Quiz 2: April 10<sup>th</sup>  
Test 1: March 20<sup>th</sup>  
Test 2: Finals week!

WEEK ONE; Introduction

WEEK TWO: Ancient/Medieval women artists

WEEK THREE: **Chapter One: Medieval women artists/Chapter Two  
Renaissance I.**

WEEK FOUR: The Renaissance II

WEEK FIVE: Chapter Three: Seventeenth Century

WEEK SIX: Seventeenth Century Cont'd.

WEEK SEVEN: Artemisia (film)

WEEK EIGHT: Chapter Five: Eighteenth Century.

**WEEK NINE: SPRING BREAK**

WEEK TEN: Chapter Six, Seven, and Eight.

WEEK ELEVEN: Nineteenth Century cont'd.

WEEK TWELVE: . **The next four weeks:** Chapter Nine, Ten, Eleven and  
Twelve: the twentieth/twenty-first century.

**WEEK THIRTEEN: Twentieth Century**

WEEK FOURTEEN: Twentieth Century/Contemporary art.

WEEK FIFTEEN: Contemporary art.

WEEK SIXTEEN: Finishing up. Review for Final Exam.

**TEST NUMBER TWO (Final Exam) is scheduled during Exam week and will be  
announced. This test cannot be taken early or rescheduled!**

## **ARTH 374: History of Architecture**

Dr. Cavanaugh Fall 2012

Indiana State University

Office: Fine Arts 125F

Office Phone: 237-3631

Email: [alden.cavanaugh@indstate.edu](mailto:alden.cavanaugh@indstate.edu)

Note: While I am open to emails from you, I prefer to speak to you personally rather than emailing back and forth. You should plan to speak to me before or after class if you have a question or a problem.

**A definition of architecture is: “Culture in its most persuasive form”** (Benjamin Forgey, *The Washington Post*)

Another definition: “You employ stone, wood, and concrete, and with these materials you build houses and palaces. That is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good, I am happy and I say: “This is beautiful.” That is Architecture. Art enters in.” –Le Corbusier, 1923

This class is a historical survey of world architecture, emphasizing the architecture of the West. 3 credits.

### *Methodology:*

- **Definition of the word survey:** “to look over and examine closely; to view or study something as a whole.” We will do both of these things, examining broad historical periods as well as focusing in closely on specific structures from various times.
- **Architecture is a discipline with a specific language that is both visual and verbal.** Students will be expected to learn and be able to use this specialized language (that means being able to spell and pronounce the words correctly!) Your book has a good glossary of these terms—use it!
- **Students will be required to learn and recognize some key examples of world architecture.** You will receive a list of which monuments to study, and the examples on your tests and quizzes will only come from these. It is important not to let studying these key monuments wait until the last minute. Quizzes will encourage you to keep current. Remembering key examples is like any other “language” you learn, in which you have to know a certain number of things so that you can build on that knowledge.

### *Quizzes and Tests in ARTH 374:*

- **Must be taken on the day scheduled.** Make-ups are given ONLY in cases of dire emergency with a doctor’s note. It is expected that you will reschedule work, family issues, etc. in order to take a test or quiz since you know in advance when it will be. LATE PAPERS are graded down one letter grade for each day late. After four days, a late paper will receive a failing grade.
- Will cover information from your textbook, information presented in class in lecture and discussion AND anything indicated as “Key Monument” or “Vocabulary” on your class handouts. All of this information will be covered in detail. If something is unclear to you, ask.
- You will lose points on quizzes or tests for misspelled terms or names.

*Assessment: You will be evaluated on the following:*

Quiz 1: 5%  
Quiz 2: 10%  
Quiz 3: 10%  
Test 1: 10%  
Test 2: 20%  
Test 3: 20%  
Research Paper: 20%

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*Course Calendar Fall 2012 for ARTH 374-History of Architecture*

WEEK ONE: Introduction to the course, explanation of the syllabus. **Please buy your textbook** and read the Introduction (page 1-70 and Chapter One for next week.

WEEK TWO: Class Topic: The Beginnings of Architecture: Prehistory and Ancient Egypt. Read: Chapter Two: The Greek World (38-65) for next week.

WEEK THREE: **Wednesday, January 24<sup>th</sup>: proposals due in class for research topics.** Class topic: Architecture of Ancient Greece. For next week, read Chapter Three: Architecture of Ancient India and Southeast Asia (66-85).

WEEK FOUR: **Wednesday, January 31: QUIZ 1 covering weeks 1-3 (Prehistory through Ancient Greece).** Class topic: Architecture of India and Southeast Asia. For next week read Chapter Four: Traditional Architecture of China and Japan (86-109).

WEEK FIVE: Class Topic: Traditional Architecture of China and Japan. For next week, (Wednesday and Friday's classes) read Chapter Five: The Roman World (110-139).

WEEK SIX: **Wednesday February 14 TEST ONE (covers Prehistory through Traditional Chinese and Japanese Architecture). 50 minutes.** Course Topic (Wednesday and Friday): Ancient Roman Architecture. For next week (Wednesday and Friday) read Chapter Six: Early Christian and Byzantine Architecture (140-164)

WEEK SEVEN: Monday and Wednesday: Ancient Roman Architecture Cont'd. Friday: Begin Early Christian and Byzantine Architecture. For next week (Wednesday and Friday) read Chapter Seven: Islamic Architecture.

WEEK EIGHT: Course Topic: Continue Byzantine, begin Islamic Architecture. For week ten (after break) read: Chapter Eight: Early Medieval and Romanesque Architecture.

WEEK NINE: **Spring Break. No class. Enjoy your break!**

WEEK TEN: **Wednesday, March 14: QUIZ 2 covers Roman Architecture through Islamic Architecture)** This week's Course Topic (Monday and Friday): Early Medieval and Romanesque. For next week read Chapter Nine: The Gothic.

WEEK ELEVEN: Course Topic: Gothic Architecture. For next week read Chapter Ten: Indigenous Pre-Columbian Architecture (for Monday) and Chapter Eleven: Renaissance Architecture (for Wednesday through next Monday)

WEEK TWELVE: Pre-Columbian Architecture (Monday) Architecture of the Renaissance (Friday through next Monday). For next Wednesday-Friday, read Chapter Twelve: Baroque Architecture (354-395). **RESEARCH PAPERS ARE DUE BY 5 pm on WEDNESDAY MARCH 28<sup>th</sup>.**

WEEK THIRTEEN: Monday: Pre-Columbian Architecture. **Wednesday, April 4:TEST TWO covering Roman Through Pre-Columbian Architecture.** Friday: Begin Baroque Architecture. For next week read Chapter Thirteen: The Eighteenth Century (397-417) and Chapter Fourteen: Nineteenth Century (418-473)

WEEK FOURTEEN: Monday: Continue Baroque. Wednesday: Eighteenth Century. Friday: Begin Nineteenth Century. For next week (Wednesday-Friday) read Chapter Fifteen: Twentieth Century and Modernism and Chapter Sixteen: Modernisms in Mid and Late Twentieth Century (533-567).

WEEK FIFTEEN: Monday: continue Nineteenth century. **Wednesday, April 18:Quiz 3 (covers Baroque through Nineteenth Century).** Friday: Begin Twentieth Century.

WEEK SIXTEEN: Twentieth Century Architecture. Final Test Review.

**OUR FINAL EXAM (TEST THREE: COVERS BAROQUE THROUGH LATE TWENTIETH CENTURY ARCHITECTURE ) WILL BE ON \*\*\*\*\***

## **ARTH 374**

### **Instructions for your RESEARCH PAPER**

(DUE \*\*\*\*\*in class). Papers are graded down one letter grade from the grade they would receive for each day late; after 3 days, paper grades are failing.

General : the purpose of this assignment is for you to gain in-depth knowledge about a specific area of the history of architecture. By doing this assignment you will become more familiar also with the discipline of doing research (reading, thinking about a problem, making a synthesis of others' ideas, clearly expressing what you've learned).

### **Directions:**

#### **Your paper MUST:**

Be typed, using no larger than 12 point font, (no script please) black ink on white paper  
Be double-spaced with normal margins, at least TEN PAGES LONG but no more than twelve pages.

Have a TITLE

Have a THESIS STATEMENT of question on the first page that you then set out to prove.

Have a BIBLIOGRAPHY in correct form

Have at least TEN sources in the Bibliography\*

Have ENDNOTES in correct form

Be on a topic that you proposed, and that instructor accepted

Be proofread carefully before you turn it in

*Be more than a biography of an architect, or a "report" on any subject. Papers MUST engage with scholarly debate on a topic. If you choose to do your report on an architect, you are required to analyze writings by that person and several examples of their work.*

#### **Your paper MUST NOT:**

Be riddled with typos, misspelled words and bad grammar

Use cutting and pasting from websites of any kind, or undocumented parts of printed text, or recycled papers from other semesters this class was taken. (ANY of these situations of plagiarism risks failing the paper).

\*Use more than three websites as part of the Bibliography

**USE THESE CRITERIA CAREFULLY.** Failure to adhere to these requirements will result in your paper receiving a grade of F.

## Proposals for Research papers

ARTH 374-History of Architecture

**Due: \*\*\*\*\***

IN CLASS. NO LATE PROPOSALS ACCEPTED.

Your proposal will be graded. The more specific and carefully thought out it is, the better your grade will be. It is possible to receive a failing grade on your proposal.

Your proposal must be TYPED, double-spaced and one to two pages in length (staple)

### Your proposal must include:

- Your name
- The title of your paper (it may change)
- A *detailed* paragraph explaining exactly what you will be working on, including what you now are using as a working thesis. Your thesis statement may change somewhat as you work on your topic, but you may not change topics without notifying instructor in writing. (You will need to do some **READING** and thinking about your topic before you can write this proposal—this is why it's due on January 24<sup>th</sup>). Your proposal should reflect that you have read at least three *books or articles*—at this stage **NOT WEBSITES**--on your topic before writing it, and you should refer to these things you have read by author's name and title.
- **An excellent place to start finding information on your topic** are two scholarly databases: **JSTOR and PROJECT MUSE**. If you are on an ISU connected computer, you can access these free as ISU pays a subscription. Search on your topic using advanced searching. You often can get full-texts this way and save yourself time searching through hard-copy journals.
- "I couldn't find anything on my topic": If ISU's library doesn't have a book that you want, request it using **INTERLIBRARY LOAN**. Go to the ISU website, click on "Academics"/ "Libraries"; click on "Services" link on the library's page, and it will take you to the interlibrary loan form. You can easily fill out a page on the **ILL "ILIAD"** page that will let you save your information with a password so you can get ILL books and articles easily. Remember to check **LUIS** (library user information service) first to see if what you want is available at ISU.

### Some possible topics might include:

Individual architects: Christopher Wren, Frank Lloyd Wright, Frank Gehry, Mies Van der Rohe, Le Corbusier, Michael Graves, Michelangelo...

Historical techniques of construction of a specific work of architecture

Current debates/controversies concerning design, construction. Building codes, etc.

Theories of architecture from any historical period

Individual structures: The Pantheon, St. Peter's Basilica, Chartres Cathedral, The St. Louis Arch, Stonehenge, The Guggenheim Museum, The World Trade Center (old or new)...

A form of vernacular (everyday) architecture: log cabin, foursquare house, dairy barns...

A historic (or contemporary) Terre Haute or other regional building (BUT remember that your paper **MUST** incorporate **RESEARCH**---so if there is not much written about your

topic, you will have to use ARCHIVES, INTERVIEWS, or other means to learn about your topic.

## **Southeast Asia and Asia**

### **Terms:**

Khmer temple: consist of a tower sanctuary within a walled enclosure

Perimeter wall: 4275 x 4290 feet

Pilgrimage: at Angkor wat, this involves walking about 13 miles

Garbagriha: the holy cave or “womb chamber” at the center of the cosmos—which is at the center of all Hindu temples

“Cosmic mountain” form

Burial mound

Pagoda

Throne

Crenelations

Parapet

Courtyard

Jian-modular unit (about 10 by 15 feet)

Podium

Hipped roof

Yellow and red: imperial colors

Axial plan

Buddha Vairocana: Buddha of ideal world

Zen Buddhism: enlightenment through meditation, contemplation of nature

Partitions, shoji screen, tatami mat, importance of meditation and reflection, stillness

Tea house/tea ceremony: tokonoma (display alcove for flowers, hanging scroll, etc.)

### **Key Images:**

Angkor Wat, (**Cambodia**), begun ca. 1120: fusion of Indian religion and native khmer religion; when begun in 1120, it was dedicated to the god Vishnu, but finished as the royal shrine of the Khmer Dynasty; then it was finally converted to a Buddhist shrine. (textbook page 83-85)

The Great Wall of China. 21 BCE to 1368 CE

Hall of Supreme Harmony in the Forbidden City, Beijing (formerly Peking), **China**, 15<sup>th</sup> century

Horyuji Temple, near Nara, **Japan** (reconstructed ca. 1700). Pagoda originally 670-714  
Golden Hall, a gateway; Great Buddha Hall (Daibutsuden) housed a huge gilt-bronze statue of the Buddha Vairocana (50 feet high)

Ise Shrine, Uji-Yamada, **Japan**. Shinto Shrine. Tended by monks who rebuild it anew every 20 years.

Katsura Imperial Villa, Kyoto, **Japan**. Built in stages from 1616-60 by a noble family (Hachijonomiyo). Cedarwood Frame (Hinoki), paper partitions or wooden doors form outside walls (wood allowed to weather naturally). Exterior decks allow inside/outside spaces to blur.

Other Images:

**SYLLABUS**  
**Department of Art**

- I. Course:** Etruscan/Roman Art Arth 471B/571B
- II. Instructor:** Stephen Smithers Fine Arts 125C ext. 3122  
Stephen.Smithers@indstate.edu

**Office Hours:** By Appointment

**III. Catalogue description**

--3 hours. The art and architecture of ancient Etruria and Rome. Relevant historical, political and humanistic influences are discussed as they pertain to the art of these important civilizations.

**IV. Goals and objectives**

Our Western tradition begins with the art and culture of Ancient Greece and Italy. The Etruscans and Romans are the first collectors of Greek art, continue and elaborate on trends in Greek art and architecture, and develop the historical narrative (and all its political implications) in the visual arts. Aspects of the geography and religion of Etruria and Rome also will be discussed to enable the student to perceive the many influences governing the artistic production of both cultures. The research paper (or project) assigned for this class gives the student the opportunity to explore a topic from Etruscan or Roman art and culture in greater depth.

**V. Texts**

The two required textbooks for the course are:

Otto Brendel's *Etruscan Art* (New Haven: Yale University Press, 1995).

Nancy H. Ramage and Andrew Ramage, *Roman Art*, 5<sup>th</sup> ed. (Upper Saddle River, NJ: Pearson, 2009).

Recommended is:

Robert Perrin's *A Pocket Guide to The Chicago Manual of Style*.

**VI. Grading and/or evaluation**

The evaluation of each student and the course grade he/she receives will be based on:

- |    |  |     |
|----|--|-----|
| 1) | Class attendance and participation   | 10% |
| 2) | Participation in the Art Forum program   | 10% |
| 3) | An average of the grades received for two exams  | 40% |
| 4) | The grade received for a research paper (8-10 pages of text for undergraduates, 12-14 pages for graduates) or project (projects also must be accompanied by a written documentation of 6-8 pages). | 30% |
| 5) | Class presentation based on the research paper or project.   | 10% |

**VII. Absence policy**

Class attendance is mandatory. More than two absences will result in a lower course grade. **NO MAKE-UP EXAMS WILL BE GIVEN.** More than 6 absences will result in failing the course.

VIII. **No extra credit will be accepted.**

IX. **Class Evaluations will be administered April 19.**

X. **Laptop Not Required for Course: Usage permitted.**

While there will be no in-class assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and is restricted to note taking. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this directive will be viewed as a violation of the Code of Student Conduct and the student will be asked to leave the class.

XI. **Cell phones are to be turned off upon entering the classroom.**

XII. **Private discussions not involving the class material being covered will be considered disrespectful to me and the rest of the class. Students violating this guideline will be warned once. If the behavior continues, they will be asked to leave the class.**

#### **SCORING GUIDE FOR BIBLIOGRAPHIES/PRESENTATIONS AND ESSAYS:**

##### **Excellent —A range**

The excellent paper or essay displays numerous and significant strengths that outweigh weaknesses. It is substantial in content and/or style. The paper or essay demonstrates highly effective writing skills and style, well-developed ideas, and a strong conceptual development of the topic. The paper or essay shows a grasp of available critical, theoretical, and art historical research.

##### **Good —B range**

This paper or essay's strengths still outweigh weaknesses. The paper shows general conceptual development of the topic, but writing skills and style are less effective. The paper or essay suggests potential rather than actual achievement.

##### **Fair —C range**

In this paper or essay the strengths and weaknesses are about equally balanced. Some portions may be under developed and lack relevant information. The general writing skills and style are competent.

##### **Below Average —D range**

In this paper or essay the weaknesses outweigh the strengths. Some portions of the paper or essay may be too slight or underdeveloped that they lack important information. The general writing skills and style are marginally competent.

##### **Poor —F**

The paper or essay's many weaknesses clearly outweigh the strengths. The paper or essay is unorganized and appears to have been produced without the thought, effort and time expected. The general structure and content is not adequate.

## GUIDELINES FOR AN ART HISTORY RESEARCH PAPER OR PROJECT

### **Bibliography:**

A minimum of 10 books and/or articles are required for an undergraduate paper or project. A minimum of 15 sources is required for a graduate paper or project. General art history survey or art appreciation texts should be avoided. Do not neglect museum catalogues and art and archaeology periodicals. References to articles pertaining to your topic might be found on JSTOR. Do not hesitate to ask the library staff for help. Internet sources may be used, but should be limited to two.

### **Presentation:**

Your paper or project documentation is to be typed (standard type face) and double-spaced. Margins should equal one inch. Endnotes are required and should be placed at the end of the paper. Examples for correct endnote and bibliographic entries can be found in Robert Perrin's *Pocket Guide to The Chicago Manual of Style*. The endnote and bibliographic forms found in this book are the ones I expect you to use in your paper. I do not accept internal citations as a replacement for endnotes or footnotes!

**Failure to use the required forms will result in your paper/project grade being lowered one full letter grade. Failure to include endnotes/footnotes and/or a bibliography page will result in a grade of "F."**

### **Quotes:**

Limit your use of direct quotes to those instances where it is absolutely necessary for clarifying a point. An indirect quote is paraphrasing. Quotes should be single spaced and indented. If the material can just as well be said in your own words, do so. Paraphrasing or direct quoting the entire paper is unacceptable. All information derived from the sources you have read must be endnoted unless the information is common to all the sources dealing with the topic. Endnote all direct and indirect quotes. **Failure to endnote will result in a grade of "F."**

### **Illustrations:**

(Xerox) Illustrations or photographs are necessary to the presentation of an art history research paper. These illustrations may be placed at the rear of the paper and should be provided with proper captions and credit should be given to the source from which the illustrations were copied. They should be numbered in accordance with the text. References to the illustrations should be included in the text of the paper at the appropriate points (i.e.: fig. 1, fig. 2, etc.). **Failure to credit the sources providing your illustrations will result in your grade being lowered a full letter grade.**

### **Plagiarism:**

**Any material taken from another source and utilized in a paper without proper credit given will be considered as an act of dishonesty and will result in a grade of "F."** This policy also applies to any take-home assignment for this class.

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## 2012 Juried Student Exhibition

January 23 - February 10, 2012

Reception and Awards Ceremony: Thursday, January 26, 5-7 pm

Juror: Eva Kwong

## Andrew Moore: Making History

February 20 - March 23, 2012

Large format color photographs from Moore's Terre Haute, Detroit, Cuba, and Russia series

## MFA/MA Thesis Exhibition

April 2-13, 2012  
Reception: Friday, April 6, 5-7 pm

3

4

5

2012

## Andrew Moore

Lecture by this internationally acclaimed photographer and lecturer at Princeton University and School of Visual Arts, New York

Tuesday, February 21, 5:30 pm; reception follows

All lectures, exhibitions, and receptions are free and open to the public.  
Free ground tours of exhibitions are available upon request.  
Call Barbara Ricker at 317-237-2787

a Kwong, Detail of *Bacteria, Diatoms and Algae*, 2007, clay, colored slips and glazes



## Tentative Schedule:

Date	Topic	Reading Assignment
Jan. 10-12	Introduction and the Villanovans	Otto Brendel 15-42 Ramage 13-67
Jan. 17-19	The Etruscans—Orientalizing Art	43-86
Jan. 24-26	Temples and Architectural Sculpture—The Archaic Period	229-253
Jan. 31-	Etruscan Tomb Painting and Religious Beliefs--	153-175
Feb. 2	The Archaic and Classical Periods	185-194 255-282 337-351
Feb. 2	<b>Paper/Project Topic, Outline and Working Bibliography are Due.</b>	
Feb. 7-9	Etruscan Sculpture	87-109 125-151 205-228 290-336 373-432
Feb. 14-16	Etruscan Mirrors and Cistae—The Hellenistic Period	201-203 283-290 353-377
Feb. 21	Review	
Feb. 23	<b>FIRST EXAM—ETRUSCAN ART</b>	
		Ramage
Feb. 28	Roman Republic	69-110
Mar. 1	Augustus and the Imperial Idea	111-144
Mar. 5-9	<b>SPRING BREAK</b>	
Mar. 13-15	Continuation of Augustus and the Imperial idea	
Mar. 20	The Julio-Claudian Dynasty	145-168
Mar. 22-	The Flavians, Pompeii and Herculaneum	169-205
Mar. 27		
Mar. 29	Trajan, Optimus Princeps	206-227
Apr. 3-5	Hadrian, the Philhellene	228-255
Apr. 10-12	The Antonines	256-281
Apr. 17	The Severan Dynasty	282-309
Apr. 17	<b>RESEARCH PAPERS AND PROJECTS DUE. LATE PAPERS AND PROJECTS WILL NOT BE ACCEPTED.</b>	
Apr. 19	Catch up and review	
Apr. 24-26	<b>RESEARCH PAPER AND PROJECT PRESENTATIONS</b>	
Apr. 30	<b>TAKE-HOME FINALS ARE DUE BY 10:00 A.M.</b>	

**ETRUSCAN/ROMAN ART  
ARTH 471B/571B  
SPRING 2012**

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**SURVEY OF STUDENTS**

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**NAME:**

**YEAR IN SCHOOL:**

**E-MAIL ADDRESS AND PHONE NUMBER:**

**MAJOR (BE SPECIFIC):**

**MINOR:**

**DEGREE TRACK (B.A., B.S., B.F.A, M.A, M.F.A.) AND INDICATE WHAT DEPARTMENT:**

**RELATED COURSES TAKEN PREVIOUSLY:**

**A BRIEF AUTOBIOGRAPHY OF SIGNIFICANT FACTS ABOUT YOU RELATING TO YOUR TAKING THIS COURSE (BESIDES IT BEING A REQUIREMENT FOR YOUR DEGREE):**

**I HAVE RECEIVED AND READ THIS SYLLABUS AND TENTATIVE SCHEDULE FOR ETRUSCAN/ROMAN ART (ARTH 471B/571B). ANY QUESTIONS I HAVE CONCERNING THE CONTENTS OF BOTH HAVE BEEN ANSWERED BY THE PROFESSOR.**

**SIGNATURE: \_\_\_\_\_**

**ARTH 475/575 Renaissance In Italy**  
**M 5-7:45/Fall 2012**

Professor Alden Cavanaugh  
E-Mail: **alden.cavanaugh**  
Office Hours: **W 10-12, Th 11-1 or by appointment**

**Note: While you are welcome to send me emails, I prefer to actually talk to you rather than to email back and forth with you. Please speak to me in "real time" if you have a problem or request. NOTE that I reserve the right not to accept an appointment with you if you are not attending my class regularly, particularly if you email me during our class time.**

**About the course: Focuses on painting, sculpture, and architecture from the 12<sup>th</sup> to the 16<sup>th</sup> centuries in ITALY**

**University Information:**

**Plagiarism and Cheating.**

Plagiarism and cheating on any work for this course is forbidden. Any student caught cheating on a test or who has been found to have cheated on any written work for the class will receive an F for that work, and the cheating or plagiarism will be reported to the appropriate University authority.

Consult The Code of Student Conduct on the ISU website for more information about the University's policy on academic integrity.

**Academic Standards At Indiana State University.**

Students at Indiana State University are expected to accept certain personal responsibilities that constitute the "standard" for behavior in a community of scholars. As a student at Indiana State University:

I will practice personal and academic integrity; I will commit my energies to the pursuit of truth, learning, and scholarship; I will foster an environment conducive to the personal and academic accomplishment of all students; I will avoid activities that promote bigotry or intolerance; I will choose associations and define my relationships with others based on respect for individual rights and human dignity; I will conduct my life as a student in a manner that brings honor to me and to the University Community; I will discourage actions or behaviors by others that are contrary to these standards.

*Adopted by the Indiana State University Student Government Association April 17, 2002*

**American with Disabilities Act Statement:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you

will require assistance during an emergency evacuation, notify your instructor immediately.  
Look for evacuation procedures posted in your classrooms."

**Academic Freedom Statement:**

"Teachers are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter which has no relation to their subject."

The preceding comes from the American Association of University Professors statement on academic freedom. Though the entire statement speaks to many issues, it is this portion on the conduct of the course that is most relevant. For the purpose of Foundational Studies courses this means that faculty have the right to conduct their class in a fashion they deem appropriate as long as the material presented meets the learning objectives laid out by the entire faculty.

<http://www.aaup.org/AAUP/pubsres/policydocs/contents/1940statement.htm>

**A text that will be required:**

John Paoletti and Gary Radke, Art in Renaissance Italy

You will have electronic access to the lecture material through the digital database (MDID). You can use this tool to study & review your NOTES.

It is expected that all students will take notes on what is discussed in class. You are responsible for any material presented in class.

**SUCCESS.**

*In order to do well in this course, you will need to:*

Attend class and be attentive when in class: listening, thinking, and taking notes  
Pay attention to, and learn, information on individual works of art, movements, places, and periods of time  
Be able to think historically: understand how works of art fit into their historical contexts  
Be able to recognize and write key details about individual works of art, as well as think more inclusively about trends and stylistic movements and the periods of time in which they occur  
Become an expert on one area of Modern art history by researching a topic, writing an annotated bibliography, and then a 10 page research paper (that is NOT a compare/contrast paper), on an approved topic, with endnotes and bibliography

**TO BE AVOIDED:**

Missing classes  
Lateness  
Sleeping or appearing to sleep in class  
Bringing food into the classroom. Drinks are fine but if you spill, clean it up.  
Turning in work late  
Not taking quizzes or tests when they are scheduled  
Disrupting others' class time in any way

TWO QUIZZES =10 PERCENT  
TWO TESTS (MIDTERM AND FINAL) =30 PERCENT  
ONE ANNOTATED BIBLIOGRAPHY ON YOUR RESEARCH TOPIC 20 PERCENT  
ONE RESERCH PAPER = 40 PERCENT

## **COURSE POLICIES.**

**ATTENDANCE.** Attendance is taken every class and your absences are reported to the University at 3 weeks. If you miss a TOTAL of six unexcused classes you do not pass the course. You may miss two classes without an excuse. After that, you must present a medical, legal, or university authority note.

**LATENESS.** If you come in late to class three times, it counts as an absence. I will not argue with you about what "late" is.

## **QUIZZES AND EXAMS**

**CANNOT BE RESCHEDULED.** IF YOU MISS A TEST, FOR WHATEVER REASON (WHETHER YOU OVERSLEPT OR YOU ARE IN THE HOSPITAL) YOU WILL HAVE TO DO AN EXTENSIVE, WRITTEN ASSIGNMENT THAT IS MORE DIFFICULT THAN THE SCHEDULED TEST.

## **LAPTOP USAGE (INCLUDES TABLETS AND SMARTPHONES):**

**BECAUSE OF THE FREQUENCY WITH WHICH SUCH DEVICES DISTRACT YOU AND OTHER PEOPLE AROUND YOU DURING CLASS**

**AND**

**THE RELATIVE INFREQUENCY WITH WHICH LAPTOPS ARE ACTUALLY USED TO TAKE NOTES (AND NOT TO SURF, FACEBOOK, OR PLAY GAMES)**

**THE USE OF LAPTOPS, TABLETS, AND SMARTPHONES (THAT MEANS TEXTING TOO), IS NOT PERMITTED IN THIS CLASS.**

**PUT THEM AWAY DURING CLASS (AWAY DOES NOT MEAN IN YOUR LAP OR UNDER THE DESK WHERE YOU THINK I CAN'T SEE THEM).**

**AFTER WARNING YOU ONCE, I WILL ASK YOU TO LEAVE THE CLASS BECAUSE YOUR BEHAVIOR IS DISRUPTIVE TO OTHERS.**

**Course Calendar:** ARTH 474A / 574A  
Monday evening 5-7:45  
Fall, 2012  
Professor Cavanaugh

Note: Readings will be from Paoletti and Radke, Art in Renaissance Italy

Week one (Aug. 22<sup>th</sup> & 24<sup>th</sup>): classes began on Wednesday

Week two (Aug. 27<sup>th</sup> – Aug. 31): Intro.

Week three (Sept. 3<sup>th</sup> – 7<sup>th</sup>): **No class Sept. 3<sup>th</sup> (Labor Day) :**

Week Four (Sept. 10<sup>th</sup>-14<sup>th</sup>): Thirteenth and Fourteenth Century.

Week Five(Sept. 17<sup>th</sup> – 21<sup>rd</sup>): Quiz September 17 Fourteenth Century.

Week Six (Sept. 24<sup>th</sup> – 28<sup>th</sup>): Fourteenth Century.

Week Seven (Oct. 1<sup>rd</sup> – 5<sup>th</sup>): Fifteenth Century.

Week Eight (Oct. 8<sup>th</sup> – 12<sup>h</sup>): **Midterm October 8<sup>h</sup> (MONDAY).**

Week Nine (Oct. 15<sup>th</sup> – 19<sup>st</sup>): Fifteenth Century.

Week Ten (Oct. 22<sup>st</sup> – Oct. 26<sup>h</sup>): **Annotated Bibliography due IN CLASS October 22nd.**  
Fifteenth Century.

Week Eleven (Oct. 29<sup>th</sup> – Nov. 2<sup>nd</sup>): Sixteenth Century.

Week Twelve (Nov. 5<sup>th</sup> – 9<sup>th</sup>): **Quiz November 5<sup>th</sup>. Sixteenth Century.**

Week Thirteen (Nov. 12<sup>st</sup> –16<sup>th</sup>): Sixteenth Century.

**Week Fourteen: FALL BREAK Nov. 19 – 23. No Class. Happy Thanksgiving!**

Week Fifteen: (Nov. 26<sup>th</sup> – Nov. 30<sup>th</sup>): **Quiz November 26<sup>h</sup> (MONDAY). Mannerism.**  
**Your RESEARCH PAPER is due November 26<sup>th</sup> MONDAY) IN CLASS.**

Week Sixteen (Dec. 3<sup>rd</sup> – 7<sup>th</sup>): STUDY WEEK. CLASSES WILL BE HELD AND ATTENDANCE WILL BE TAKEN! Mannerism

**FINAL EXAM: MONDAY, DECEMBER 10<sup>th</sup> at 5:00. BE ON TIME PLEASE.**

**FINAL EXAMS MUST BE TAKEN WHEN SCHEDULED. DO NOT ASK, PLEASE, IF YOU CAN TAKE YOUR EXAM EARLY.**

## **Syllabus: ARTH 475/575 Baroque and Rococo Art (17th and 18th Century )**

Dr. Alden Cavanaugh/Spring 2014/MW 2-3:15

Office: Fine Arts 125F

Phone: 237-3123

Email: [alden.cavanaugh@indstate.edu](mailto:alden.cavanaugh@indstate.edu)

**Office Hours: Wednesday 10-1, and by appointment**

**About this course:** We will survey major artistic personalities and movements from a crucial time in history: the beginning of what many consider to be the modern era. Social, religious, artistic realities and how they relate to visual art are stressed.

**Catalog Description:** 3 hours. Baroque style in Italy, Holland, Flanders, Germany, France, England, and Spain.

### **Course Requirements:**

1. Two or 3 quizzes\*\* 10 percent
2. Midterm: Slide identifications, short answer questions, mystery bonus slide i.d.s) 20 percent
3. Final 30 percent
4. Research Paper forty percent \*\*(Graduate students' projects/papers will vary from undergrads'). Before the research paper, you must do two REQUIRED, preliminary assignments designed to prepare you to write the paper. If you do not do the proposal and annotated bibliography, 25 points are subtracted from your paper grade (out of 100 points) Standard grading scale is used: i.e. 90-100=A, 80-90=B, 70-80=C, 60-70=D, 50-60=F

**Students taking the course at the Graduate level will have extra assignments do be determined in collaboration.**

### **Contacting Instructor:**

Please see me before or after class or during office hours if you have a concern or need help. ***I always have time to meet with you, and you are not bothering me at all by asking to see me outside of class!*** If you want an appointment, ask me during class time, email or call me.

However: if you do not attend class regularly, I will not make an appointment with you until you return to class. **IF YOU CANNOT COME TO AN APPOINTMENT, please call or email and let me know so that someone else can have your time.**

### **Course Policies:**

## **1. Attendance Policy**

Three cuts are allowed. After that a written excuse is necessary. After your allowed three absences, a total of SIX will result in your failing the course.

Turning in something does not mean you will be excused! Excuses must be documented by you and will be reviewed on a case-by-case basis. For example: routine medical or vacations are not excusable absences.

If you do not regularly attend class, I will not schedule a meeting with you until you return to regular class attendance.

### **If you miss class:**

Do not email me and ask what you missed, or “if we did anything.” I do not respond to such messages, and I do not re-teach classes for individuals. IF you missed class, it is your responsibility to get notes from your contact person. Then you are welcome to ask me any questions about the work we covered.

## **2. On Disruptions:**

- Phones, tablets, laptops must be put AWAY.
- No private conversations that disturb others, no passing notes please.
- Keep feet off chairs/desks.
- No eating.
- \*\*If you “sleep” (head down and/or closed eyes) you will receive one written warning. The next occasion of such behavior, you will be asked to leave class and will be marked absent for that day.
- If you are late more than twice, after that, every two times you are late equals one day absent (unexcused).

Anyone who engages in the above behaviors will be warned once in writing. The next time such behavior/s occur, the student will be asked to leave class and marked absent for the day.

## **3. Policy: Cheating/Plagiarism**

Any student found to be cheating or plagiarizing on any assignment or test will receive a zero (F) for that assignment.

**\*\*\*THIS INCLUDES RESEARCH PAPERS THAT HAVE FAKE ENDNOTES AND/OR WHICH CUT AND PASTE UNCREDITED INFORMATION FROM THE WEB.\*\***

ISU Faculty are required to report instances of cheating and plagiarism to University authorities.

**4. Policy: Tests/Quizzes** must be taken when scheduled. This includes the Final Exam. If you miss an unannounced quiz, this cannot be made up.

**5. Policy: paper review.** You can meet with me regarding your research and writing at any time. You must be physically present—I cannot read and comment on “dropped off” or emailed work.

**Textbooks: Required**

**Robert Neuman, Baroque and Rococo Art and Architecture (Boston: Pearson, 2013) PAPERBACK available at campus bookstore**

**Students with Disability or Learning Issues:**

**In order to receive accommodation for this class, students must follow the requirements of the University:**

To qualify for the disability services from Student Support Services, a student must:

- apply and be accepted for admission to Indiana State University through the regular admission process.
- provide current and comprehensive documentation of a temporary or permanent disability that requires accommodation.
- discuss specific needs and register for services by scheduling an appointment with the Student Support Services director or Counselor (812) 237 - 2301.
- request services in a timely manner. (It may take two - four weeks to arrange needed services.)

Students are responsible for submitting to Student Support Services adequate documentation of their disability. Students with physical disabilities, visual impairments, or hearing impairments must submit a letter from their physician that verifies the disability. Student with learning disabilities must submit a full psycho educational report completed within the last three years by a licensed psychologist or psychiatrist to Student Support Services. All documentation should address:

- diagnosis
- prognosis
- functional limitations
- recommendations

**Laptop Usage: No laptops in class. This includes tablets and smartphones. These must be turned off so they don't make any noise, and put away during class. If class members insist on violating this policy, they will receive one warning, then they will be asked to leave.**

### **Goals and Objectives:**

This course fulfills the following 3 student learning outcomes defined by the

Department of Art as well as a 4<sup>th</sup> for the Art History emphasis:

1. Develop a thorough knowledge and appreciation for the periods and styles of art as well as the various multifaceted social and cultural components that influence them.

2. Understand the theoretical framework that underpins art education and the capacity to communicate it.

3. Develop the cognitive ability to think conceptually and critically and demonstrate this ability verbally and visually.

4. Art History emphasis students will be expected to demonstrate a greater level of expertise in their area of emphasis.

### **Academic Standards At Indiana State University.**

Students at Indiana State University are expected to accept certain personal responsibilities that constitute the "standard" for behavior in a community of scholars. As a student at Indiana State University:

I will practice personal and academic integrity; I will commit my energies to the pursuit of truth, learning, and scholarship; I will foster an environment conducive to the personal and academic accomplishment of all students; I will avoid activities that promote bigotry or intolerance; I will choose associations and define my relationships with others based on respect for individual rights

and human dignity; I will conduct my life as a student in a manner that brings honor to me and to the University Community; I will discourage actions or behaviors by others that are contrary to these standards.

*Adopted by the Indiana State University Student Government Association  
April 17, 2002*

### **Important DUE DATES:**

**\*Note: I reserve the right to give unannounced quizzes.**

**Quiz 1: February 5th**

**Test 1: February 19th**

**Quiz 2: March 26th**

**Test 2 (FINAL EXAM):**

**Proposal/Article Analysis 1 due: February 12th**

**Annotated Bibliography Due: March 5th**

**Research paper due: April 9th**

Calendar of Topics/Reading. Note all reading is from Neuman text.

Week One: Introduction

Week Two: Sources of Baroque and Rococo; Birth of Baroque In Italy (Introduction, Ch One)

Week Three: Sacred and Secular in 17<sup>th</sup> Century Italy (Ch Two)

**NOTE: Monday, January 20<sup>th</sup> is MLK Day; no class**

Week Four: Italian Baroque Sculpture, Baroque Architecture in Italy (Ch Three, Ch Four)

Week Five: The Golden Age of Spain and Viceregal America (Ch Five)

Week Six: Dutch Painting (Ch Six and Seven)

Week Seven Dutch Painting cont'd

Week Eight Flemish Baroque (Ch Eight)

Week Nine French Baroque, Architecture: France and England (Ch Nine, Ch Ten)

Week Ten: SPRING BREAK March 10-14, no class

Week Eleven Week Twelve: French Painting to Louis XV; Public and Private in the Enlightenment (Ch Eleven, Ch Twelve, Ch Thirteen)

Week Thirteen Britain (Ch Fourteen, Ch Fifteen)

Week Fourteen: Austria, Germany (Ch Sixteen)

RESEARCH PAPERS ARE DUE. So that papers can be returned before the end of class, no extensions except in direst circumstances. Papers are marked down one letter grade for each day late up to three days.

Week Fifteen. Italy (Ch Sixteen)

Week Sixteen (Study Week). Catching Up/Summing Up. Class meets as usual. Exam review.

OUR FINAL EXAM is on Monday, April 28<sup>th</sup> at 3:00 pm.

Name:

Class Rank:

Major:

Area of Emphasis:

What Art History classes have you had?

an email address that you check often, if not ISU:

your phone number

By signing below, I indicate that I understand the syllabus for ARTH 475/575, and agree to abide by it.

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

## **ARTH 478-Nineteenth Century**

**Fall 2013**

**M 6:30-9:15 pm**

Instructor: Dr. Alden Cavanaugh

Office: Fine Arts 125F

Office Phone: 237-31233

E-mail: alden.cavanaugh@indstate.edu

Office hours: T 1-3, W 10-12, and by appointment.

### **Course Requirements:**

**Required Text:** Petra Ten-Doesschate Chu, *Nineteenth Century European Art* (Prentice Hall/ Abrams)

### **Papers must conform to the Chicago Manual of Style**

#### **Course Policies:**

**Absence Policy:** Three unexcused absences course are allowed. Any absences after that require documentation from a medical or university authority (hard copy-no emails). Six or more absences beyond your three allowed ones will result in an 'F' for the semester.

**Lateness.** If you are late arriving to class, enter quietly. Do not come to the front and ask for papers; simply pick them up from the table. Signing in for another person is considered academic fraud and will be referred to Student Judicial. If you make a habit of lateness (5 or more occasions), you will lose one half letter grade for your course grade. **It is your responsibility to sign the late roll if you come in after I have called your name and you have been marked absent.**

**Professional behavior in class.** It is expected that students will conduct themselves in a manner consistent with **a professional venue.** This means that the classroom is not your dorm room or living room.

There will be NO EATING in the classroom, no putting feet or legs on chair backs or chairs, no sleeping or appearing to sleep. When addressing the instructor or fellow students, a professional attitude is required at all times. This doesn't mean we can't enjoy each other's company; but certain attitudes toward class time (complaining, "bad moods", texting/surfing, private conversations, disruptive speech or actions) impact everyone's experience and get in the way of learning. Those who insist on behaving in a way that is not professional will be warned once, then asked to leave class until they have a conference with the department chair.

**Missed Exams:** Exams and quizzes must be taken when scheduled and cannot be rescheduled. If you miss an exam, you must take a longer, more complex essay exam that must be turned in within 2 days of the scheduled exam.

#### **Plagiarism:**

Cheating on exams or any assignment is a violation of the University's Academic Dishonesty Policy found in the Student Code of Conduct. If cheating is discovered, the

person or persons involved will receive a failing grade on the assignment or test and will be reported to Student Judicial.

### **Students with Disability or Learning Issues:**

**In order to receive accommodation for this class, students must follow the requirements of the University:**

To qualify for the disability services from Student Support Services, a student must:

- apply and be accepted for admission to Indiana State University through the regular admission process.
- provide current and comprehensive documentation of a temporary or permanent disability that requires accommodation.
- discuss specific needs and register for services by scheduling an appointment with the Student Support Services director or Counselor (812) 237 - 2301.
- request services in a timely manner. (It may take two - four weeks to arrange needed services.)

Students are responsible for submitting to Student Support Services adequate documentation of their disability. Students with physical disabilities, visual impairments, or hearing impairments must submit a letter from their physician that verifies the disability. Student with learning disabilities must submit a full psycho educational report completed within the last three years by a licensed psychologist or psychiatrist to Student Support Services. All documentation should address:

- diagnosis
- prognosis
- functional limitations
- recommendations

**Laptop Usage: No laptops in class. This includes tablets and smartphones. These must be turned off so they don't make any noise, and put away during class. If class members insist on violating this policy, they will receive one warning, then they will be asked to leave.**

### **Goals and Objectives:**

This course fulfills the following 3 student learning outcomes defined by the Department of Art as well as a 4<sup>th</sup> for the Art History emphasis:

1. Develop a thorough knowledge and appreciation for the periods and styles of art as well as the various multifaceted social and cultural components that influence them.
2. Understand the theoretical framework that underpins art education and the capacity to communicate it.
3. Develop the cognitive ability to think conceptually and critically and demonstrate this ability verbally and visually.

4. Art History emphasis students will be expected to demonstrate a greater level of expertise in their area of emphasis.

### Grading and Evaluation

Your grade for this course will be based upon the following:

Three Exams =40  
Three Quizzes=10  
Research Paper =30  
Annotated Bibliography=20  
Total=100

### Policy on Written Assignments:

- I will be happy to meet with you prior to your turning in your research paper, several times if you wish, to provide assistance in terms of sources, organization, editing, etc. but I will not review papers that are “dropped off.” You must be present, and taking notes.
- All papers must be **typed** and will be evaluated for content and form, using a rubric I will give you in advance. You should plan to do at least three drafts of your paper. Do not make pencil corrections prior to turning in the paper.
- Assignments must be turned in by the end of class on the due date. This means: if you come to my office after our class meets (the next day) and turn in your work, your work is late. If you are not in class, and do not turn in your assignment, your paper is late, whether or not you have an excused absence.
- Late assignments can be turned in at the Art Office (FA 108) within three calendar days (excluding the weekend). The office is open 8-4:30, and closed normally during the lunch hour. Ask the person who takes your work to put the date on it. It is up to you to make sure that I received your work.
- Do not blame the department office staff for “losing” your paper.
- **Do not slide a paper under my office door, nor the door of FA 108.**
- Late assignments drop one letter grade for each calendar day (not class day) they are late. After three days, the paper will be assigned an ‘F.’

### Important Dates:

September 16: Quiz 1  
September 30: Test I.  
September 23: Paper Topic and Bibliography Due  
October 21: Quiz 2  
November 4: Test II  
November 11: Quiz 3  
November 18: Papers Due  
November 25: Fall Break, class does not meet  
December 2 Study Week: Class meets! Exam review

**December 9 (Monday) @ 7:00 pm\*      Final Exam**

\*note the later time!

**Fall 2013 Semester (University) Academic Calendar**

Fall 2013 August 15, Thursday Opening day for returning faculty and nine-month staff

August 16-18, Fri-Sun Residence Halls Open

August 19, Monday Advisement and Late Registration for New Students

August 20, Tuesday Day and Evening classes begin

September 2, Monday Labor Day; University closed (No day or evening classes)

September 3, Tuesday Classes Resume

September 9-13, Mon-Fri 3-week attendance reporting; deadline is 4 pm on Friday,

September 13

October 10-15, Thurs-Tues Midterm grading; deadline is 4 pm on Tuesday, October 15

October, 28, Monday Last day to drop classes - No petition for exception; Last day to withdraw with no grade(s)

November 25-29, Mon-Fri Fall Break; No classes November 28-29, Thurs-Fri University offices closed

December 2, Monday University offices reopen; Classes resume

December 2-6, Mon-Fri Study Week

December 6, Friday Last day of classes

December 9-13, Mon-Fri Final examinations

December 14, Saturday Commencement; Residence Halls close

December 6-17, Friday-Tuesday Final grading; deadline is 4 pm on Tuesday, December

17 December 24-January 1, Tues-Wed Winter Recess; University offices closed



## **ARTH 478 Nineteenth Century Art**

### **Research Assignments (these are three separate assignments. Proposal, Annotated Bibliography, and Paper.**

Annotated Bibliography-20 percent

Paper-20 percent

Proposal is not graded but if you do not do one, 25 points are deducted from your paper grade. IF YOU CHANGE YOUR TOPIC, you can only do so before you do the Annotated Bibliography. In order to change from your proposed & approved topic, you must do another proposal. If you don't turn in a proposal, you risk receiving an F on your paper.

#### **1. Paper proposal. Due in class September 16th IN CLASS. No extensions.**

**DIRECTIONS:** Explain your paper idea as clearly and completely as you can. It is not enough to say "My paper will be on Edouard Manet." Your proposal should discuss WHAT you plan to read, WHAT you want to engage with, learn or figure out by writing the paper, and what questions you will try to answer in your paper. Remember: your paper is not just a report of facts. It is the record of your use of scholarship to try to answer a question or questions that you have about your topic. Length: At least two double-spaced pages, **with at least three articles or book chapters that your discussion references accurately.**

#### **2. Annotated Bibliography: Due: Oct. 14th in class. No extensions.**

**DIRECTIONS:** Using 5 to 7 scholarly articles or book chapters, write several insightful and relevant paragraphs in which you comment on the significance of the ideas contained therein. Give a full, proper citation for each one. Your task is not to comment on their quality or helpfulness, but instead to ANALYZE each one. Demonstrate that you have read them and comment on how they relate to each other.

#### **4. RESEARCH PAPER: DUE NOVEMBER 11th IN CLASS. No extensions.**

**DIRECTIONS:** using the same subject you used for assignment #2, write a 12 to 15 page, persuasively written RESEARCH paper in which you demonstrate your mastery of one subject having to do with the material in our course. Topics may not be changed once you have turned in your Annotated Bibliography. Prior to that, you may change topics, but you must submit ANOTHER proposal, and I must approve that. Your topic MUST be primarily focused on art or visual culture of the nineteenth century. If your focus is non-European, then your chosen topic should be positioned so that your knowledge of European art history is showcased. Your topic MUST be from the years 1800-1900.

#### **DO NOT WRITE A COMPARISON/CONTRAST PAPER.**

Length: at least 12 pages, no more than 20 pages

Endnotes in Chicago Manual style

Bibliography of ten to fifteen SCHOLARLY research sources

**Evaluation Criteria for RESEARCH PAPERS. The most important criterion: Does the paper appear to encompass a semester's research, with which you have engaged carefully and intelligently?**

- Is the paper typed and double-spaced in standard (12 point) font, and does it fulfill the requirements for number of pages (10)? Note that illustration pages (where you have a page that is blank except for a caption and an image), note pages and bibliography pages to not count.
- Does the paper have a title page with name, course number, title of the paper and date?
- Does the paper have endnotes in sufficient quantity? (a good rule of thumb for your papers is three to five notes per page).
- Does the paper have at least a ten-item Bibliography, in proper form, that reflects the contents of the paper? Does the Bibliography reflect a wide use of proper research materials?
- Does the paper have a clear *thesis statement* that is supported by the text? Is the paper sufficiently developed in terms of ideas? (Does it adequately answer the questions it poses?)
- Does the paper show evidence of appropriate and convincing synthesis of scholarly literature and/or original thought?
- Is the paper organized clearly and logically?
- Does the paper use *excellent*—not mediocre—grammar, punctuation, and spelling, avoiding common mistakes (see additional handout), multiple or repeated misspellings, typos, etc.?
- Does the paper reflect a semester's work, and does it use an appropriately sophisticated tone, utilizing proper art-historical vocabulary and/or class discussion ideas applied to other topics?

**PLEASE READ CAREFULLY:**

**1. Papers that contain the following will not be graded**, but will be returned to you, so that you can comply with directions. You have three days to resubmit your corrected paper, after which it will be counted late and will drop one letter grade for each day late:

Different fonts throughout

Profanity (exception: titles of works of art)

Any direct or indirect references to Wikipedia, any kind of encyclopedia, our textbook, Stokstad, Janson, etc (general art history textbooks) or any general art websites used as Bibliography items or quoted in an endnote

Any handwritten corrections

A title page that misspells your subject, our class number/name, my name or your name

ANY “textspeak” (for example: “lol” or b/c) or abbreviated language

“alot”

The phrase “we can see” or “as we can see”

A paper that is only a biography of an artist

Papers whose discussion is yourself, your work, or the work of someone you know personally

Papers that appear to be stream of consciousness writing, journaling, or some other mode that is not based upon RESEARCH

**2. Papers that do not contain the following** will not be graded, but will be returned to you so that you can comply with directions. You have three days to resubmit your corrected paper, after which it will be counted late and will drop one letter grade for each day late:

At least ten pages double spaced with 12 point font (no larger)

Endnotes in Chicago style

Bibliography of at least ten sources

A specific title

A thesis statement that is clear in your first paragraph, upon which your paper is built

**Relevant and mature discussion of some sort of VISUAL material**

Evidence that you have read, and are able to discuss and analyze, SCHOLARLY art historical research

For information on how to do the Chicago Manual style of notation, please see:

[http://www.chicagomanualofstyle.org/15/ch16/ch16\\_toc.html](http://www.chicagomanualofstyle.org/15/ch16/ch16_toc.html)



Department of Art and Design

**Modern Art, Post World War II (Contemporary Art)**  
**ARTH 479C**  
**Spring 2014**  
**3 Semester Hours**

Class Meets: Monday, Wednesday 11:00 am–12:15 pm, Holmstedt Hall 0008  
Office Hours: Monday, Tuesday, Wednesday 12:30 – 1:30 pm or by appointment  
Office Location: Fine Arts 108  
Blackboard Site: 2014 ARTH-479C-001 - Mod Art Post WW II (20140113837)

Instructor: Dr. William Ganis  
e-mail: [william.ganis@indstate.edu](mailto:william.ganis@indstate.edu)  
Phone: 812 237 3697  
Text: 917 207 9172

This class will introduce visual, material and conceptual expressions from recent decades. Students will examine these arts in the contexts of contemporary politics, markets and aesthetics; and will be introduced to theoretical concepts in order to understand among other principles, expressions of globalization, technology and postmodernism.

This examination of art since the middle of the twentieth century will focus on art related to issues of identity including gender, sexualities and their interrelationship with national, racial, cultural or religious identities. Students will be introduced to recent sculptural and painting strategies, new media, the culture war, and “outsider” art and “craft” concepts.

While some chronological organization will be useful, pluralism in art from the past decades will be better addressed through thematic approaches that will include: art and technology, performance, art and commerce, appropriation, abstraction, installations, and DIY aesthetics, among others.

An additional goal of this class is to give students taking studio art classes not only knowledge of current goings-on in art, but to instill critical awareness that they may apply to their own work.

### Required Resources

#### Textbooks:

Arnason, H.H. and Elizabeth C. Mansfield, *History of Modern Art*, 7th edition Volume II (Pearson: 2013) ISBN 0205259496

Kalb, Peter R., *Art Since 1980: Charting the Contemporary*. (Pearson: 2013) ISBN 0205935567

#### Blackboard Site access

2014 ARTH-479C-001 - Mod Art Post WW II (20140113837)

#### Email address

You must provide me with a working email address that can accept .doc and .pdf attachments.

If you prefer that I use a non-ISU address, please mail me at [william.ganis@indstate.edu](mailto:william.ganis@indstate.edu) in the first week.

## Writing Center

For help with your papers you must consult with the course professor and/or Indiana State University Math and Writing Center, Cunningham Memorial Library, 2<sup>nd</sup> Floor southwest corner, 812 237 2989, [isuwritingcenter@gmail.com](mailto:isuwritingcenter@gmail.com)

## Course Requirements:

Final grades will be determined by the following measure:

Class Participation	10%
Art Forum Program	7.5%
Pecha-Kucha Presentation	15%
Quizzes	15%
Midterm Exam	17.5%
Final Exam	20%
Exhibition Review Paper	15%

### 1. Class attendance

is mandatory; you are allotted three unexcused absences, and more than three unexcused absences will result in the lowering of your grade by a grade step for each subsequent absence. Everyone in the class begins with a theoretical A. Four unexcused absences means one starts with an A-, five absences means one starts with a B+, etc. Two unexcused latenesses will be counted as an absence. Students are expected to be prepared for each class; failure to do so will result in grade reductions. Excuses must be documented. Those sleeping in class, taking excessive breaks or leaving class early will be counted as absent for that day.

### 2. Participation

I will acknowledge those who participate in class discussions and who ask intelligent questions during the duration of the class with better participation grades. I will, at moments, call upon individuals at random, so come to class prepared.

### 3. Art Forum Program

Attend four Gallery exhibitions or presentations. University Gallery attendants will stamp your attendance card. These stamped cards will be collected on the last day of class, April 23. Don't lose the card—it can't be replaced.

### 4. Pecha-Kucha Presentation

Each student will make a Pecha-Kucha presentation on April 21 or 23, regarding contemporary artists not otherwise discussed in class or in the readings. In Pecha Kucha, 20 slides are shown for 20 seconds each, for a total of 6 minutes, 40 seconds. You will be required to keep your presentations concise and on-target, so you will have to be prepared and have your presentation technology in good working order. Students may present on artists from the list below, or may vet an artist of their own choosing with the instructor.

Possible Pecha-Kucha subjects include:

Michael Ashkin	Phyllida Barlow
Rachel Berwick	Walead Beshty
Edward Burtynsky	Jessica Craig-Martin
Marcel Dzama	Guo Fengyi
Spencer Finch	Bernard Frize
Isa Genzken	Kate Gilmore
Mark Grotjahn	Howard Kanovitz
Deborah Kass	Žilvinas Kempinas
Inez Van Lamsweerde	Micah Lexier
Mark Lombardi	Walter Martin and Paloma Muñoz

Kristine Moran  
Lori Nix  
John Rupert  
Chiharu Shiota  
Zach Smith  
Buzz Spector  
Pae White

Ernesto Neto  
Maria Roosen  
Tom Sachs  
Alyson Shotz  
Agathe Snow  
Henry Taylor  
Richard Wright

5. Quizzes

Four quizzes will be administered at the beginning of class on dates to be announced. The best three quizzes are worth 15% of the total class grade; the lowest quiz grade will be dropped. The quizzes will be based on themes and ideas taken from reading assignments and lectures. These quizzes will consist of multiple-choice questions. Missed quizzes will not be re-administered.

6. Mid-term and final examinations

Midterm: Thursday, February 26

Final Exam: Friday, May 2, 10:00 am-1:00 pm

You are responsible for all the material covered in lectures and the reading assignments. Make-up exams will be given only with proper documentation, e.g., a signed doctor's note on letterhead for an extenuating circumstance, such as an illness. You must call me at 917 207 9172 before the test to be granted a make-up.

Exams will consist of image identifications and discussions, short answer questions and essays. The exams will not be cumulative. To prepare for these exams, one should be acquainted with:

- a. the names, titles and dates of the major artists and monuments studied in readings;
- b. specific names that are used to refer to art movements or styles;
- c. specific terms and issues regarding technique, style, media, iconography, social history and politics. Such issues will appear on the test in short answer and essay questions, and;
- d. major critical and theoretical ideas found in the readings assigned throughout this class.

Please note, It is impossible to learn all of this material in an exam cramming session. I encourage you to read the assignments before each lecture, to take quality notes during the lecture, and to review the works in the readings each week. This practice will reinforce your memory of specific works and will make studying much easier.

7. Paper

subject must be vetted with instructor before February 10;

first version due March 31;

final version due April 14.

Write a 1000-word review of a current contemporary art exhibition of an individual artist or group show in a Indiana or Illinois museum or gallery. Your language must be concise, contain critical insights and summarize the show and its works, within the word-count constraint. For examples of this writing genre see the reviews in *Art in America*, *ArtForum*, *Sculpture* or other arts magazines, though some reviews and formats are better than others. Please submit any brochures, bios, invitations, postcards or other supporting materials regarding the exhibition you have seen. You may not write about an exhibition at an ISU Gallery. Please make a meeting to vet/discuss your exhibition choice with me before February 10.

Please note, you will receive one grade for the paper. I will give feedback and edits to those turning in a paper on March 31 and they may rewrite their paper and submit it before April 14. Those missing the March 31 deadline may turn in their papers on April 14, but will receive only a grade and will not have any opportunities to make revisions. Students forfeit any opportunities for the paper rewrite by submitting papers late; moreover, papers handed in late will be penalized one letter grade for each week (or fraction thereof) late. For example, a

“B” paper submitted within a week late becomes a “C.”

Eligible exhibitions include:

“Persian Visions: Contemporary Photography from Iran” February 10–May 8. Peeler Art Center, DePauw U., Greencastle

“Messengers of Yesterday” March 10–April 6. Peeler Art Center, DePauw U., Greencastle

“Martina Nikova and Nishiki Tayui – painting and sculpture exhibition” January 13–February 6. Shircliff Art Gallery, Vincennes U., Vincennes

“Eiteljorg Contemporary Art Fellowship” November 9–February 2. Eiteljorg Museum, Indianapolis

“Blake Little: Photographs from the Gay Rodeo” January 18–July 13. Eiteljorg Museum, Indianapolis

“Ossuary” January 10–February 15. Herron Galleries, IUPUI, Indianapolis

“Toyin Odutola” December 6–January 25. Indianapolis Museum of Contemporary Art, Indianapolis

“The Empire Never Ended: Marc Bijl, Prince Rama and Serge Onnen” February 7–March 25. Indianapolis Museum of Contemporary Art, Indianapolis

“The Essential Robert Indiana” February 16–May 4. Indianapolis Museum of Art, Indianapolis

“Julianne Swartz: How Deep is Your” March 14–June 15. Indianapolis Museum of Art, Indianapolis

“Not Ready to Make Nice: Guerilla Girls” January 14–April 6. Krannert Art Museum, U. Illinois, Champaign

“Matt Woodward: Could Almost Hold It In My Hands Like an Egg of Air in the Water” January 13-31. Rueff Galleries, Purdue U., West Lafayette

“Benjamin Rogers: On the Vanguard of Grand Delusion” February 3-21. Rueff Galleries, Purdue U., West Lafayette

“Not Ready to Make Nice: Guerilla Girls” January 14–April 6. Krannert Art Museum, U. Illinois, Champaign

“Auto-Graphics: Recent Drawings by Victor Ekpuk” January 24–July 27. Krannert Art Museum, U. Illinois, Champaign

“Mandala Flea Market Mutants” January 24–July 27. Krannert Art Museum, U. Illinois, Champaign

Other Indiana and Illinois exhibition spaces with possible eligible shows include:

Pictura Gallery, Bloomington

Kuaba Gallery, Indianapolis

West Loop Galleries, Chicago

Museum of Contemporary Art, Chicago

Art Institute of Chicago, Chicago

## Learning Challenged

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you must follow the requirements of the University in order to receive accommodation. To qualify for the disability services from Disabled Student Services, a student must:

- apply and be accepted for admission to Indiana State University through the regular admission process.
- provide current and comprehensive documentation of a temporary or permanent disability that requires accommodation.
- discuss specific needs and register for services by scheduling an appointment with Disabled Student Services in the Center for Student Success by calling 812 237 2301.
- request services in a timely manner. (It may take two - four weeks to arrange needed services.)

Students are responsible for submitting to Disabled Student Services adequate documentation of their disability. Students with physical disabilities, visual impairments, or hearing impairments must submit a letter from their physician that verifies the disability. Student with learning disabilities must submit a full psycho educational report completed within the last three years by a licensed psychologist or psychiatrist to Disabled Student Services. All documentation should address:

- diagnosis
- prognosis
- functional limitations
- recommendations

## Goals and Objectives

This course is the first half of a survey of the history of art from Prehistory to the early Renaissance. Through the study of a broad variety of art objects, you will learn about the materials and methods used to make works of art throughout history. You will develop a professional vocabulary to describe and analyze the objects and will recognize that art has a special language. Conversely, the study of art helps students understand larger, historical conditions and forces, since works of art are created within specific contexts having to do with their own places and historical time.

This course fulfills the following three student learning outcomes defined by the Department of Art and Design as well as a fourth<sup>h</sup> for the Art History emphasis:

1. Develop a thorough knowledge and appreciation for the periods and styles of art as well as the various multifaceted social and cultural components that influence them.
2. Understand the theoretical framework that underpins art education and the capacity to communicate it.
3. Develop the cognitive ability to think conceptually and critically and demonstrate this ability verbally and visually.
4. Art History emphasis students will be expected to demonstrate a greater level of expertise in their area of emphasis.

## General Goals/Outcomes for Art History Survey

1. Upon completing this course (3 hours) students will be able to identify key works, artists or categorizations of contemporary art.
2. Students will be able to analyze works of art using theoretical and critical discourse.
3. Students will become familiar with the theoretical frameworks underpinning the history of art.
4. Students will submit a critical paper in both ARTH 479C that demonstrates knowledge of the critical language and issues surrounding contemporary work.

## Electronic Media and Communications

E-mail messages, study guides and related articles will be distributed by e-mail and/or posted to the class website throughout the semester. While I will endeavor to reach everyone, it is your responsibility to receive the content of the mail despite firewalls, spam filters, downed servers and other problems. It is also your responsibility to provide me with a working e-mail address that can accept attachments. I do not allow excuses or extensions for individual server, account, firewall, download, software, hardware, media, printer or other problems. ISU has many resources

for computer use and printing. Always be sure to backup your work on a reliable medium. I will acknowledge submissions sent to me electronically, if you do not hear back from me within a day, assume I didn't receive your document.

### Academic Honesty and Plagiarism

Plagiarism is passing the work of another off as your own and includes: copying or paraphrasing text or ideas from a source, including printed matter, electronic media and exhibition texts without acknowledgment; lack of proper notation and documentation; sloppy, obfuscating or inadequate documentation; papers purchased from the internet or elsewhere; and papers written by other students. We will adhere to the Indiana State University Rules for any incidents of plagiarism, cheating, defalcation, or academic dishonesty. Plagiarism will not be tolerated. Students submitting papers containing plagiarized text, even if the plagiarism is unintentional, will receive zero credit for that assignment and forfeit any make up of the assignment.

### Caveat

Contemporary art often deals with issues of human sexuality, thus many works depicting nudes and at times of an explicit sexual nature will be presented in class. If you are offended by or object to such material for moral, religious, or any other personal reasons, you are warned that such texts, images and movies are intrinsic to contemporary art and will be shown and discussed. Also, we will examine oft-controversial works dealing with religious, political, gender, race, and other "identity" groups and will strive to conduct respectful investigations.

- 1/6 Introduction: Contemporary Art
- 1/8 Modernism  
readings: Arnason xiii-xv, skim xv-443, 490-503  
Kalb 10-14
- 1/13 Nouveau Realisme and Proto-Pop  
readings: Arnason 444-452, 456-466
- 1/15 Pop  
readings: Arnason 468-486  
Kalb 18-19
- 1/20 **Martin Luther King Jr. Day: No Classes or Office Hours**  
**1/19 Last day to withdraw with no grade**
- 1/22 Minimal and Post-Minimal expressions  
readings: Arnason 510-526, 587-595  
Kalb 20-25, 140-144  
video: Art:21 Richard Serra
- 1/27 Op and reception-based art  
readings: Arnason 503-510
- 1/29 Conceptualism  
readings: Arnason 558-566
- 2/3 Performance art  
readings: Arnason 452-455, 569-575  
Kalb 171-178
- 2/5 Video art Arnason 567-568.
- 2/10 Feminist Art  
readings: Arnason 575-580, 618-620  
Kalb 38-45, 186-187
- Last day to vet paper assignment exhibition choice with professor**
- 2/12 **College Art Association Annual Conference: No Class or Office Hours**
- 2/17 Photorealism, Hyperrealism  
readings Arnason 610-618
- 2/19 Earthworks, environments  
readings: Arnason 596-610  
Kalb 287-289  
video: Art:21 Mel Chin
- 2/24 New Image and Neo-expressionism  
readings: Arnason 621-628, 666-683  
Kalb 65-90
- 2/26 **Midterm examination**
- 3/3 Postmodernism and Appropriation  
readings: Arnason 658-665, 692-700, 710-714  
Kalb 46-64

- 3/5 Graffiti  
readings: Arnason 687-688  
Kalb 91-96  
video: Art:21 Margaret Kilgallen + Barry McGee
- 3/10-3/12 **Spring Break: No Class or Office Hours**
- 3/17 Postmodern Abstraction  
readings: Arnason 683-686, 726-728  
Kalb 125-130, 250-267  
video: Art:21 Matthew Ritchie
- 3/19 Postmodern Sculpture and Installation  
readings: Arnason 701-710  
Kalb 188-192, 283-294
- 3/24 AIDS, Culture War and the NEA  
readings: Arnason 689-692, 696  
Kalb 97-100, 111-115, 130-132, 181-182, 184-186  
video: David Wojnarowicz: Fire in My Belly
- 3/26 Identity Art  
readings: Arnason 581-586, 717-726  
Kalb 33-37, 101-110  
video: Art:21 Pepón Osorio
- 3/31 Globalism  
readings: Arnason 729-747  
Kalb 149-167, 193-250  
**first version of paper due**
- 4/2 New Media  
readings: Kalb 267-282, 294-307  
video: Art:21 Paul Pfeiffer  
  
**Last day to vet Pecha-Kucha presentation artist choice with professor**
- 4/7 DIY  
readings: Arnason 714-717  
Kalb 289-294  
video: Art:21 Tim Hawkinson
- 4/9 The Question of Craft and Outsider Art  
readings: Adamson  
video: Art:21 Josiah McElheny
- 4/14 Postmodernism and Architecture  
readings: Arnason 629-657, 758-760  
**final paper due**
- 4/16 Commodity Art and Burgeoning Markets  
readings: Arnason 699-700, 750-758  
Kalb 15-17, 116-124, 132-139
- 4/21 Pecha Kucha Presentations
- 4/23 Pecha Kucha Presentations
- 5/2 **Final examination, 10:00 am – 1:00 pm**

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- \* *Art 21 : Art in the Twenty-First Century*. New York : Harry N. Abrams, 2001.
- \* Susan Sollins. *Art 21 : Art in the Twenty-First Century 2 through 6*. New York : Harry N. Abrams, 2003-11
- \* Julian Stallabrass. *artIncorporated: The Story of Contemporary Art*. Oxford, U. Press, 2004.
- \* Barry Schwabsky. *Vitamin P: New Perspectives in Painting*. London: Phaidon, 2004
- \* Terry Smith. *Contemporary Art: World Currents*. Englewood Cliffs, NJ: Prentice Hall: 2011.
- \* Tracey Warr, *The Artist's Body*. London: Phaidon, 2006.
- \* In Cunningham Library holdings

# ARTP 170: Introduction to the Visual Arts Fall 2013

**Instructor:** Fran Lattanzio  
**Office Phone:** 237-2630  
Advising: FH 202, 237-8528  
**e-mail address:** fran.lattanzio@indstate.edu  
**Office Hours:** Monday 8-9 am, Thursday 1-2 or by appointment  
(FH 130)  
**Class Time:** TR 9:30-10:45

Course description: An introductory examination of issues, ideas, and contemporary practices in the visual arts.

The following textbook is required, and is available in the bookstore:

- *Steal Like an Artist: 10 Things Nobody Told You About Being Creative*, Austin Kleon

This course is intended to set the groundwork for a successful undergraduate experience in the visual arts. To that end, we will explore a variety of topics including (but not limited to):

- Critical thinking
- Writing about art
- Study and work skills
- Relationships with faculty and peers
- Professionalism and professional development
- Careers in the visual arts
- Formal and technical vocabulary
- Art media
- Generating ideas; being “creative”
- Art and the community
- Contemporary practices
- Completing your degree in a timely fashion

Discussions (class and small group), writing assignments, “hands-on” learning activities, and the final project will allow you to put course information into practice. This is not a “lecture” course per se; you are expected to be fully engaged in the process of reading, thinking, and learning, and to come to class with questions and ideas that will fuel discussion. You want to be an artist or designer. Among other things, artists and designers are creative individuals whose primary “school” is life itself. Learning doesn’t begin at 9:30 on Tuesday and Thursday, and end at 10:45, and you will be encouraged to bring your experiences outside the classroom to bear on the course content. Together we will explore what it means to be a visual artist in the 21<sup>st</sup> century and, more particularly, what it means to be a student of the visual arts in the 21<sup>st</sup> century.

## **Grading:**

- 1. Writing assignments (300 points)**
- 2. Index Card Journal (100 points)**
- 3. Final Project (200 points)**
- 4. Art Forum and community-oriented activities (150 points)**
- 5. Participation (250 points)**

### **1. Writing assignments**

You will be responsible for completing a number of writing assignments throughout the semester. These will take very different forms, from exhibition reviews to reading responses and summaries of various activities and experiences. Some writing assignments will be more heavily weighted than others, and the number of points available for each assignment will be stated clearly on your assignment sheet. Writing assignments will be evaluated based on the following criteria:

- *Completion of the assignment: Did you do everything you were asked to do?*
- *Style: Did you use proper grammar, spelling, and punctuation? Are your ideas and main points clearly communicated?*
- *Content: Do you meaningfully engage with the subject at hand? Is your writing well informed?*

If you have difficulty writing, I urge you to visit the Writing Center – the two locations are in Cunningham Memorial Library, first floor, NE corner and Root Hall A-274.

### **2. Index Card Journal**

You will be asked to keep a creative visual “journal” throughout the semester. Your primary material for this journal will be 4 x 6 index cards and Sharpie marker, but you are by no means limited to only these materials. This is a place for you to explore ideas discussed in class, brainstorm for assignments and projects, and generally keep track of your creative thinking over the course of the semester. Minimum: 30 completed cards by end of semester.



This is a fairly large class, and it isn't always easy to see the person speaking or to hear what they are saying. During the hour and fifteen minutes you are here, however, it is your responsibility to make every effort to be **fully present**. This is a skill that will serve you well, not just in this class, but in all your classes, not to mention in your life as a visual artist. If you haven't heard what was said, or if you need clarification, please do not hesitate to ask. I hope that our discussions will be lively and informative, but that depends largely on how much work you are willing to do, and how prepared you are on a daily basis.

### **Attendance**

As a college student, you are entering into professional relationships with faculty and others who can assist you in gaining the knowledge and experience necessary for continued success. For this reason, I expect you to act like a professional. This means that you should contact me in advance of any class period for which you will not be in attendance (unless absolutely impossible), and explain the reason for your absence. You may do this via email (fran.lattanzio@indstate.edu) or phone (237-2630). If your reason for not attending is a reasonable one (and we can discuss what is reasonable and what is not), your absence will be excused. If I feel, however, that you have not provided a valid reason for your absence, or that you are "taking advantage" of the system, this will be reflected in your grade. You should understand that your attendance is absolutely vital to your success in the class, particularly because participation constitutes one-fourth of the total points for your final grade. The policy regarding unexcused absences, as well as late arrivals or early departures from class, is as follows:

**4 unexcused absences will reduce your final grade by 5 percentage points (a course grade of 84, B, would become 79, C+)**

**For every two unexcused absences thereafter, your course grade will be reduced by 5 percentage points.**

**\*\*\*8 or more absences of any kind will result in a failing grade for the course\*\*\***

Please communicate with me if there are issues that will impact your attendance or your ability to perform well in the class.

### **Note:**

If you have a documented learning disability, please make me aware of that as soon as possible so that any issues can be accommodated as necessary.



T 8/27                      SLAA, pp 13 – 17                      Discussion  
Library Trip

Th 8/29    Discussion  
Visit UAG Exhibition  
Writing Assignment #1

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T 9/3                              SLAA, pp 19-23                      Education of the Artist

Th 9/5                              Handouts                              Faculty Relationships  
Small Groups: Questions

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T 9/10                              SLAA, pp 24-32                      Living the Lifestyle

Th 9/12    Film: Exit Through the Gift Shop  
Small group discussion

Writing Assignment #1 due

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T 9/17                              SLAA, pp 33 – 41                      Influence

Th 9/19    Guest Speakers

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T 9/24                              SLAA, pp 42 - 49                      Art 21 film  
Small group discussion

Th 9/26                              SLAA, 50 - 61                      Form, Content, Context

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T 10/1    In Class Project

Th 10/3    Visit Faculty Exhibition  
Writing assignment #2: Faculty Exhibit Review

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### *What You Can Expect From Me*

- ✓ *To be prepared and ready to begin class on time.*
- ✓ *To follow the class schedule unless you are informed otherwise.*
- ✓ *To provide you with sufficient information to complete assignments.*
- ✓ *To answer your questions during or after presentation of materials.*
- ✓ *To provide you with feedback on the work you turn in.*
- ✓ *To provide you with additional information if requested/needed.*

### *What I Expect From You*

- ✓ *To arrive on time, with appropriate materials.*
- ✓ *To attend all scheduled class meetings.*
- ✓ *To turn in assignments on time.*
- ✓ *To notify me ahead of time (whenever possible) if you will be absent.*
- ✓ *To ask questions when you are unclear about something.*
- ✓ *To participate in class/small group discussions.*
- ✓ *To be respectful of and open to other students' ideas.*
- ✓ *To NOT expect me to repeat an entire lecture /presentation because you have arrived late (or not at all)!*

## **ARTP 608: Graduate Teaching Seminar**

Fall 2011

T/Th 9:30 – 10:45

FA 111C

### **Instructor**

Nancy Nichols-Pethick

X2638

[nancy.nichols-pethick@indstate.edu](mailto:nancy.nichols-pethick@indstate.edu)

FH 215

### **Office Hours**

Tuesday 8:30 – 9:30

Wednesday 2 – 3

or by appointment

### **Catalog Course Description**

For graduate students who have not had college teaching experience and who wish to be eligible for a graduate assistantship in the Department of Art. Study of pedagogy, curriculum, and syllabus development. Includes actual classroom instructional experiences.

### **Required Text**

*What the Best College Teachers Do*, Ken Bain, Harvard University Press; 2004. ISBN-10:0674013255

### **Goals and Objectives**

In this course we will explore a range of issues related to teaching at the college level including, among other things: course structure and planning; developing strategies for successful learning; evaluation and grading; managing discipline problems; lecturing; and ethical issues.

Specifically, the course will prepare you to teach as a graduate student in the Department of Art, or (if you are already teaching, or have taught, within the department) help you refine your approach to teaching. Throughout the semester you will prepare various teaching materials including assignments and lesson plans, course syllabi, and a philosophy of teaching statement. You will prepare a presentation of these materials to the class, and submit the final draft of your materials in the form of a teaching portfolio.

### **Activities and Assignments**

Our class time will typically consist of discussion of readings, "workshopping" syllabi, lesson plans, and other instructional materials, and presentations. Additionally, we will frequently be working with the freshman seminar class, ARTP 170: Introduction to the Visual Arts. You will have the opportunity to present material, lead small group discussions, and interact with freshman art students. Over the course of the semester you will:

- Write reflective responses to readings
- Draft and revise a Philosophy of Teaching statement
- Prepare a syllabus for an introductory level class in your studio area
- Draft assignments for introductory classes, with accompanying lesson plans and rubrics for assessment
- Observe two art classes (one studio and one art appreciation) and write a short response
- Prepare and deliver a "mini lecture" on a topic related to your area of expertise

### **Grading and Evaluation**

You will be evaluated in two primary areas: 1) the quality and quantity of your contributions to discussions and workshops (i.e., participation); and 2) the quality of your written work, which should show evidence of careful planning and reflective thought. Written work will include short

(1 ½ - 2 page) reflective essays related to readings as well as portfolio materials including syllabi, sample assignments, and a teaching philosophy.

### **Schedule of Readings**

Readings should be completed by the first day of the section for which they are listed. I may supplement the listed readings with additional materials.

<b>DATE</b>	<b>TOPIC</b>	<b>READING</b>
8/25	Introduction to the course	
8/30 – 9/1	<b>Good Teaching Can be Learned: Toward a thoughtful pedagogy</b>	<i>Bain, Ch 1</i>
9/6 – 13	<b>A Giving of Right Questions: Leading students toward critical inquiry</b>	<i>Bain, Ch 2</i>
9/15 – 22	<b>Above all, Try Something: Designing assignments around problems</b>	<i>Bain, Ch 3</i>
9/27 – 29	<b>You Don't Teach a Class. You Teach a Student: Understanding the learning process</b>	<i>Bain, Ch 4</i>
10/4 – 11	<b>More than good posture: Organizing the learning experience</b>	<i>Bain, Ch 5</i>
10/13 – 18	<b>R-E-S-P-E-C-T: Classroom and studio relationships</b>	<i>Bain, Ch 6</i>
10/20 – 27	<b>A Measure of Success: Assessing learning and teaching</b>	<i>Bain, Ch 7</i>
11/1 – 17	<b>The Big Picture: Finding (and keeping) your place in the academy</b>	<i>(Reading TBA)</i>
11/29 – 12/1	<b>Final Presentations</b>	
12/6 – 8	Attend final presentations in ARTP 170 (Bare Montgomery Gallery)	

**Teaching Portfolios due December 8 at the beginning of class**

## **ARTP 609 Syllabus/Schedule Spring 2014**

You are welcome to call my cell 812-841-6286  
or call the office line 237-3123.

Office hours are W 10-1, or by appointment

You are evaluated on your participation in discussions and the quality of your individual assignments. ANY assignment can be reworked/resubmitted **WITHIN TWO WEEKS** of the original's return. All assignments, graded and not, and all other documents (readings etc) should be submitted in a 3 ring binder as a portfolio at the end of the class (Due last day of our class, Monday, April 21<sup>st</sup> in class).

Week one (January 6) Weather emergency, University Closed

Week Two (January 13): Introduction/s, first assignment and syllabus  
**Assignment #1**

Due: Monday, January 27

1. Write a three page, double spaced essay about your current work. In this piece of writing you should address, but you are not limited to, the following:

your inspiration/s or sources for your ideas

other artists/designers/photographers whose work you admire, AND whose work represents a current way of thinking or working in which you also participate

your method of working

Dominant themes, ideas, or subject matter that you tend to deal with in your work. If a designer, try to describe your target client, product, or mode as appropriate.

What information, or message, does your work have, or do you wish your work to have? How do you get that message across? Is your "voice" loud or soft? Intimate/personal or distanced?

What about your work do you most value?

What about your work do you see yourself holding on to as you develop as an artist or designer?

What is "next" for you with your work?

2. Choose only ONE word ( it does not have to be English!) that you feel sums up your work. Share the word with your classmates in whatever manner you think most appropriate.

Now the hard part....WHY did you choose this word? Explain this to us please.

3. Try to sum up what you do, regardless of your medium or method, in ONE sentence. (And yes, I know that this is really, really difficult to do!)

Your sentence might start:

“In my work, I am trying to....”

In my work, I deal with issues of ( insert idea here\_) ....

My work questions the idea of (\_\_\_\_\_) by.....

My graphic design work is characterized by a sense of (\_\_\_\_\_)

I am interested in (\_\_\_\_\_), and this interest is revealed in my work by...

NOTE: YOU DO **NOT** HAVE TO USE ANY OF THESE PREFAB CONSTRUCTIONS—THEY ARE SUGGESTIONS.

4. Prepare a **20 minute, informal “slide show”** in which you show other members of the class examples of the most current work you are able/wish to show. This is so that we can get to know others’ ways of working and to practice talking about making work in front of others. Please use your writing (above) as a guide; try to create a narrative about your work that will suggest that you have an over-arching plan. Please do not read your powerpoint text!

**Week Three (January 20) Martin Luther Kind day—our class does not meet.**

Week Four (January 27<sup>th</sup>) Discussion of Assignment Number One: Questions 1, 2, and 3; and Short presentations by studio artists and designers.

Week Five: February 3

th: FINISH SHORT PRESENTATIONS IF NEED BE. 1)Discussion of ASSIGNMENT TWO---essentially practical advice from previous thesis writers’ work and 2) IN-CLASS Creation of Document Temporarily Named “Student-to-Student Helpful Guidelines.” Review MA/MFA guidelines set by Department of Art. 2. Discussion of article readings from current art/design journals. What are “best practices” for writing about modern art/design? What are the pitfalls?

Week Six: It’s Not You; It’s Me!

Due: Monday, February 10th

Assignment: Think reflectively about your strengths and your potential weaknesses as an interviewee/as someone talking to a group about your art or design work. Please come to class with a written list of your areas of confidence as a speaker/interviewee, as well as those things that you think you may need to work on. I will collect it.\*\*\*\*\*In addition: prepare a piece of paper that does not have your name on it, in which you give

positive/"needs work" suggestions to each of the students who spoke during week four and five.\*\*\*\*\* BRING TWO COPIES, one for me, one for the person to whom you direct your suggestions. There should be AT LEAST three positives and three negatives for each person.

We will discuss strategies and I will have "helpful hints" on interviewing and presenting about your work.

### ASSIGNMENT THREE: READ IT AND WEEP

Week Seven (February 17<sup>th</sup>):

DUE: IN CLASS FEBRUARY 1<sup>th</sup>

EMAIL ARTICLE you read: YES!

BRING HARD COPY: NOT NECESSARY, USE LAPTOP IF PREFER

BRING 2 HARD COPIES OF YOUR JOURNALS LIST

BE PREPARED TO DISCUSS: YES

1)Make a complete list of relevant JOURNALS in your field of practice.

2)Read one *substantial* article in a current art or design JOURNAL (can be an online journal) of your choice. Cannot be a book review, and cannot be by the artist him or herself. Print a copy of your article and bring it to class. IDEALLY this article should relate to the work you do in some way, even if tangentially. Identify the QUESTIONS or CLAIMS in your piece of writing, and the way these are communicated.

Week Eight: ASSIGNMENT FOUR: "THAT'S MY STORY AND I'M STICKING TO IT!"

DUE: WEEK EIGHT: MONDAY, FEBRUARY 24<sup>th</sup>

EMAIL: YES! WHAT DO I EMAIL? 1) YOUR WRITING 2)YOUR EXAMPLES

DIRECTIONS: WRITE AN ARTIST'S STATEMENT; AND FIND EXAMPLES OF GOOD ARTIST'S STATEMENTS TO SHARE AND CRITIQUE.

YOUR ARTIST'S STATEMENT MUST BE AT LEAST THREE PAGES LONG, DOUBLE SPACED. EDIT CAREFULLY. DECIDE WHAT INFORMATION YOUR PUBLIC/PUBLICS NEED AND HELP THEM UNDERSTAND YOUR WORK. (FOR THE PURPOSES OF THIS ASSIGNMENT, "TRICKINESS" AND INSCRUTABILITY ARE NOT THE GOAL!)

Week Nine: Monday, March 3rd: Assignment SIX: TRUSTFALL!

Assignment:

1. Give a hard copy AND an electronic version of your ASSIGNMENT NUMBER FIVE "That's My Story..." to TWO class members. Ideally, everyone will have TWO papers to review and write comments to their authors by Monday, March 17th

(Remember that Week Ten is Spring Break).

2. Each person's artist statement will be reviewed in turn by ALL CLASS MEMBERS, but the discussion will be led by the two main "experts" who are YOUR chosen editors. Decide what is most important as a pair, and guide the discussion. Each "expert pair" Turn in your comments to me. These should be TYPED, and substantive.

**\*\*Week TEN: Note.....note.....note.....note: Week TEN/March 10-14<sup>th</sup> is Spring Break and we do not meet!\*\***

Week Eleven: Monday, March 17th

Development of "Best Practices" for speaking about your work: do's and don'ts (aka "fatal mistakes").

Week Twelve: Monday, March 24<sup>th</sup>. Assignment 7: "Every Day I Write the Book"

Incorporate into your developing "proto thesis", which must be at least SEVEN PAGES, a discussion of at least FIVE individual works of art or design (yours). Be sure to contextualize this work: meaning, provide the reader with whatever information you deem significant to their understanding of your process, thinking, and artistic "lineage." You may wish to discuss your work's development, or stress related thematic concerns---it is up to you. But ideally what you write here will be the "meat" of your thesis, and it will keep your thoughts specific rather than general. IT IS OKAY if the works of art you choose to write about now change when it is time to write your "actual" thesis!

Week Thirteen: Monday, March 31. Continue with discussion Assignment 7: Every Day I Write The Book. AND:

**April Fool's Assignment:** Come to class with a "fake" short presentation on "your" work, which can be fake (a short powerpoint) that illustrates ONE "fatal mistake." You are welcome to have a costume or props that show that this person is not you, but an alter ego. The other class members have to figure out what fatal mistake you are illustrating. The most "out there" performance, chosen by popular vote, will receive a prize!

Week Fourteen: Monday, April 7<sup>h</sup>.

Assignment 8: CONTEXT IS EVERYTHING.

Add to your document in progress a discussion of what you see as your artistic or design CONTEXT. By this I mean, not where you were born, but what artistic or design current “movement” you identify with the most. You may identify with more than one; if so, say so. Please note that this is not a question about whom you admire, but rather your attempt to identify yourself with a contemporary CONTEXT (way of working or thinking) for your own work. Be prepared to present your ideas to the class, explain what your contextual frame is, and defend your choice. Note: It is not acceptable to say “I don’t fit in with anyone, I am unique.”

Week Fifteen: Monday, April 15<sup>th</sup> “Taking group feedback into consideration, everyone presents a 15-20 minute presentation on some aspect of your art or design work. EVERYONE WHO IS WATCHING SHOULD PREPARE AT LEAST THREE QUESTIONS TO ASK OF ALL PRESENTERS.

Week Sixteen: Monday, April 21<sup>nd</sup>. Catching up on discussions/presentations in progress; discussion of interviewing issues. There is no final exam for this class. Your PORTFOLIO is your summative assignment.

AND: Assignment Nine/Portfolios: Due in class ON MONDAY, APRIL 21! KEEP ALL YOUR WRITINGS TOGETHER. Keep all editing work you do for others together.

Your portfolio should show growth. Your writing should improve, and should increase in specificity and technical ability.

- Your portfolio must include:
- A medium size, 3 ring binder (no plastic sheets please) with your name on the spine or cover, and all documents with holes so that they fit in the binder (staples are ok)
- ALL of your written assignments
- A separate section for others’ work you read/edited with your editing clearly indicated (must be legible for you to receive credit!)
- A list of what is inside the binder
- Put all assignments in ORDER please
- Put in before and after assignments IF you redo any

*The no-no’s:*

- No hand-written anything EXCEPT where you edit someone else’s work
- No diary or journaling please
- No “doodles” please

- No explanatory notes about why you did not include this or that
- NO LATE PORTFOLIOS will be accepted!
- **Please pick up your portfolio. I don't have room to store them.**

### **ISU Academic Calendar:**

January 2, Thursday University Opens

January 2, Thursday Opening day for returning faculty and nine-month staff

January 2, Thursday Residence Halls Open

January 2-3, Thursday-Friday Advisement and Registration for New Students January 6, Monday Classes Begin

**January 20, Monday Martin Luther King Jr. Day, University Closed (No evening classes)**

January 21, Tuesday Classes Resume

Jan. 27-31, Monday-Friday 3-week attendance reporting; deadline is 4 pm on Friday, January 31

Feb. 27-March 4, Thursday-Tuesday Midterm grading; deadline is 4 pm on Tuesday, March 4

**March 10-14, Monday-Friday Spring Break (No classes)**

March 17, Monday Classes Resume April 21-25, Monday-Friday Study Week

March 23, Sunday Last day to drop classes - No petition for exception; Last day to withdraw with no grade(s)

April 25, Friday Last Day of Classes

April 28-May 2, Monday-Friday Final Examinations

May 3, Saturday Commencement

April 25-May 6, Friday-Tuesday Final Grading; deadline is NOON on Tuesday, May 6

**101 Art Fundamentals: Beginning Drawing**  
T/TH 8 – 10:50      FH 204      Spring 2014

**Nancy Nichols-Pethick**

**FH 215**

**x2638**

**[nancy.nichols-pethick@indstate.edu](mailto:nancy.nichols-pethick@indstate.edu)**

**Office Hours: Monday and Wednesday 1 – 2 pm  
and by appointment**

**THE COURSE**

This course is an introduction to the principles, techniques, materials and concepts associated with drawing from observation. Special areas of emphasis will include: line quality and mark making, gesture, composition, value (relationships of light and dark), space and perspective, composition, and expressive drawing techniques.

*There is no required text for this class.*

**GRADING**

Your performance in this class will be evaluated according to the following guidelines:

Midterm Portfolio (30%)

Final Portfolio (30%)

Sketchbook (25%)

Participation (15%)

**Finished drawings**

Over the course of the semester, you will build a portfolio of drawings. The first portfolio review will take place at the midpoint, and the second review will take place at the end of the semester. The drawings included in the portfolio will reflect your understanding of the various principles, techniques, materials, and concepts we will explore. Your grade will be based on the execution (skill), your effort, and the degree to which you successfully mastered the concept or technique in question. Additionally, you will be evaluated on degree to which you improve in all these areas over the course of the semester. ALL drawings must be included, in chronological order, in the portfolio, and MUST be labeled on the back with the date. The portfolio should be neat and organized, and should not include any work outside of that completed for this course. Your work will be evaluated according the following scale:

**A (Excellent)** Work displays numerous and significant strengths that far outweigh its few weaknesses. It shows evidence of a high level of concept mastery. Drawing demonstrates highly effective craftsmanship and/or evidence of significant thematic or theoretical concerns. Level of effort is high.

**B (Very Good)** Work displays many strengths that still outweigh its weaknesses. It demonstrates effective craftsmanship, but not to the same degree of effectiveness as listed above. Strong potential is evident, if not fully realized. Level of effort is above average.

**C (Good)** Strengths and weaknesses are equally balanced. Craftsmanship may be competent, while underdeveloped. Concepts or themes are slight or not fully articulated. Effort is average.

**D (Below Average)** Weaknesses outweigh strengths. Work shows minimal evidence of effort or forethought. Craftsmanship may be poor.

**F (Poor)** Weaknesses far outweigh strengths. Work is unfinished or poorly executed. Both concept and execution are inadequate.

### **Sketchbook**

You will be given a number of assignments to be completed in your sketchbook, outside of class. Please understand that these assignments represent the *minimum* amount of work I expect you to do. You are encouraged to work in the sketchbook on a regular basis and apply the concepts and techniques learned in class. The sketchbook **MUST** be included with the portfolio at the midterm and final reviews. You should always bring your sketchbook to class, and use it as a place to keep notes on assignments, discussions, and critiques; I will periodically check your progress in class. You are expected to spend no less than four to six hours per week working in the sketchbook.

### **Participation**

Critiques will be a significant part of this class. You are expected to present finished work for critique and to participate fully (in other words, you are expected to speak intelligently about the work you are looking at, using vocabulary appropriate to a college-level studio course). Your daily preparedness and your classroom demeanor will also affect your participation grade. I expect that you will be respectful, neat, and engaged in the class content. If at any time I feel that your behavior is inappropriate, you will be asked to leave the class for the day and you will be counted absent. **Cell phones, MP3 players, and any other electronic devices are not to be used during class time, as they create a distraction from the experiences and information that are vital to your success. They may not be used in the studio at any time, for any reason.**

### **Attendance**

You are expected to attend class. Excused absences will be granted only with appropriate official documentation. Excessive absences will impact your grade as follows:

4 absences: Your grade will be lowered by 5 percentage points. For example: a grade of 83 (B) would be lowered to a 78 (C+).

Each subsequent absence will lower your final grade by an additional 2.5 percentage points. If you have 6 absences, for example, your final grade will be lowered one full letter.

*Please be aware of the following language from your student handbook regarding absences:*

"If you must be absent from classes for five or more consecutive days due to illness, hospitalization, or a family emergency, and you are unable to notify the appropriate faculty, you should contact the **Office of Student Affairs, 812-237- 3888.**

The Office of Student Affairs will inform instructors of extended absences. This notification does not serve as an excuse. You are expected, upon return, to contact each instructor regarding missed assignments." (p.22)

**8 or more absences will result in an automatic failing grade for the class.**

Additionally, 3 late arrivals or early departures will be counted as one absence. If you are more than 45 minutes late you will be counted as absent for the day.

**MATERIALS**

All required course materials will be provided. If, however, you run out of a particular material, you will be responsible for purchasing more.

**Note regarding laptop usage:**

Laptop Usage Forbidden: While the University has chosen to require laptops of its students, the University also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used in class. Failure to comply with this direction is a violation of the Code of Student Conduct."

**AMERICAN WITH DISABILITIES ACT STATEMENT**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

## SCHEDULE

### Week 1

1/7 Intro to class and materials

1/9 Introduction to drawing mechanics and line sensitivity

**Sketchbook 1:** Experiment with your materials (including using your eraser as a drawing tool) to create a rich variety of marks that illustrate the following concepts (one per page for a total of **five pages**): EXCITEMENT; BEAUTY; SPEED; TENSION; MYSTERY. You shouldn't draw any "thing" in particular, but rather rely on the variety of marks and the sensitivity of line weight to communicate the concept.

### Week 2

1/14 Intro to intuitive gesture; conceptual vs. perceptual drawing

1/16 Intuitive gesture, cont'd; "mini-critique" of your best drawing

**Sketchbook 2:** Create an arrangement of three to four simple objects (a cup, a plate, and a spoon, for example). Use the principles of intuitive gesture drawing to **make three half-hour drawings**, changing your point of view each time. The drawings should show evidence of your working process (i.e., traces of early marks and line placement) and should remain fairly light and "sketchy" until you are sure that the relationships of your objects are correct.

### Week 3

1/21 Intro to intuitive perspective

1/23 Intuitive perspective, cont'd; critique

**Sketchbook 3:** Make a pile of at least three rectilinear objects (thick books or boxes, for example) set at an angle (not parallel or perpendicular). Begin with a quick, light, intuitive gesture drawing, and then apply the "clock-face" principle to sight for angles. Keeping a reasonable distance between you and the objects, **create three drawings** in your sketchbook. The first drawing should be done from a standing position; the second drawing should be done from below (sitting on the floor, for example, with the objects on a table); and the third should be done with the objects at eye level. As with the last sketchbook assignment, this one should remain loose and light until you find the appropriate angles. Do not erase your working lines, as this helps me to see that you have applied the principle accurately.

### Week 4

1/28 Intuitive perspective, cont'd; sketchbook check (you must have 11 completed pages)

1/30 Positive/negative shape

**Sketchbook 4:** Set a group of irregularly-shaped but easily recognized objects (like a lamp or a mug) against a solid-colored wall. The objects should vary in size, and should overlap in areas. Draw the shapes created between the objects using a simple line (line weight and sensitivity are not important in this exercise). Be sure you are looking at the negative shapes and not the objects. No line in your drawing should cross over another line. Fill a minimum of **four pages** in your sketchbook, focusing on different areas of the setup; continue until you feel confident that you are only looking at the negative shape and not the objects themselves.

### Week 5

2/4 Intro to the perceptual grid, the picture plane, and x/y axes

2/6 Begin extended space drawing

**Sketchbook 5:** Explore use of the "Mondrian tool" by drawing simple collections of objects and their spatial relationships; fill **four pages** in your sketchbook, rearranging the objects each time and remembering to begin each drawing with intuitive gesture.

### Week 6

2/11 Extended space drawing, cont'd; critique

2/13 Introduction to proportion

**Sketchbook 6:** Fill **three pages** of your sketchbook with drawings of architectural spaces where there are a number of differently proportioned doors and/or windows. Remember to measure, and double check your measurements, to ensure that you have appropriately recorded the proportions. As always, you should begin with intuitive gesture.

### Week 7

2/18 Proportion, cont'd

2/20 Intro to cross contour

**Sketchbook 7:** This week is an opportunity for you to review what we've covered so far, and revisit any topics you feel you need more practice with and fill **four pages** of your sketchbook. If you feel confident with your understanding of the material, you may use your four pages in any way you wish.

### Week 8

2/25 Cross contour, cont'd

2/27 Begin cross contour chair drawing

**Midpoint Portfolios are due on Thursday, 2/27, at the end of class. Your sketchbook should be included in the portfolio, and must have a minimum of 26 pages completed.**

### Week 9

3/4 Continue cross contour chair drawing; individual meetings

3/6 Finish cross contour chair drawing; continue individual meetings; critique

**Sketchbook 8:** Design a series of **four** flags that represent you: 1) some aspect of your personality; 2) something you care deeply about; 3) something you believe in; and 4) a representation of your family. Each flag should have an *invented* symbol or symbols -- no hearts, crosses, skulls and crossed bones, etc. -- designed by you, and the design must include stripes. Each flag should occupy one page of your sketchbook, and should be shown billowing in the wind. This will require you to imagine the curvature of a flat, striped object. Turn your sketchbook horizontally so that the flag takes up most of the page. Make notes about why you designed the symbol the way you did.

### Week 10

Enjoy your break!

### Week 11

3/18 Foreshortened circles

3/20 Intro to biomorphic form

**Sketchbook 9:** Design a birdhouse that consists of a central cylindrical shape with a hole and a perch. The birdhouse should have a cone on top and a torus (donut shape) around the middle of the cylinder. After you have sketched out the overall shape, be creative about adding fanciful elements to your birdhouse. This exercise will only occupy **one page**, but I expect you to devote a significant amount of time to it. You will share your designs in class.

### **Week 12**

3/25 Sketchbook check; look at birdhouses; biomorphic form, cont'd

3/27 Biomorphic form, cont'd; critique

**Sketchbook 10:** Fill **5 pages** of your sketchbook with drawings of trees; each page should focus on an area of a particular tree, where the branches divide off from the main trunk. Begin your drawings by lightly sketching in simplified geometric shapes, gradually adding detail. Line variation, cross contour line, and atmospheric perspective will help give an illusion of form.

### **Week 13**

4/1 Introduction to value and chiaroscuro

4/3 Value and chiaroscuro, cont'd

**Sketchbook 11:** Fill **four pages** of your sketchbook with drawings of an apple, orange, or other round fruit. Change the light source each time, and squint to see the values accurately. Begin with a simple gesture, incorporate line variation to indicate weight and volume, and crosshatch to develop areas of light and dark.

### **Week 14**

4/8 Value and chiaroscuro, cont'd

4/10 Value and chiaroscuro cont'd; critique; Intro to composition

**Sketchbook 12:** Go to the library and check out a book by an artist working in any 2D media (drawing, painting, printmaking, photography). Analyze five different works with regard to composition. Fill **five pages** of your sketchbook with composition "maps" that show the important lines and axes in each of the five works.

### **Week 15**

4/15 Begin final still life drawing

4/17 Final still life, cont'd

**Your final portfolio is due on Thursday, April 17. All work created this semester, with the exception of the final drawing, should be in the portfolio. Your sketchbook will be turned in on Tuesday, April 23, at the beginning of class.**

**Sketchbook 13:** This week is another opportunity for you to review what we've covered so far. Revisit any topics you feel you need more practice with, and fill **five pages** of your sketchbook. If you feel confident with your understanding of the material, you may use your four pages in any way you wish.

### **Week 16**

4/23 Final still life, cont'd; sketchbook due during individual meeting

4/25 Final still life, cont'd; individual meetings

### **FINALS WEEK:**

**8 – 10 a.m., Tuesday, April 30** Final critique; pick up portfolio

# 2D Design & Color Theory

## ART 102-003

Spring 2014

<b>Class Schedule:</b>	Tuesday, Thursday 11:00am – 1:50pm (FA102 / FA112)
<b>Prerequisite:</b>	None
<b>Professor:</b>	Sala Wong
<b>Office:</b>	Fine Arts Building room# 237
<b>Office Phone:</b>	X3722
<b>Email:</b>	swong@indstate.edu
<b>Office Hour:</b>	Tuesday and Thursday 10:00 –11:00am (Or By Appointment)

### Course Description

Art 102 explores fundamentals of two-dimensional design and color. The main emphasis in the course is hands-on studio applications; studio practice will be enhanced by discussions of theory and an examination of earlier and contemporary achievements. The course incorporates a variety of media in order to learn how different materials alter the application and affect the design and color principles. Regular work on computer will allow students to explore the effects it has on design and color.

### Goals and Objective

1. Introduction of the principles of Two-Dimensional Design and Color.
2. To orient students to the meaning of design and color in visual and written terms.
3. Instill within the student a complete and intuitive understanding of the visual vocabulary.
4. To build self confidence in visual presentations as well as verbal communicative skills via critiques, presentations and assignments.
5. Students should expect and plan to spend 12 hours per week doing projects outside classroom time.

### Required Text

*Design Basics*, (latest version), by David Lauer and Stephen Pentak

### Recommended Text

*Color - A course in mastering the art of mixing colors*, by Betty Edwards

*Itten - The Elements of Color*, edited by Faber Birren

### Course Outline

These elements will not necessarily be covered in the order in which they are presented.

1. Design process
2. Unity
3. Emphasis/focal point
4. Scale/ proportion
5. Balance
6. Rhythm
7. Line
8. Shape/volume
9. Texture
10. Illusion of space
11. Illusion of motion
12. Value
13. Color

## Supplies

Basic drafting and drawing tools and board as necessary. Removable media such as Flash Drive, Thumb Drive, are required for digital work. Other items appropriate based on nature of individual projects. Specific supply list will be provided.

## Requirements

1. Completion of assignments on deadline / due date.
2. Attendance – Attendance is mandatory. Students must attend class and be on time. Any case of a student leaving class early or arriving late without a legitimate excuse will be considered an unexcused absence. Only serious illness on the part of the student, or serious illness or death in the student's family will be considered excuses for absence from class, and a statement from a licensed medical physician must be provided. A third unexcused absence will result in lowering one letter grade; the sixth unexcused absence will result in the final grade being lowered by two full letter grades. Nine or more absences will result in an automatic failure for the course. Any students absent for a critique without a legitimate or pre-arranged excuse will receive a grade of 'O' for that assignment.
3. Participation – participation in class discussion with your peers and instructor is essential. Doing so will provide you with opportunities to express your ideas, work orally and get responses from your peers.
4. It is the student's responsibility to keep the facilities clean and manageable throughout the semester. Your grade will be adversely affected if you do not clean up after work.
5. Students are expected to complete all assignments by the assigned date. Late assignment will result in a lowering of one letter grade. Any assignment that is presented more than one week late is unacceptable. **No late assignment will be accepted if students miss the critique of that assignment without a legitimate excuse (please see item 2 and Grading Guideline).**
6. Do not lift ideas, knowingly copy artwork, or turn in someone else's work as your own. If this happens, you will be dropped from the course.
7. **No cell phone usage (texting, email, etc ...) will be allowed during class sessions as this will disrupt the class.** Students found using cellphones will be asked to leave the classroom immediately without further notice. One full letter grade will be deducted if such behavior is found during class critique and presentation.

\*Note: For students who have specific physical, psychiatric or learning disabilities and require accommodations, please let me know early in the semester by writing so that your learning needs can be appropriately met.

## Grading

Students will be graded by letter, A+/to/- F, on all collected or evaluated work. Work must be completed on time and in full satisfaction of each project goal. Late work (assignments handed in after the start of in-class critique sessions) will be automatically downgraded by one letter grade. To be considered for a late grade, you must show up in class on the scheduled due date, and participate in the critiques of other students' work. Providing that you show up for the critique period, late assignment will be accepted with one full letter grade deducted for each successive late class period, up to a maximum of two classes period. After which time, a grade of "O" will be assessed.

A+/A/A-:	Well above the expectations of the course. Outstanding participation, attendance, and mastery of tools and conceptual skills.
B+/B/B-:	Above average assignments and mastery of tools, materials and concepts.
C+/C/C-:	Average execution of assignments, participation and attendance.
D+/D/D-:	Well below average work, attendance and participation in critiques.
F:	Unsatisfactory work, attendance and participation in critiques.

## Sketchbook

It is expected that you will have your sketchbook at all times. Occasionally, I will inspect the sketchbook in class during work time. I should find notes from class and presentations, critiques, and rough ideas for assignments. These books are also used in determining your final grade.

**Remarks: All computer-related assignments must be completely Mac format compatible.  
Laptop not Required for Course: Usage Permitted**

# 2D Design & Color Theory

## **SUPPLY LIST** Spring 2014 Art 102 -003 (2D Design & Color)

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### Fiberboard portfolio

Paints - Primary colors in Acrylic\*

Brushes - synthetic white sable (such as Liquitex Sablon)

Rounds - #1 and #8; others optional

Flats - 1/4" and 3/4"; others optional

or purchase from the ISU bookstore a set of Grumbacher art/craft brushes

White mixing tray - white ice cube tray or plastic bowls are cheap, but hard to clean or a watercolor "palette" with shallow wells

Sketchbook - at least 8 1/2" X 11"

Masking tape - 3/4" or 1"

Metal ruler - at least 18"

45 degree - adjustable triangle

One Coat (a type of rubber cement) or Rubber Cement

No. 11 X-acto Knife or equivalent

Illustration board, cold and hot pressed (as needed)

Mat board (as needed)

Acetate (as needed)

Pencil - 2H and Eraser - Kneaded and Vinyl (white in color)

T-square (18" or 24" and metal preferred)

Removable media for digital work - Flash drive / Thumb Drive / CDs

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\*Paints - Primary colors in Acrylic plus Black and White

Reference Code for "Liquitex Basics"

Red: Cadmium Red Medium Hue (#151)

Yellow: Cadmium Yellow Medium Hue (#161)

Blue: Cobalt Blue Hue (#170)

Black: Mars Black (#276)

White: Titanium White (#432)

Others (optional) - these two colors are very useful and hard to mix with the three primary colors:

Deep Violet (#115)

Magenta or Acra Violet (#114)

\*(You can buy other brands if you like, but the code will not be the same. If you are going to use other brands then just go for the primary colors of the brand that you choose.)

# Schedule (ARTS 102, section 003) 2D Design and Color Spring 2014

Associate Professor Sala Wong, Department of Art and Design, Indiana State University  
(Please note that this schedule is subject to revision and modification)

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## Week 1

Tuesday, Jan 7

Introduction to course outline

Thursday, Jan 9

Design Process / unity

Intro to Use of Computer –Mac OS Desktop (FA 112 mac lab)

InDesign – Basic interface and shape tools

\*Intro Project 1-A, B, C outline Sheet

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## Week 2

Tuesday, Jan 14

Design Process / unity

Demo on mounting design work

Continue InDesign Basic (FA 112 mac lab)

Thursday, Jan 16

Design Process / unity

Continue working on Project 1

Demo on mounting design work

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## Week 3

Tuesday, Jan 21

Work day

Thursday, Jan 23

\*Project 1a,b,c due

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## Week 4

Tuesday, Jan 28

\*Intro Project 2: Mystery Object / breakdown / Abstraction

Unique Perspective and how to crop a good composition

Intro to Photoshop: basic interface and tools

Thursday, Jan 30

Photoshop continues

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## Week 5

Tuesday, Feb 4

Photoshop continues: scanning and issues of resolution

Thursday, Feb 6

Photoshop continues

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## Week 6

Tuesday, Feb 11

Photoshop continues

Shape / Value

Illusion of Space

Work day

**Thursday, Feb 13**

Work day

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**Week 7**

**Tuesday, Feb 18 (Mid-term)**

**\*Project 2 due for in-class-critique**

**Thursday, Feb 20**

**\*Intro Project 3: Hypertext Collage and Synergy**

Revision: Photoshop

Lecture theme:

Scale/Proportion

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**Week 8**

**Tuesday, Feb 25**

Revision: Photoshop

Work day

**Thursday, Feb 27**

Revision: Photoshop

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**Week 9**

**Tuesday, March 4**

Work Day

**Thursday, March 6**

**\*Project 3 due**

**Project critique**

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**Week 10**

**Tuesday, March 11 (Spring Break)**

NO CLASS

**Thursday, March 13 (Spring Break)**

NO CLASS

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**Week 11**

**Tuesday, March 18**

Value and Color

**\*In-class exercise; Project 4: Hue Color Wheels**

**Thursday, March 20**

Basic Color Scheme and its application

**\*Intro Project 5: Basic Color Scheme**

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**Week 12**

**Tuesday, March 25**

Work day

**Thursday, March 27**

**\*Project 5 due**

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**Week 13**

**Tuesday, April 1**

**\*Intro Project 6: Interaction with Color**

**Thursday, April 3**

Work day

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**Week 14**

**Tuesday, April 8**

**\*Project 6 due**

**Thursday, April 10**

**\*Intro Project 7: Painting Techniques Patches and \*Intro Project 8: Color Frieze**

Rhythm, Texture and Color

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**Week 15**

**Tuesday, April 15**

**\*Project 7 due at end of class**

**Thursday, April 17**

**\*Continue Project 8 (Final Project): Color Frieze**

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**Week 16**

**Tuesday, April 22 (Study Week)**

-- Continue working on Project 8 (Final Project): Color Frieze  
Individual critique: Present sketches and discussion of preliminary ideas

**Thursday, April 24 (Study Week)**

-- Continue working on Project 8 (Final Project): Color Frieze  
Individual critique: Present sketches and discussion of preliminary ideas

**Last day of class**

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**Final Exam**

TBA

**Final critique for Assignment #8**

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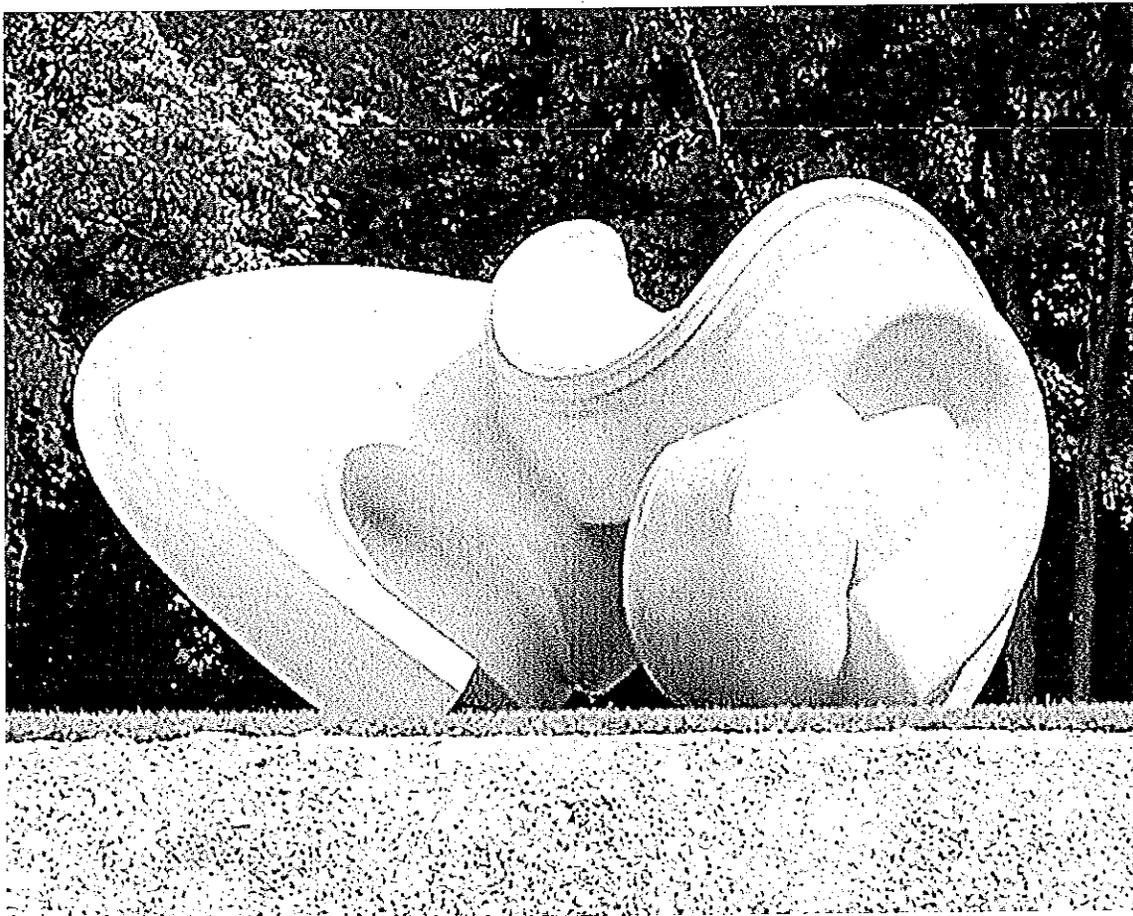
## **Final Grade will be broken down as follows:**

- Project 1abc: Process / Unity (10%) (InDesign)
- Project 2: Mystery Object / breakdown / Abstraction (20%) – paper cut / scanning / Photoshop
- Project 3: Hypertextual collage / Synergy (15%) - collage / Photoshop
- Project 4: Hue Color Wheels (in-class exercise) (5%)
- Project 5: Basic color Schemes (10%) (Photoshop)
- Project 6: Interaction of color (10%) (Photoshop)
- Project 7: Painting Techniques Patches (10%) (Pigment Paints)
- Project 8: Color Scheme Frieze (20%) (Pigment Paints)

**Total: 100%**

# 3D Design – Art 104

Spring Semester 2014  
Mon. Wed. Fri. 10:00 a.m. - 11:50 a.m.  
Instructor: Chester Burton  
Office Phone: 237 - 2632  
Chester.Burton@indstate.edu



Tony Cragg  
*Declination*, 2005  
Cast Bronze

Indiana State University  
Office Hours: Tuesday & Thursday 5:00 p.m. - 6:00 p.m.  
Fairbanks Hall, Room 102

## Course Description

3D Design (Art 104) is an introduction to the fundamental concepts necessary for the development of a visual vocabulary specific to three dimensions. The course is designed to give students an overview of 3-dimensional design issues, material concerns/choices, as well as help the student to gain some perspective on the problems specific to design when working in 3 dimensions.

## The Course Objective

This class will provide the necessary skill-sets, both verbal and visual, for the student to gain a solid foundation for the goals of quality three-dimensional design. Through a variety of problem solving exercises, students will be introduced to the fundamentals of spatial relationships, appropriate material choices, craftsmanship, and an appreciation for those qualities that determine strength in Design. The main emphasis in the course is hands-on studio application. Studio practice will be enhanced by discussions of theory and an examination of earlier and contemporary achievements. The course incorporates a variety of media in order for the student to learn how different materials alter the process of production and visual balance.

*Core Objectives included, but not limited to, the following:*

- **3D Compositional Basics**
- **Problem solving aimed at enhancing:**
  - **Critical thinking for informed and reasonable decision making**
  - **Communication & Verbal skills for both critique and analysis**
  - **An appreciation for the value of learning as beneficial for adaptation to change**
- **Introduction to a variety of processes and materials**
- **Visual sensitivity – as it relates to design and self-development**
- **Process safety**

## Studio Decorum

**Safety** is Priority #1. While the Art Annex Studios should be pleasant working environments, it is an area with the potential to be hazardous to life and limb. You are expected to be mindful of your own safety and the safety of others. Understanding that the studio is not a "play area" is the first step. **Here's a tip: if you don't know what it is, what it does, or how it works, DON'T MESS WITH IT!** Asking questions is a much better approach than finding out the "hard" way.

**Cleanliness** is Priority #2.

**You are charged with keeping this studio as CLEAN as possible.** Use of the studio beyond class time is a privilege, and keeping it usable for the next person or next class is a requirement. In case I have not been clear enough, **YOU SHOULD LEAVE THE STUDIO CLEANER THAN YOU FOUND IT, PERIOD.** Messiness cannot be tolerated in a communal studio space.

**Work** while you have the opportunity to do so. You have a block of time to accomplish a good deal of your requirements for this class. Don't waste that time. Disturbing others who are intent on making the most of their time is unacceptable. Anyone who comes to class unprepared to work or intent on keeping others from doing so will be asked to leave.

**Academic Integrity** is of current importance to the university. Please be advised that your ideas and efforts should be your own and not the work of others. There are often assignments during this class which require research and writing. You will be held to the guidelines set forth in the ISU Guide to Academic Integrity as regards any original to be handed for review.

***DURING THE ENTIRETY OF CLASS, cell phones should be Turned Off & Put Away. They are a distraction for you and those around you. If you want to listen to music during class, then you will need to have a "Music Only" device. No Cell Phones! Also, DURING THE ENTIRETY OF CLASS, computers are NOT TO BE OUT or IN USE unless by special arrangement with the instructor.***

## **Attendance**

You are allowed one absence (gratis). For each subsequent absence, your final grade will be reduced by one half-letter grade (roughly 2.5 points). Thus, if you miss 3 days of class and do solid "B+" work throughout the semester, you will receive no better than a "C+" for that work. Allowances will be made for extreme situations, death of an immediate relative for example, or perhaps a compulsory ISU event. *Breaking the law and being required to appear in court will **not** be accepted as a viable reason for an excused absence.*

Showing up for class late or leaving class early will not be tolerated. If you do either one of these more than three times, they will collectively count as one absence. You have been warned. You are adults and are capable of making decisions for yourselves. Just be aware that in this class some of those decisions come with negative consequences.

***Being late for a Critique is not an option. Missing a Critique will earn you a failing grade for that assignment. Attendance equals participation. Participation is expected and will be an integral part of your grade. Please be advised, failure to attend class adversely impacts your grade, NO JOKE!! The burden of proof for acceptable excused absences falls upon you, the student, and these must be tendered in a timely fashion.***

## **Grading Policy:**

You are expected to have all your assignments completed on time. You are expected to be at every **formal critique**. You are expected to come to class and work. Assuming that you live up to these expectations your final Assignment grade will be averaged from all of your assignments throughout the semester.

## **Each assignment grade will be graded based on the following criteria:**

**Effort** - This means that you come to class without fail. When you are in class, you are working. You are someone who wants to try the unexpected. You are someone who is not afraid of asking questions. You are not satisfied and content with what you "already" know how to do. You will probably attempt to develop your skills at articulating your ideas, both verbally and visually. You will show progress throughout the semester.

**Concept** - This means that you will be striving to develop your active role in the dialog between artist and viewer. You will no longer be able to hide behind, "uh, well, I just like it" as a reasonable

defense for your efforts. Being successful in this arena will require you to think before you...do just about anything.

**Execution/Presentation** - The work should strive to be resolved on all levels, visually, conceptually, and technically. The quality of what you create and your thoughtfulness about the presentation of your work both go directly to your development as a professional. You are expected to pay attention to the details of what you do and to work toward becoming a professional.

**Participation** - You must be active in the creative process as well as any dialog that ensues as a result of that process. Critiques will offer you a dedicated forum for participation, but your involvement during the regular class time will be noted as well. Understanding and implementation of 3D-Design vocabulary will also fall into this category.

### **Overall semester grades will take into account these additional criteria:**

**Overall Participation** - You must be active in the class as a whole. Overall participation takes into account your being on hand for all demonstrations (scheduled or impromptu), asking questions, your interactions with your classmates, and all your efforts to improve and excel at the processes you are learning.

**Effort Above and Beyond Expectation** - The amount of enthusiasm you can bring to the table will dictate the quality of your experience, and generally, the quality of your work. This is an extension of effort.

### **Your Final Grade will be averaged as follows:**

- Average of Assignment Grades 40%
- Participation – Including critiquing skills and vocabulary development 25%
- Preparation\* 15%
- Quizzes - Vocabulary & Readings 15%
- Effort above and beyond general expectations 5%
  
- Attendance will impact the Final Grade as previously stated.

***\*More and more, students in studio classes are developing the habit of coming to class unprepared to work. The tendency to use class time to “get prepared” or “to go get supplies” is getting out of hand. So that you might use the majority of your studio time to its best advantage, you will now be graded on your ability to come to class ready to work. Please keep this in mind as you organize and prioritize your schedule.***

## Course Supplies

- There is **NO required text for this course**. As a result you will be expected to spend from \$80.00 upward for a variety of assignment materials.

Lab fees will cover most of the costs of a number of special materials not readily available.

- **Things you will probably need:**

Sketchbook or supply of paper for sketching

Clear Safety Glasses

Carpet Knife/Box Knife

Tape

Hot Glue Gun & Glue

Drawing materials

Paint

1 Qt. Contact Adhesive (ask about Brand before you purchase)

Sandpaper

*Extra materials to add to those supplied by your lab fees*

## General Working Guidelines for Art Annex Studios

1. Before using any power equipment, a student must discuss the proper safety precautions and procedures with the instructor.
2. Before using any toxic or hazardous chemicals, a student must discuss the proper safety precautions and procedures with the instructor.
3. Keep the floor clean and swept. Keep the traffic areas free and open.
4. No raw materials are to be stored inside the studio unless they fit into lockers or can be stored safely out of the general working space.
5. Clean up after yourself! Before leaving the building, your work area must be clean, and all debris must be properly disposed of.
6. All power tools and hand tools must be returned to their proper place before leaving.
7. Power equipment in the Annex Woodshop is only available during class time or by special arrangement with your Instructor.
8. There should be no plaster used in the Woodshop, and any painting should be done in the Paint room. You should familiarize yourself with the posted rules for each Annex Area.

**IN CASE OF AN ACCIDENT OR EMERGENCY, YOU ARE TO CALL SECURITY!  
THEIR EXTENSION IS 5555.**

## **General Golden Rules for Art Annex Studios**

- **If you open it, close it.**
- **If you turn it on, turn it off.**
- **If you unlock it, lock it.**
- **If you break it, repair it.**
- **If you can't repair it, get someone who can.**
- **If you borrow it, return it.**
- **If you use it, take care of it.**
- **If you make a mess, clean it up.**
- **If it's in the way, move it.**
- **If you move it, put it back.**
- **If you don't know how it works, leave it alone.**
- **If it doesn't concern you, mind your own business.**

### **Things to Note**

If you EVER have a question about an assignment, processes, or material choices, DO NOT hesitate to ask for assistance!! My e-mail address is on the front of this syllabus. Use it as often as you need to.

If you EVER need any help resolving problems with assignments or issues in class, DO NOT hesitate to ask for assistance!!

If you need to talk outside of class, just let me know in person or via e-mail so that we can schedule a time. Impromptu discussions are always welcome any time and anywhere (Office Hours work well), but in-depth conversations are best handled by appointment.

If at anytime you wish to re-submit an assignment for improved grade consideration, you are welcome to do so. I want you to be successful, and I have no problem changing a grade when such change is warranted.

**ISU Department of Art and Design  
ART 104.001 3D DESIGN  
Spring 14**

**Instructor: Kira Kalondy Enriquez**

**Office: Art Annex room # 16  
Office Phone: 812-237-3795**

**Course Time & Location: Art Annex West (539 N 4th)  
T,Th 2:00 – 4:150 pm.  
Office Hours: M,W 1:30 – 3:30 PM  
Credits: 3  
Email: [kira.enriquez@indstate.edu](mailto:kira.enriquez@indstate.edu)**

**Prerequisites:**

**I. Course Description:**

3 semester hours, 6 hour studio, 6 hours independent study per week. Study of design principles that apply to three-dimensional materials. Fall, Spring.

**II. Intended Learning Outcomes/Goals/Objectives:**

The goal of this course is to provide the student the foundations necessary to approach a 3-dimensional design. Students will investigate and use formal concepts and principles that are essential and constitute the basis for the class design such as line, plane, volume and, concept. Through a combination of lectures, demonstrations, reading assignments and problem solving techniques, students are required to apply concepts and terminology both visually and verbally.

**A. Program Learning Outcomes:**

1. Students will demonstrate proficiency in studio foundation courses, which will prepare them for advanced coursework in their chosen field.
2. Students will exhibit proficiency in the application of technical and problem solving skills appropriate to their designated concentration, as well as developing individual creativity.

**B. Student Learning Outcomes:**

The student will analyze the three planes of reference (horizontal, vertical and depth) present in all forms to create three dimensional work.

Explore and understand the following essential elements that constitute three dimensional design: line, plane, volume and, concept. The student will apply such elements to design pieces that include: positive / negative space, open / closed form, repetition, gradation and balance.

Through the semester students will be introduced to vocabulary concepts and design principles related to three dimensional design such as balance, rhythm, movement, unity, variety, emphasis, position and scale. By completing the exercises presented in this class the student will develop technical skills, vocabulary, creativity and problem solving techniques that will be applied through the semester in order to achieve unique expression.

Striving towards excellence in craft and attention to detail are essential to each project completed for this course.

### III. Course Assignments:

#### 1. Line to volume

Using 16 gage Tie wire the student will construct a 3-D form, explore a variety of lines and investigate explicit line and volume.

\* wearing a pair of safety goggles is advised. (Please pay attention to the edges of the wire. They are sharp!)

#### 2. Relationship between Forms

Using poster board, create a module based on "planes", repeat this module to create a 3-D structure. Construct a structure in which you use both repetition and gradation.

#### 3. Volume

Use cardboard to construct a 3-D form. Create a non-symmetrical balanced composition using the principle of mass.

#### 4. Inflatable sculpture.

This is a team project. The group will decide on an object and transform it into a large scale version of the same. Use plastic and tape to make an inflatable large scale sculpture.

### IV. Evaluation and Assessments (Grading):

Your grade will be a reflection of your professional attitude in the studio, attendance, sketchbook, research, homework assignments, participation in class discussions, quizzes, exams and finished work graded during the critiques.

#### Criteria

- o **Participation.** You are responsible for your success and you will play a pivotal role in the growth of your peers. Therefore, attendance, a strong work ethic, and active participation in all aspects of this course are essential.
- o **Assignments.** All work must be completed on time and ready for critique. Preparatory work will be taken into account when evaluating your comprehension and effort. The assignments should be properly prepared for presentation. All work must be set on the studio's tables.
- o **Sketchbooks** will be kept for specific assignments, preliminary work and thumbnail sketches. Outside of class sketching is encouraged. Think of your sketchbook as a creative journal for experimentation and discovery.
- o **Work Days** come to class prepared and ready to work. Be present and focused on your work during class time (your behavior is also considered as part of your grade. \*Get your supplies outside of class time.
- o **Critiques** will most often occur the day the project is due. **Missing a critique is equivalent of missing an exam. Work not presented during a critique will result in a failing grade for that specific assignment.**
- o Plan on at least **6 hours** of out of class work each week. This is your time to get your work done; take advantage of these hours. Any problems...let me know.
- o **Productivity → quantity, time, effort → is key to your progress!**
- o **Studio Habits.** Good studio habits are necessary to maintain a clean, safe and healthy working environment. The last 15 minutes of class will be reserved for clean up. Materials should be returned in better condition than they were picked up in.
- o **Cell phones and pagers, must be turned off during class.**

#### Mid Term Grading

Mid term grade is the reflection of the finished project (s) up to that point. Attendance, tardies, sketchbook research, homework assignments and any other class participation.

#### Final Grading

The final grade is determined using the grades from the three critiques, attendance, tardies, sketchbook research, homework assignments and any other class participation. In addition to presenting finished and glaze fired work during the final exam.

- o Complete a final exam.
- o Students are required to turn in a sketchbook and binder containing all class notes, hand outs and research.
- o Gallery visits including a stamped purple form and essays of each visit.
- o Finished and glazed work.

### Grading

Grades will be given on a standard scale:

- A 90-100 = Requirements met with excellent achievement, extra time and effort
- B 80-89.9 = Requirements met with good achievement and clear understanding of objectives
- C 70-79.9 = Requirements met with average effort and work
- D 60-69.9 = Requirements met with minimum effort and careless work
- F < 60 = Minimum requirements not met, inadequate understanding of course material

### Projects Grades:

20% Project 1

20% Project 2

20% Project 3

20% Project 4

20% Project 5

\* Participation, sketchbook /Notebook and clean up are part of your grade on each project.

Total = 100%

The following will be considered when assessing your performance:

- o How well your assignments achieve their objective
- o Your understanding of the visual elements and principles, concepts and techniques covered in class, as shown in the work you produce
- o Creativity and conceptual innovation
- o Craft and presentation
- o Attendance and participation, including participation in critiques and discussions
- o Effort, ambition and initiative
- o Ability to work independently
- o Progress and growth
- ❖ Many classes are given in this area \*\* Please be respectful towards the work area and the equipment by maintaining it clean. And most importantly respect the time of others. You are being evaluated on the progress of your OWN work and how your skills, craftsmanship and creativity develops throughout the semester!
- ❖ Points will be taken off if the any work area is being left dirty.

### V. Tentative Course Outline/Calendar:

Project 1. Weeks 1-3. First project introduction and workdays.

Project 2. Weeks 4-5 Second project introduction and workdays.

Project 3. Weeks 6-8 Third project introduction and workdays.

Project 4. Weeks 9-11 Fourth project introduction and workdays.

Project 5. Weeks 12-16 Fifth project introduction and workdays.

Week 17 Finals week.

### VI. Recommended Readings:

Understanding three dimensions by Jonathan Block & Jerry Leisure, Prentice Hall.

Launching the Imagination 3D by Mary Stewart, McGraw Hill Publishing.

## VII. Student Ethics and Other Policy Information:

### Attendance:

- ❖ The Department of Art and Design's policy states that attendance is required.
  - Student must be present and working for the whole period of class time.
  - Being present but not working during class will be equivalent to an absence.
  - Leaving early or arriving late will be equivalent to a tardy
  - Three late arrivals (20 minutes) or leaving 20 minutes early will count as one unexcused absence.
  - If a student misses a critique, it is the equivalent of failing an exam.
  - If a justifiable absence should occur, it is the responsibility of the student to make up all the work missed. A justifiable absence would be assigned MD's excuse for an illness or a death in the family. \*A maximum of three excused absences will be allowed.
  - More than three unexcused absences will cost the student a latter grade. Four absences and your grade will drop one latter grade. Five absences your grade will drop two letter grades.
  - A student with 6 or more absences will fail the class.

### Health and Safety

If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in the class of exposure to material that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns.

### Students with Disabilities

Indiana State University recognizes that students with disabilities may have special needs that must be met to give them equal access to college programs and facilities. If you need course adaptations or accommodations because of a disability, please contact me as soon as possible in a confidential setting either after class or in my office. All conversations regarding your disability will be kept in strict confidence. Indiana State University's Student Support Services (SSS) office coordinates services for students with disabilities: documentation of a disability needs to be on file in that office before any accommodations can be provided. Student Support Services is located on the second floor in Gillum Hall and can be contacted at 812-237-2300 (newly created email will go here). Appointments to discuss accommodations with SSS staff are encouraged.

### Academic Integrity

*(Approved by the Indiana State University Board of Trustees on April 27, 2007 for implementation at the beginning of the 2007 Fall Semester on August 22, 2007)*

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

### Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own.

A summary of behaviors that constitute academic dishonesty appears below. The definitions and clarifications provide additional information and examples of prohibited behaviors. They are not all-inclusive. Questions regarding this policy or requests for additional clarification should be directed to the Office of the Provost, Student Affairs, or to the Office of Student Conduct and Integrity. The types of academic dishonesty described include:

- **Cheating on examinations**
- Plagiarism
- Falsification, forgery, and obstruction
- Multiple submission
- Facilitating academic dishonesty
- Misconduct in research and creative endeavors
- Misuse of academic resources
- Misuse of intellectual property
- Violation of ethical and professional standards

Please read the complete policy at <http://www.indstate.edu/sci/docs/CodeConduct.pdf>

#### **Two strikes you are out of policy:**

The studio services many classes, so it is important to keep it clean, and the tools and your work in-progress in their proper place. If you abuse the privilege of using the studio two times you will fail the class.

#### **Acceptable Student Behavior**

Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

#### **VIII. Text and Materials:**

##### **Recommended Texts:**

Understanding three dimensions by Jonathan Block & Jerry Leisure, Prentice Hall.

Launching the Imagination 3D by Mary Stewart, McGraw Hill Publishing.

##### **Materials:**

- Binder and Notebook
- Super Glue (medium viscosity/gel)
- X-Acto Knife
- Metal ruler
- -Railroad board
- -16 gage Tie Wire (provided by studio)
- 1 pair of Pliers
- Additional supplies as needed

## ISU SPRING 14 UNIVERSITY ART GALLERY EXHIBITIONS AND PROGRAMS

### 2014 Juried Student Exhibition

January 21 - February 7

Reception and Awards Ceremony: Friday, January 24, 4 to 6 pm

### Rewritten by Machine and New Technology: Video Art, 1969-2013

February 17 - March 21

Reception: Friday, February 21, 4 to 6 pm

### MA / MFA Thesis Exhibitions

March 31 – April 11

Reception: April 4, 4 to 6 pm

### BFA/BS Senior Exhibition

April 21 – May 3

Reception: April 25, 4 to 6 pm

### Important Note:

- You are required to attend the ISU exhibitions or lectures. After attending write a one-paragraph reaction to the experience, favorite work of art etc. Include title of exhibition, dates and gallery.
- The gallery exhibitions are worth 100 points, which will be added or deducted to your final grade. You must include the essay of each visit to your binder.
- Turn in binder for review during finals week. A complete binder at the end of the semester is required; include class notes, sketches, handouts, gallery essays etc.

ISU Department of Art and Design

ART 104.001 3D DESIGN  
Spring 2014

Name:
Proffered name (if different than given):
Student ID#:
E-mail:
Phone #:
Major and Year (Jr, Sr, etc):
Previous art classes taken:
Prior 3D design experience:

**Please sign below. By signing this form you agree t the terms and conditions set forth in the syllabus.**

Student's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

ISU Department of Art and Design

ART 210-001 Intro CERAMICS  
Spring 2014

Instructor: Kira Kalondy Enriquez

Course Time & Location: Art Annex West (539 N 4th)  
M,W 3:00 – 6:15 pm.

Office: Art Annex room # 16

Office Hours: M,W 1:30 – 3:30 PM

Office Phone: 812-237-3795

Credits: 3

Other Contact Information: 936-645-3113

Email: [kira.enriquez@indstate.edu](mailto:kira.enriquez@indstate.edu)

**I. Course Description:**

3 semester hours, 6 hours studio, 6 hours assigned independent study per week. Introductory study of clay as an artistic medium. Fall, Spring.

**II. Intended Learning Outcomes/Goals/Objectives:**

The goal of this class is to teach you the fundamentals of how to work with clay as an artistic medium. The emphasis will be on the potter's wheel, although off-the wheel methods such as slab building will be used in combination with wheel thrown forms. The student will use both methods on and off-the wheel to create and design vessels that express their own personalities.

You will not only learn how to manipulate clay, but you will gain an understanding of clay body formulation, slip and glaze chemistry, glazing and kiln firing so that you can apply and use this knowledge into your own work.

We will continue our visiting artist program where a nationally noted ceramist will visit for two days to lecture, demonstrate, and discuss ceramic issues with you.

The semester will be divided into roughly three equal segments followed by three graded critiques. The emphasis will be on 'quality' and how to achieve it in your work. The assignments are not mere projects. Each of your assignments will be a month long, intensive investigation the result of which will be finished pieces of art that are "high quality endeavors."

**A. Program Learning Outcomes:**

1. Undergraduate students will exhibit proficiency in the application of technical and problem solving skills appropriate to their designated concentration, as well as developing individual creativity.

**B. Student Learning Outcomes:**

1. The student will be capable of unique expression, striving towards excellence in craft and attention to detail.
2. The student will develop technical competency in working with clay.
3. The student will explore clay as a medium of personal aesthetic expression.
4. The student will demonstrate the ability in working on the wheel to construct functional and sculptural work. Analysis of glaze formulation and glazing and firing techniques will be introduced.
5. The student will use the skills earned throughout the semester and will demonstrate the capacity to discern "quality" and how to apply it in their work. Quality is judged by the level of initiative, craftsmanship, intelligence, inventiveness, and dedication to the work being done for the class.

### III. Course Assignments:

Project 1. Working on the wheel make 15 cylinders.

Project 2. First part: Make 9 functional bowls Make 2 sets of: 1 pitcher 3 bowls and 3 platters each.

Project 3. Teapots: Make 2 teapots, 1 traditional 1 sculptural.

\*projects may change in quantity.

### IV. Evaluation and Assessments (Grading):

Your grade will be a reflection of your professional attitude in the studio, attendance, sketchbook, research, homework assignments, participation in class discussions, quizzes, exams and finished work graded during the three critiques.

#### Criteria

- o **Participation.** You are responsible for your success and you will play a pivotal role in the growth of your peers. Therefore, attendance, a strong work ethic, and active participation in all aspects of this course are essential.
- o **Assignments.** All work must be completed on time and ready for critique. Preparatory work will be taken into account when evaluating your comprehension and effort. The assignments should be properly prepared for presentation. All work must be set on the studio's tables.
- o **Binder / Sketchbook** will be kept for specific assignments research, preliminary work and thumbnail sketches. Outside of class sketching is encouraged. Think of your sketchbook as a creative journal for experimentation and discovery.
- o **Work Days** come to class prepared and ready to work. Be present and focused on your work during class time (your behavior is also considered as part of your grade. \*Get your supplies outside of class time.
- o Critiques will most often occur the day the project is due. Missing a critique is equivalent of missing an exam. Work not presented during a critique will result in a failing grade for that specific assignment.
- o Plan on at least **6 hours** of out of class work each week. This is your time to get your work done; take advantage of these hours. Any problems...let me know.
- o **Productivity → quantity, time, effort → is key to your progress!**
- o **Studio Habits.** Good studio habits are necessary to maintain a clean, safe and healthy working environment. The last 15 minutes of class will be reserved for clean up. Materials should be returned in better condition than they were picked up in.
- o **Cell phones and pagers, must be turned off during class!!**

#### Mid Term Grading

Mid term grade is the reflection of the finished project (s) up to that point. Attendance, tardies, sketchbook research, homework assignments and any other class participation.

#### Final Grading

The final grade is determined using the grades from the three critiques, attendance, tardies, sketchbook research, homework assignments and any other class participation. In addition to presenting finished and glaze fired work during the final exam.

- o Complete a final exam.
- o Students are required to turn in a sketchbook and binder containing all class notes, hand outs and research.
- o Gallery visits including a stamped purple form and essays of each visit.
- o Finished and glazed work.

#### Grading

Grades will be given on a standard scale:

A 90-100 = Requirements met with excellent achievement, extra time and effort

B 80-89.9 = Requirements met with good achievement and clear understanding of objectives

C 70-79.9 = Requirements met with average effort and work

D 60-69.9 = Requirements met with minimum effort and careless work

F < 60 = Minimum requirements not met, inadequate understanding of course material

### **Projects Grades:**

Project 1= 25%  
Project 2= 25%  
Project 3= 25%

\* All grades have room for improvement, one on one critiques during class period are design to help the improvement of the student. Please let me know if you need additional demonstrations.

Participation &  
Clean Up 10%  
Sketchbook /Notebook 15%  
Total = 100%

The following will be considered when assessing your performance:

- o How well your assignments achieve their objective
- o Your understanding of the visual elements and principles, concepts and techniques covered in class, as shown in the work you produce
- o Creativity and conceptual innovation
- o Craft and presentation
- o Attendance, participation (including participation in critiques and discussions).
- o Effort, ambition and initiative
- o Ability to work independently
- o Progress and growth
- ❖ Many classes are given in this area \*\* Please be respectful towards the work area and the equipment by maintaining it clean. And most importantly respect the time of others. You are being evaluated on the progress of your OWN work and how your skills, craftsmanship and creativity develops throughout the semester!
- ❖ Points will be taken off if the any work area is being left dirty.

### **V. Tentative Course Outline/Calendar:**

Weeks 1-5. First Project: Cylinders, introduction and workdays.  
Weeks 6-10. Second project: Tea sets, introduction and workdays.  
Weeks 10-14. Third project: Teapots, introduction and workdays.  
Week 15, 16. Fire and Glaze final project.  
Week 17. Finals week.

### **VI. Readings**

- o Clay and Glazes for the Potter, Daniel Rhodes, Third Edition.
- o Val Cushing's technical Manual

### **VII. Student Ethics and Other Policy Information:**

Attendance:

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  - o Student must be present and working for the whole period of class time.
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- **More than three unexcused absences will cost the student a letter grade. Four absences and your grade will drop one letter grade. Five absences your grade will drop two letter grades.**
- **A student with 6 or more absences will fail the class.**

#### **Studio Hours:**

The studio is open from 8:00 am to \*9:00 pm. The student currently enrolled in a ceramics class will be granted permission to access the studio during non-regular hours to continue his/her work outside of class. You will need to call the university police so they can grant you access each time you work after regular hours. \* Closing times for the building may vary according to Public Safety's schedule.

**IMPORTANT NOTE:** Students are required to work outside of class time to complete the assigned projects. **A minimum of SIX HOURS of outside work is expected.**

#### **Health and Safety**

The use of raw materials such as clay and glazes can be hazardous to your health. Proper use of the materials will be taught, but it will be up to you to follow the training in your daily practice.

If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in the class of exposure to material that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns.

#### **Students with Disabilities**

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#### **Academic Integrity**

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#### Definition of Academic Dishonesty

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component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own.

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- o Cheating on examinations
- o Plagiarism
- o Falsification, forgery, and obstruction
- o Multiple submission
- o Facilitating academic dishonesty
- o Misconduct in research and creative endeavors
- o Misuse of academic resources
- o Misuse of intellectual property
- o Violation of ethical and professional standards
- o Having others to make, help make/finish or fire your work

Please read the complete policy at <http://www.kutztown.edu/students/2008/2008conduct.pdf>

**Two strikes you are out of policy:**

The studio services many classes, so it is important to keep it clean, and the tools and your work in-progress in their proper place. If you abuse the privilege of using the studio two times you will fail the class.

**Acceptable Student Behavior**

Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

**VIII. Text and Materials:**

**Optional Text**

- o *Clay and Glazes for the Potter*, Daniel Rhodes, Third Edition.

**Materials:**

The material's fee you paid at the beginning of school covers the glazes, and kiln firings costs (electricity and gas). The cost of tools will be reasonable, probably under twenty dollars.

o Pottery Tool Kit	o Binder and Notebook
o Plastic Bucket / Bowl	o Big Sponge (for clean up)
o Clear thin Plastic.	o Spray Bottle.
o Scraper.	o Fork
o Towel (s)	o Work Clothes or apron
o 1 yard canvas.	o

## IX. Safety Rules.

- The equipment can be dangerous, and extreme caution must be exercised at all times. Before using any equipment you absolutely must be checked out by me, or a graduate assistant. You must follow the rules, no exceptions.
- Closed toed shoes must be worn in the studio at all times.
- Wear a respirator when mixing clay and glazes and when scraping kiln shelves.
- ❖ For safety reasons, only students enrolled in a ceramic class are allowed in the studio during class time. Only ceramic students enrolled in ISU are allowed to use the studio facilities and the equipment.

### ISU SPRING 14 UNIVERSITY ART GALLERY EXHIBITIONS AND PROGRAMS

#### 2014 Juried Student Exhibition

January 21 - February 7

Reception and Awards Ceremony: Friday, January 24, 4 to 6 pm

#### Rewritten by Machine and New Technology: Video Art, 1969-2013

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Reception: Friday, February 21, 4 to 6 pm

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Reception: April 25, 4 to 6 pm

## Important Note:

- You are required to attend the ISU exhibitions or lectures. After attending write a one-paragraph reaction to the experience, favorite work of art etc. Include title of exhibition, dates and gallery.
- The gallery exhibitions are worth 100 points, which will be added or deducted to your final grade. You must include the essay of each visit to your binder.
- Turn in binder for review during finals week. A complete binder at the end of the semester is required; include class notes, sketches, handouts, gallery essays etc.

## ARTS 215-002 (Drawing II)

Fall 2013

<b>Class Schedule:</b>	Tuesday and Thursday 11:00am – 1:50pm (FH204)
<b>Prerequisite:</b>	
<b>Professor:</b>	Sala Wong
<b>Office:</b>	Fine Arts Building room# 237
<b>Office Phone:</b>	X3722
<b>Email:</b>	swong@indstate.edu
<b>Office Hour:</b>	Tuesday and Thursday 10:00am-11:00am (Or by appointment)

### Course Description and Objective:

ARTS 215 is designed to acquaint students with basic and sometimes experimental drawing processes. Emphasis is placed on the observation and analysis of the environment and the way the human body interacts with it through a variety of approaches. Students will revisit elements of form, such as proportion, shape, mass, light, and space, as well as compositional structure. Particular emphasis is placed on how, having mastered these fundamental concepts, one can take risks to investigate and challenge traditional approaches of mark-making. Different media and tools will be introduced and encouraged, including - but not limited to - pen and ink, charcoal, cut paper, graphite and digital devices.

#### Course Objectives:

1. To establish an understanding of the various ways of creating/recording human and spatial forms in two-dimensional artworks.
2. To experiment and open new possibilities of the various types of drawing -- to draw without inhibition
3. To provoke viewer responses, and to begin to see ways in which artists allow viewers to participate in the ever-evolving drawing process.

### Course Content:

Students will spend considerable time drawing from observation in a variety of materials, methods and environments. Students will learn to understand the importance of "risk-taking" through various in-class and out-of-class assignments. Students should expect and plan to spend 12 hours per week doing projects outside classroom time.

### Instructional Approach:

There will be open critiques scheduled all through the semester as needed. Individual portfolio critiques will occur twice: once in mid-term and again in finals week. Students are encouraged to discuss their work and progress with the instructor and their peers.

### Requirements:

1. Completion of in-class work, out-of-class assignments and one visual research project.
2. Attendance – Attendance is mandatory. Students must attend class and be on time. Any case of a student leaving class early or arriving late without a legitimate excuse will be considered an unexcused absence. Only serious illness on the part of the student, or serious illness or death in the student's family will be considered excuses for absence from class, and a statement from a licensed medical physician must be provided. A third unexcused absence will result in lowering one letter grade; the sixth unexcused absence will result in the final grade being lowered by two full letter grades. Nine or more absences will result in an automatic failure for the course. Any students absent for a critique without a legitimate or pre-arranged excuse will receive a grade of '0' for that assignment.
3. Participation – participation in class discussion with your peers and instructor is essential. Doing so will provide you with opportunities to express your ideas, work orally and get responses from your peers.
4. It is the student's responsibility to keep the facilities clean and manageable throughout the semester. Your grade will be adversely affected if you do not clean up after work.
5. Students are expected to complete all assignments by the assigned date. Late assignment will result in a lowering of one letter grade. Assignment overdue more than one week will not be accepted.
6. No cell phone usage (texting, email, etc ...) will be allowed during class sessions as this will disrupt the class. Students found using cellphones will be asked to leave the classroom

immediately without further notice. One full letter grade will be deducted if such behavior is found during class critique and presentation.

\*Note: For students who have specific physical, psychiatric or learning disabilities and require accommodations, please let me know early in the semester by writing so that your learning needs can be appropriately met.

### **Grading:**

Students will be graded by letter, A+/to/F, on all collected or evaluated work. Work must be completed on time and in full satisfaction of each project goal. Late work (assignments handed in after the start of in-class critique sessions) will be automatically downgraded by one letter grade. To be considered for a late grade, you must show up in class on the schedule due date, and participate in the critiques of other students' work. Providing that you show up for the critique period, late assignment will be accepted with one full letter grade deducted for each successive late class period, up to a maximum of two classes period. After which time, a grade of "0" will be assessed.

- A+/A/A-:** Well above the expectations of the course. Outstanding participation, attendance, and mastery of tools and conceptual skills.  
**B+/B/B-:** Above average assignments and mastery of tools, materials and concepts.  
**C+/C/C-:** Average execution of assignments, participation and attendance.  
**D+/D/D-:** Well below average work, attendance and participation in critiques.  
**F:** Unsatisfactory work, attendance and participation in critiques.

### **Final Grade Breakdown:**

In-class exercises – 40%

All In-class assignments/exercises should be completed during class time.

(Students will need to include in-class assignments for mid-term and final individual portfolio review.)

Out-of-Class Assignments (total: 40%)

Project 1 – 10%

Project 2 – 10%

Project 3 – 10%

Project 4 – 10%

Visual Research Project - 10%

Attendance and Class Participation – 10%

### **Recommended Texts:**

Auvil, Kenneth W. Perspective Drawing. Mayfield Publishing Company, Mountain View, CA, 1996.

Curtis, Brian. Drawing from Observation. McGraw-Hill Higher Education, 2002.

Ching, Francis D.K. Architecture – Form, Space, and Order. Second Edition, Wiley, 1996.

Peck, Stephen Rogers. Atlas of Human Anatomy for the Artist. Oxford University Press, 1982.

### **Resource Materials:**

This course requires students to pay a studio fee; these fees are used to purchase the consumable materials used in class such as paper, some drawing materials as well as hiring life models. Students are expected to also have their own supply of drawing materials, and to purchase a portfolio to store and transport their work.

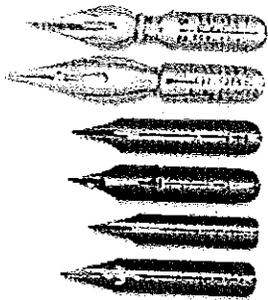
Please refer to the attached materials list for details.

### **Remarks: Laptop usage Forbidden**

While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used during class, unless with special permission from the instructor. Failure to comply with this direction is a violation of the Code of Student Conduct.

**Materials List for Arts 215-002: Drawing II – Fall 2013**  
**Professor Sala Wong (x3722) / email: swong@indstate.edu**

Portfolio w/handles (one that will fit 24" x 36" paper recommended)	1
Tool Box w/name	1
Ebony Pencils (2H, 2B, 4B, 6B)	3 each
Compressed Charcoal (square sticks)	10
Vine Charcoal	30
Roll of Masking tape (3/4')	1
Box of Push Pins	as needed
Kneaded Erasers	1-2
Pink Pearl Erasers	1-2
Regular White Plastic Eraser	1
Conte' Crayon (Black & White)	1 each
Drawing Pad (White) #75 to #100 weight (18"x24") as needed	1
Newsprint (18"x24") or (24"x36") - provided	1 or 1 each (your choice)
Utility Knife w/several blades	1
India Ink, small bottle	1
Assorted Size Brushes (water media)	5
Bamboo Stick / Pen	1
Scissors	1
36" Metal Straightedge ruler (for perspective drawing)	1
*Bound Sketch Book (no smaller than 8"X11")	1
Cans of Hairspray or Fixative	1-2
Glue or Glue Stick (as needed)	1
Box of Soft Pastels	1
Construction Paper with assorted colors - TBA	1 pad or several sheets
Graphite Sticks	your choice
Charcoal Pencils	your choice
Erasing Shiled (for perspective drawing)	1
Assorted Misc. Pencils	your choice
Markers	your choice
Speedball Standard Point dip Pen Nibs	assorted size of your choice



Standard Pen Holder



1

\*Students should be prepared that materials and tools other than items listed above may be needed for special projects. Any additional art supplies needed will be announced as required.

**Schedule: ARTS 215-001 (Drawing II)**

Fall 2013

Associate Professor Sala Wong, Department of Art, Indiana State University  
(Please note that this schedule is subject to revision and modification)

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**Week 1**

**Tuesday, Aug 20**

Introduction to course outline

**Thursday, Aug 22**

First drawing to the instructor

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**Week 2**

**Tuesday, Aug 27**

Revisit: Lines, Contour, shape and value  
Drawing section: sculptural forms

**Thursday, Aug 29**

Revisit: Lines, Contour, shape and value  
Out-door sketch: natural forms

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**Week 3**

**Tuesday, Sept 3**

Out-door sketch: architectural form (create a composition)

**Thursday, Sept 5**

Lines: contour drawing/creation of the illusion of space

Mark-making process

**Intro Assignment #1**

Experimental Drawing – how to present the SELF

(Example: David Hockney's photo collage portraits)

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**Week 4**

**Tuesday, Sept 10**

Experimental Drawing – how to present the SELF  
(Example: David Hockney's photo collage portraits)

**Thursday, Sept 12**

Experimental Drawing - how to present the SELF

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**Week 5**

**Tuesday, Sept 17**

Experimental Drawing – how to present the SELF

**Thursday, Sept 19**

Moving Images -- record and recollection

What is memorable?

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**Week 6**

**Tuesday, Sept 24**

Project Critique

**Assignment#1 Due**

**Thursday, Sept 26**  
Human Anatomy  
Hands and Feet  
**Intro Assignment #2**

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**Week 7 (mid-term portfolio review)**

**Tuesday, Oct 1**  
Individual Sign Up for mid-term portfolio review

**Thursday, Oct 3**  
Individual Sign Up for mid-term portfolio review

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**Week 8**

**Tuesday, Oct 8**  
Human Anatomy  
Upper torso (rib cage)

**Thursday, Oct 10**  
Human Anatomy  
Skull

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**Week 9**

**Tuesday, Oct 15**  
Human Anatomy  
Full skeleton

**Thursday, Oct 17**  
Life Model  
(drawing in a loop – on top and overlap)

**\*Intro to Visual Research Project**

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**Week 10**

**Tuesday, Oct 22**  
Life Model  
**Intro Assignment #3**

**Thursday, Oct 24**  
Life Model  
Drawing with “the other materials” – Scissors and color paper

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**Week 11**

**Tuesday, Oct 29**  
Life Model  
Digital Drawing: FA 102 Mac Lab

**Thursday, Oct 31**  
Life Model  
Digital Drawing: FA 102 Mac Lab

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**Week 12**

**Tuesday, Nov 5**  
Life Model  
**Assignment #3 Due**

Thursday, Nov 7  
Life Model  
Intro Assignment #4

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Week 13  
Tuesday, Nov 12  
Life Model

Thursday, Nov 14  
Life Model  
Visual Research Due

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Week 14  
Tuesday, Nov 19  
Life Model

Thursday, Nov 21  
Life Model

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Week 15 - Fall Break  
Tuesday, Nov 26  
Fall Break - no class

Thursday, Nov 28  
Fall Break - no class

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Week 16  
Tuesday, Dec 3 (Study Week)  
Sign up for individual critique and bring with you your portfolio during your time slot.

Thursday, Dec 5 (Study Week)  
Sign up for individual critique and bring with you your portfolio during your time slot.

Last Day of Class

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Final Exam  
Assignment #4 Due  
TBA

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**Final Grade Breakdown:**

**In-class exercises - 40%**

Mid-term Portfolio Review: Evaluation of in-class work done before mid-term (20%)

Final Portfolio Review: Evaluation of in-class work done after mid-term (20%)

All In-class assignments/exercises should be completed during class time.

(Students will need to include in-class assignments for mid-term and final individual portfolio review.)

**Out-of-Class Assignments (total: 40%)**

Project 1 - 10%

Project 2 - 10%

Project 3 - 10%

Project 4 - 10%

Visual Research Project - 10%

Attendance and Class Participation - 10%

Total: 100%

# PAINTING I

Fall 2012 M/W/F 10 – 11:50 FH 224

Nancy Nichols-Pethick

FH 215

x2638

[nancy.nichols-pethick@indstate.edu](mailto:nancy.nichols-pethick@indstate.edu)

Office Hours: Monday and Wednesday, 1 - 2  
or by appointment

This course is intended as an Introduction to the methods, materials, and techniques associated with oil painting. Special emphasis will be placed on composition, value, the properties of color, and color mixing. You will complete a number of studies and finished works that will allow you to explore various aspects of the medium, while also requiring creative and unique solutions to problems. It is expected that growth in technical expertise will be accompanied by conceptual and critical growth; critical reflection is an ongoing and necessary part of the painting process and will allow you to gain experience analyzing, interpreting, and evaluating works of visual art. Furthermore, discussions of historical and contemporary painting will establish a context for understanding the discipline of painting more fully.

## COURSE COMPONENTS

1. PAINTINGS, STUDIES, AND EXERCISES (70%)
2. PARTICIPATION (25%)
3. STUDIO MAINTENANCE (5%)

### **1. PAINTINGS, STUDIES, AND EXERCISES (70%)**

Throughout the semester, you will complete a number of paintings and studies. These will include exercises in value, color, and composition, as well as more finished works. Studies will generally be done on prepared paper or board, and you should keep, sign, and date all in-class work for your midterm and final evaluations. I strongly urge you to review your schedule and find blocks of time during the week when you will be able to come to the studio and work. The practice of painting is one that can only be cultivated through consistency and hard work.

*A good grade for this component of the class will reflect a serious attitude and work ethic, and marked improvement in perceptual skills and paint handling. Additionally, I will be evaluating your willingness to "go out on a limb" with regard to concepts and creative solutions to problems, the overall aesthetic success of the project, and the consistency of your effort. By this, I mean that you should not put projects off till the last minute; a good painting happens over time, and is the result of an equal balance between work and critical reflection.*

Your work will be evaluated according the following scale:

**A** Work displays numerous and significant strengths that far outweigh its few weaknesses. It shows evidence of a high level of effort, as well as originality in content and/or style. Painting demonstrates highly effective craftsmanship as well as evidence of significant thematic or theoretical concerns. Level of effort is very high.

**B** Work displays strengths that still outweigh its weaknesses. It demonstrates effective craftsmanship, but not to the same degree of effectiveness as listed above. Strong potential is evident, if not fully realized. Level of effort is above average.

**C** Strengths and weaknesses are equally balanced. Craftsmanship may be competent, while underdeveloped. Concepts or themes are slight or not fully articulated. Effort is average.

**D** Weaknesses outweigh strengths. Work shows minimal evidence of effort or forethought. Craftsmanship may be poor.

**F** Weaknesses far outweigh strengths. Work is unfinished or poorly executed. Both concept and execution are inadequate.

## **2. PARTICIPATION (25%)**

Your participation grade will be based largely on your level of engagement during class discussions and critiques. I expect that you will be well prepared for each class session and that you will always be ready to discuss your own work, as well as that of your classmates. Your grade will be determined as follows:

**A** Regular contributions to each critique and/or discussion; contributions are thought-provoking, and show evidence of deep engagement with the subject at hand; a respectful attitude toward peers and instructor and a willingness to give and receive constructive criticism; work provided for critique is finished and shows evidence of a high degree of effort; high level of preparedness for daily work.

**B** Frequent contributions to critiques and/or discussions; contributions show evidence of engagement with the subject; a respectful attitude toward peers and instructors and a willingness to give and receive constructive criticism; work provided for critique is finished and shows evidence of a good degree of effort; good level of preparedness for daily work.

**C** Occasional contributions to critiques and/or discussions; contributions are "garden variety," with little evidence of deep engagement with the subject; a respectful attitude toward peers and instructors and a willingness to give and receive constructive criticism; work provided for critique is generally finished and shows evidence of an average degree of effort; average level of preparedness for daily work.

**D** Few contributions to critiques and/or discussions; contributions show no evidence of deep engagement with the subject; poor attitude toward peers and instructors and unwillingness to give and receive constructive criticism; work provided for critique is sometimes finished and shows a lack of appropriate effort; poor level of preparedness for daily work.

**F** Very few or no contributions to critiques and/or discussions; contributions show no evidence of deep engagement with the subject; poor attitude toward peers and instructors and unwillingness to give and receive constructive criticism; work is often not provided for critique and that which is provided shows little effort; consistent lack of preparedness for daily work.

## **3. STUDIO MAINTENANCE (5%)**

You are expected to maintain a clean and orderly working environment. Since other students also use this studio, it is imperative that you clean up thoroughly after each session. **The same grade will be assigned to the entire class, so it behooves you to keep your lockers and other personal areas neat and orderly, and to encourage others to do the same.**

**PLEASE NOTE: While beverages are allowed in the classroom, food is not; please refrain from eating in the studio.**

## **ATTENDANCE POLICY**

You are expected to attend class; excessive absences will impact your grade as follows:

4 absences: Your grade will be lowered by 5 percentage points. For example: a grade of 83 (B) would be lowered to a 78 (C+).

Each subsequent absence will lower your final grade by an additional 2.5 percentage points. If you have 6 absences, for example, your final grade will be lowered one full letter.

Additionally, 3 late arrivals or early departures will be counted as one absence. If you are more than ½ hour late, or if you leave more than ½ hour early, you will be counted as absent for the day. Excused absences will be given ONLY for serious illness, a death in your immediate family, or previously scheduled university travel. In each of these cases, official dated documentation must be provided, and any work due on the day of the absence must be turned in the following class period. Remember that you are responsible for finding out in advance what you will be missing, and arranging for how you will make it up.

### **Grading Scale**

A+	=	97 – 100	C+	=	77 – 79	F	=	59 or below
A	=	94 – 96	C	=	74 – 76			
A-	=	90 – 93	C-	=	70 – 73			
B+	=	87 – 89	D+	=	67 – 69			
B	=	84 – 86	D	=	64 – 66			
B-	=	80 – 83	D-	=	60 – 63			

### **Note regarding laptop usage:**

While there will be no assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and it conforms to the provisions of its use as laid out in this syllabus. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

### **AMERICAN WITH DISABILITIES ACT STATEMENT**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

### ***Materials List***

The following materials are available as a course pack at the bookstore:

#### PAINT (M. Graham Oils\* or other high quality paint)

- 1 Hansa Yellow
- 1 Indian Yellow
- 1 Prussian Blue
- 1 Pthalo Blue
- 1 Burnt Umber
- 1 Quinacridone Red
- 1 Alizarin Crimson
- 1 Titanium White

#### ACCESSORIES

- 1 Pack Vine Charcoal (3-5 sticks, medium)
- 1 Vinyl Eraser
- 1 Painting Knife 3 ¼ x 1 ¼
- 1 Titanium Brush Set
- 2 Stretcher Bars 18"
- 4 Stretcher Bars 24"
- 2 Stretcher Bars 30"
- 1 Economy White Bristle Brush 3"
- 1 Strathmore Canvas Paper 9" x 12"

#### OTHER SUPPLIES

- Cotton Rags (old sheets, t-shirts, etc. torn into squares approx. 8 x 8")
- Scissors or X-Acto Knife
- Glue stick
- Empty glass jars with lids (2)

\*Acceptable substitution brands are: Gamblin, LeFranc and Bourgeois, Winsor & Newton, da Vinci, Rembrandt, Williamsburg, and Old Holland. If you are unsure about a particular brand of paint, please ask, but avoid very *inexpensive paint* as it is of a quality not appropriate for this class.

*Your course fees will allow me to purchase mineral spirits, gesso, and canvas for class use.*

"The question is not what you look at, but what you see." Henry David Thoreau



ARTS 235

Introduction to Photography Spring 2014

*Instructor:*

Fran Lattanzio

*Phone:*

x2630 (voice-mail)

*e-mail address:*

fran.lattanzio@indstate.edu (*recommended contact*)

*Office Hours:*

Mon 8-9 am, Thursday 1-2 or by appointment

*Class Time:*

8-10:50 TR

*Lab Hours:*

As posted

***Course Description:***

An introductory course in the fundamentals of darkroom work and digital imagery and the photographic medium as a means of visual expression. **Prerequisites:** ARTS 101 & 102 or consent of the instructor.

## **Supplies:**

### Required

- Adjustable (preferably manual) 35 mm camera
- Black & White film (7-10 rolls)
- Negative envelopes
- Variable contrast 8x10 Photo paper - either RC or FB
- Lens paper
- Dusting brush (small, soft artist brush ~#4)
- Mounting board

Photo supplies can be purchased at a local photo supply store (Galloway Camera behind Honey Creek Mall), or online at [www.freestylephoto.biz](http://www.freestylephoto.biz) or [www.bhphotovideo.com](http://www.bhphotovideo.com) as well as other on-line venues.

### Recommended

- Folder for handouts
- Portable USB drive (for digital assignments)
- Canned air (for cleaning negatives)

Your lab fee will provide you with all basic darkroom chemicals and supplies, studio supplies, photo quality ink-jet paper and dry mount tissue.

**Semester Schedule:** A schedule for the semester has been given to you and a copy will be posted in the studio. It is your responsibility to be on time and come prepared for each day's class. If any changes are made in the schedule, it will be announced in class.

### Course Objectives:

- ✓ Continue your creative growth using a variety of photographic approaches
- ✓ Apply art & design basics as learned in the Foundation classes
- ✓ Develop good critical skills when evaluating your own and others' images
- ✓ Be open to new creative viewpoints
- ✓ Learn basic camera controls (or expand existing knowledge)
- ✓ Learn fundamentals of film and paper processing and be able to consistently produce GOOD quality b & w prints by end of semester.
- ✓ Learn basic skills working with Adobe Photoshop.
- ✓ Produce a strong portfolio of photographic work

**Grading:** Your final grade will be determined as follows: 25% for the final visual assignment, 50 % for other visual assignments, 15% for technical assignments, tests & class participation, 10% for attendance. You will receive grades for work presented at each critique.

Ultimately, your grades for individual prints/assignments will be based on:

- 1) *Image* -- originality, composition, interesting interpretation of subject matter, relevance to the assignment, etc., and
- 2) *Technical quality* -- exposure, contrast, presentation, etc.

Late work will be accepted (except for final), *but the grade will be one grade lower than if it had been turned in on time.* **ALL LATE WORK MUST BE TURNED IN BY APRIL 8.** If you choose to redo an assignment, which is acceptable *as long as the original was completed on time,* and *IF the work is determined to be stronger than the first piece,* the higher grade will be used for the final determination.

- o **Attendance: Counts as 10% of your final grade**
- o It is expected that you will attend every scheduled lecture, demonstration, discussion and critique. If you miss information, it will be your responsibility to find out what you missed. Lectures will not be repeated!
- o 0-1 absences = A/A-, 2-3 absences = B+/B-, 4-5 absences = C+/C-, 6 absences = D, 7 absences = F.
- o **More than 7 absences = F for the class!**

- An "A" student: has significant participation in critiques and discussions, comes to class prepared, completes work on time, completes work with unique visual content and high technical quality, does not miss class.
- A "B" student: participates in critiques and discussions, is usually prepared, completes work on time, has good visual quality and good technical quality, misses no more than 2 classes per semester.
- A "C" student: occasionally participates in critiques and discussions, is often not prepared, may have some late work, has fair visual and technical quality, may miss more than 2 classes.
- A "D" student: rarely participates in critiques and discussions, is usually not prepared, often has late work, has poor visual & technical quality, often misses class.
- An "F" student: does not participate in critiques and discussions, never is prepared for class, may not turn in all assignments, has weak work and poor technical quality, often misses class.

## Class Policies:

- Cell phones should be turned off during class!
- Food and drink are allowed, but, for health reasons, not in the darkroom or film-processing area.
- Part of most class periods will be open work time, so come to class prepared with something to work on! It is strongly recommended that you do your shooting outside class time, and that you plan to work during some of the extra (evening) lab hours each week.
- A laptop is not required for this course, but usage is permitted.
- As indicated in the Code of Student Conduct, the University strictly forbids submission of another student's work as your own. Any student who does so will receive a failing grade in the course and may be placed on academic probation or suspended.

### ***Lab Responsibilities:***

It is expected that each student will help to maintain the photography area to keep it running smoothly. This will be of benefit to everyone.

*At the very least, you are expected to clean up your own mess!*

Sign in when you come in outside class time.

If you are aware of a problem or potential problems in the lab, please let me know. If everyone helps, the lab will be a cleaner (better) place to work.

### *What You Can Expect From Me*

- ✓ *To be prepared and ready to begin class on time.*
- ✓ *To follow the class schedule unless you are informed otherwise.*
- ✓ *To provide you with sufficient information to complete assignments.*
- ✓ *To answer your questions during or after presentation of materials.*
- ✓ *To provide you with feedback on the work you present.*
- ✓ *To be open to your ideas about your work.*
- ✓ *To maintain the lab in good working order and facilitate repairs as quickly as possible, if needed, during the semester.*
- ✓ *To provide you with additional information if requested/needed.*

### *What I Expect From You*

- ✓ *To arrive on time, with appropriate materials.*
- ✓ *To attend all scheduled class meetings.*
- ✓ *To be prepared for critiques.*
- ✓ *To notify me ahead of time (whenever possible) if you will be absent.*
- ✓ *To ask questions when you are unclear about something.*
- ✓ *To listen thoughtfully to comments made about your work.*
- ✓ *To be respectful of and open to other students' work.*
- ✓ *To clean up after yourself.*
- ✓ *To notify me if something is broken, missing or a supply has been depleted.*
- ✓ *To not expect me to repeat an entire lecture because you have arrived late (or not at all)!*

# Printmaking I – *Introduction to Printmaking*

**Spring Semester 2014**

Tues. & Thurs. 2:00 p.m. - 4:50 p.m.

Instructor: Chester Burton

Office Phone: 237 - 2632

Chester.Burton@indstate.edu



Charles Surendorf  
*Tax Collector, 20th century*  
Wood Engraving  
20.7 x 34.2 cm

Indiana State University  
Office Hours: Tues. & Thurs. 5:00 p.m. - 6:00 p.m.  
Or Scheduled by Appointment  
Fairbanks Hall, Room 102

## The Course Objective:

The goal of this course is to introduce students to several of the 4 basic categories of Printmaking. As a class, we will be concentrating on processes specific to Intaglio and Relief Printmaking. Effort will also be made to integrate the study of these methods with a working knowledge of printmaking's historical tradition. The following objectives will help the student to develop a portfolio of images which exhibits an understanding and competence within the general arena of printmaking.

### ***Core Objectives included, but not limited to, the following:***

- ***Problem solving aimed at enhancing:***
  - ***Critical thinking for informed and reasonable decision making***
  - ***Communication & Verbal skills for both critique and analysis***
  - ***An appreciation for the value of learning as beneficial for adaptation to change***
- ***Compositional Basics***
- ***Dry-point Intaglio***
- ***Basic Etching Techniques***
- ***Screen Printing***
- ***Relief Printmaking***
- ***Formal Presentation & Technique***

Experimentation and the furtherance of the student's personal vision will be strongly encouraged.

## Class Decorum:

**Safety is Priority #1.** While the Printmaking Studio should be a relaxed and pleasant working environment, it also has the potential to be hazardous to life and limb. You are expected to be mindful of your own safety and the safety of others. Understanding that the studio is not a "play area" is the first step. Here's a tip: if you don't know what it is, what it does, or how it works, DON'T MESS WITH IT! Asking questions is a much better approach.

Much of the chemistry that you will be using is caustic, either on contact with the skin or via its vapor. While proper handling of such materials will be covered in class, you should take any extra precautions that you feel are necessary to ensure your health while engaged in the production of your artwork. Gloves and a personal respirator might fall into this category.

This environment is fraught with one or another form of mark making media. If you wear nice clothing to class do not expect that it will stay nice for very long. Ink has a way of getting just about everywhere. If you need to wear nice clothing for other classes, then bring an apron, coveralls, or change of clothes with you.

***Cleanliness is imperative in this communal studio environment. You may not assume for even a minute that the lion's share of the studio belongs to you simply because you arrived to work first. You must always be responsive to the studio needs of your peers. This means sharing the working space, communicating with your peers about press time and area use, and most importantly, keeping your work area clean (before, during, and after your time in the studio).***

You are charged with keeping this studio as CLEAN as possible. Use of the studio beyond class time is a privilege, and keeping it usable for the next person is a requirement. *In case I have not been clear enough, YOU SHOULD LEAVE THE STUDIO CLEANER THAN YOU FOUND IT, PERIOD.* Messiness cannot be tolerated in this shared studio space.

Academic Integrity is of current importance to the university. Please be advised that your ideas and efforts should be your own and not the work of others. If we should have any assignment requiring research and writing, you will be held to the guidelines set forth in the ISU Guide to Academic Integrity.

***DURING THE ENTIRETY OF CLASS, cell phones should be Turned Off & Put Away. They are a distraction for you and those around you. If you want to listen to music during class, then you will need to have a "Music Only" device. No Cell Phones! Also, DURING THE ENTIRETY OF CLASS, computers are NOT TO BE OUT or IN USE unless by special arrangement with the instructor.***

## **Attendance:**

You are allowed one absence (gratis). For each subsequent absence, your final grade will be reduced by approximately one-half letter (roughly 2.5 points). Thus, if you miss 3 days of class and do solid "B+" work throughout the semester, you will receive no better than a "C+" for that work. Allowances will be made for extreme situations; death of an immediate relative for example, or perhaps a compulsory ISU event. *Breaking the law and being required to appear in court will not be accepted as a viable reason for an excused absence.*

Showing up for class late or leaving class early will not be tolerated. If you do either one of these more than three times, they will collectively count as one absence. You have been warned. You are adults and are capable of making decisions for yourselves. Just be aware that in this class some of those decisions come with negative consequences.

***Being late for a Critique is not an option. Missing a Critique will earn you a failing grade for that assignment. Attendance equals participation. Participation is expected and will be an integral part of your grade.***

***Please be advised, failure to attend class adversely impacts your grade, NO JOKE!! The burden of proof for acceptable excused absences falls upon you, the student, and these must be tendered in a timely fashion.***

## **Grading Policy:**

You are expected to have all your assignments completed on time. You are expected to be at every critique. You are expected to come to class and work. Assuming that you live up to these expectations, your Final Assignments grade will be averaged from all of your assignments throughout the semester.

### **Each assignment grade will be graded based on the following:**

**Effort** - This means that you come to class without fail. When you are in class, you are working. You are someone who wants to try the unexpected. You are someone who is not afraid of asking questions. You are not satisfied and content with what you "already" know how to do. You will probably attempt to develop your skills at articulating your ideas, both verbally and visually. You will show progress throughout the semester.

**Concept** - This means that you will be striving to develop your active role in the dialog between artist and viewer. You will no longer be able to hide behind, "uh, well, I just like

it" as a reasonable defense for your efforts. Being successful in this arena will require you to think before you...do just about anything.

**Execution/Presentation** - The work should strive to be resolved on all levels, visually, conceptually, and technically. Editions of any print will meet an acceptable level of consistency. Paper will be clean and free of fingerprints or handling marks. Mats will be clean and strive to be well cut.

**Participation** - You must be active in the creative process as well as any dialog that ensues as a result of that process. Critiques will offer you a dedicated forum for participation, but your involvement during the regular class time will be noted as well.

**Effort Above and Beyond Expectation** - This means exactly what it says. The amount of enthusiasm you can bring to the table will dictate the quality of your experience, and generally, the quality of your work. This is an extension of effort.

## Your Final Grade will be averaged as follows:

- Average of Assignment Grades 30%
- Portfolio – Quality of final prints and consistency of editions 20%
- Overall Participation 15%
- Preparation\* 15%
- Framed Work 10%
- Effort above and beyond general expectations 5%
- Quizzes 5%
  
- Attendance will impact the Final Grade as previously stated.

***\*More and more, students in studio classes are developing the habit of coming to class unprepared to work. The tendency to use class time to "get prepared" or "to go get supplies" is getting out of hand. So that you might use the majority of your studio time to its best advantage, you will now be graded on your ability to come to class ready to work. Please keep this in mind as you organize and prioritize your schedule.***

## Things to Note

If you EVER have a question about an assignment, processes, or material choices, DO NOT hesitate to ask for assistance! If you EVER need any help resolving problems with assignments or issues in class, DO NOT hesitate to ask for assistance!!

My e-mail address is on the front of this syllabus. Use it as often as you need to.

If you need to talk outside of class, just let me know in person or via e-mail so that we can schedule a time. Impromptu discussions are always welcome anytime and anywhere, but in-depth conversations are best handled by appointment.

## Course Supplies:

There is **NO required text for this course**. As such, please anticipate spending some money on a variety of printmaking supplies. Lab fees are used for the purchase of expendable studio products including but not limited to: solvents, rags, colored inks, grounds, acids, newsprint, etc. Your lab fee also includes a few sheets of paper to be used in the execution of your initial assignments.

### You must have the following:

- Drawing utensils (pencils, pens, ink, brushes, etc...)
- 1 Sheet 1/16" - 1/8" Acrylic (Approx. 16" x 20")
- Newsprint pad
- Exacto knife & Palette Scraper
- 1 Can Black Etching Ink (a one 1 lb. can is suitable for 2 students and costs about \$17.00. It needs to be ordered immediately on-line through Daniel Smith for the best price.)
- Paper (Should be purchased or ordered as soon as possible)
- Mat board

The paper that the department will supply will definitely **NOT** be enough to see you through the semester. Be prepared to purchase paper as you need it. Again, paper is readily available on-line from Daniel Smith, Dolphin Paper in Indianapolis, or Pygmalion's in Bloomington. ***You will need to buy paper.***

You will also need a Linoleum Cutter, an Etching Needle, a Burnisher, and a Scraper. I have purchased most of these items for you, and the department will make them available to you as needed. You will be expected to replace any tool you sign out and damage or fail to return.

***You will also need to purchase etching plates and linoleum sheets as projects require. These will be made available through the university. You will fill out a materials purchase slip for the materials you will be purchasing. You will then use this slip to pay for the material through the Controller's Office. When you put a receipt of payment in my hand, you will be given your material.***

### You may want to have the following:

- 2 Large Towels (for wet process blotting)
- Small Airtight Containers (to save mixed ink)
- Extra Newsprint pad
- Gloves & Apron
- Safety Glasses and/or Respirator
- Locks for Flat-file and Storage Lockers
- Large Sheets of Heavy Weight Acetate

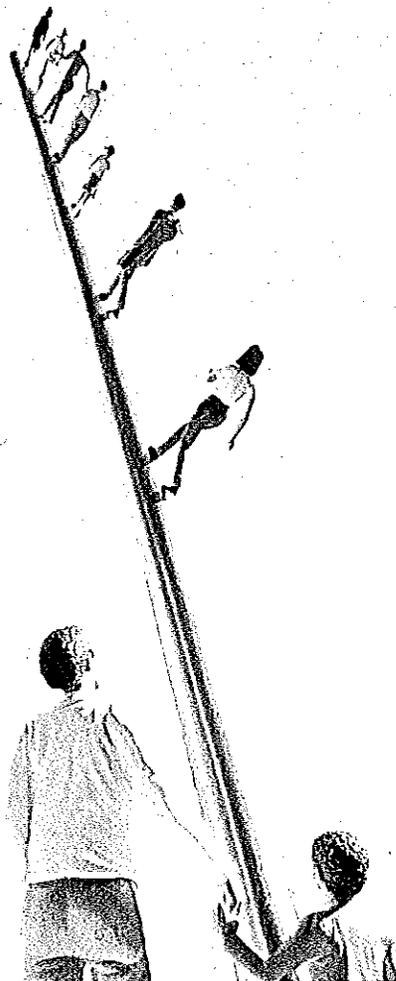
## Assignment Overview:

There will be 4 major assignments for the semester. All of these require the production of Artist's Proofs and a Limited Edition for each assignment. The following list outlines the technical goals for these assignments. The conceptual goals are ongoing; they may vary from project to project. Any particulars or emphasis will be discussed more thoroughly at the time of the assignment. Anticipate producing at least one artist's proof per assignment to be archived by the Printmaking Department for the purposes of documentation and process examples.

- Assignment #1      **Drypoint Intaglio** – Through this process we will begin our adventures with Intaglio. **(Formal Critique)**
- Assignment #2a      **Line Etching technique** – This will be your first experience with etching. The goal is to familiarize you with the basic processes of plate, ground, mordant, and the various types of mark-making that can be achieved.
- Assignment #2b      **Line Etching (monochromatic with Aquatint)** – This is a more formal assignment that allows you to integrate the process of etching covered by #2a with your own visual goals. **(Formal Critique)**
- Assignment #3      **Collagraph technique** –. The goal is to familiarize you with the basic processes and materials necessary to create and print from this type of matrix. **(Formal Critique)**
- Assignment #4      **Relief Cut technique** – This will be your first experience with a relief matrix. The goal is to familiarize you with the basic processes and the various types of mark-making that can be achieved. **(Formal Critique)**
- Assignment #4b      **Formal Color Relief Cut** – For this project you will work to create a relief print which illustrates form, value, and pattern through the subtractive method of carving and cutting into the print matrix or the multiple block method. **(Formal Critique)**
- Assignment #4      **Framed Image** – Your Final assignment will be to mat and frame one of the best prints from your portfolio for the semester.

# Sculpture – *Introduction to Basic Processes*

**Spring Semester 2014**  
Mon. & Wed. 3:30 p.m. - 6:15 p.m.  
Instructor: Chester Burton  
Office Phone: 237 - 2632  
Chester.Burton@indstate.edu



Jonathan Borofsky  
*Walking to the Sky*, 2004  
Stainless steel and painted fiberglass  
100 ft. high

Indiana State University  
Office Hours: Tues. & Thurs. 5:00 p.m. - 6:00 p.m.  
Or by Appointment  
Fairbanks Hall, Room 102

## Course Description

Sculpture I is an introduction to materials and processes related to the development of a visual vocabulary specific to three dimensions. The course is designed to give students an overview of 3-dimensional design issues, material and fabrication concerns/choices. Studio process is also brought into perspective through visual and written analysis of contemporary and historical sculptural work.

## The Course Objective

This class will provide the necessary skill-sets, both verbal and visual, for the student to gain a solid foundation in the core concerns of sculpture as concept and sculpture as process. This class will also reinforce the goals of quality three-dimensional design. Through a variety of problem solving exercises, students will be introduced to the fundamentals of spatial relationships, appropriate material choices, metal fabrication technique, craftsmanship, and an appreciation for those qualities that determine strength in Sculpture.

*Core Objectives included, but not limited to, the following:*

- **Problem solving aimed at enhancing:**
  - **Critical thinking for informed and reasonable decision making**
  - **Communication & Verbal skills for both critique and analysis**
  - **An appreciation for the value of learning as beneficial for adaptation to change**
- **3D Compositional Basics**
- **Introduction to metal fabrication process**
- **Visual sensitivity for self-development, critique, and analysis**
- **Process safety**

## Studio Decorum

**Safety** is Priority #1. While the Sculpture Studio should be a pleasant working environment, it is an area with the potential to be hazardous to life and limb. You are expected to be mindful of your own safety and the safety of others. Understanding that the studio is not a "play area" is the first step: **Here's a tip: if you don't know what it is, what it does, or how it works, DON'T MESS WITH IT!** Asking questions is a much better approach than finding out the "hard" way.

**Personal safety** starts with the most simple of decisions, your studio apparel. You must wear clothing appropriate to the hazards of the work environment. Common sense should dictate your decisions, but for those of you who need help: Shorts, Flip-Flops, Sandals, or anything made of a combustible material like Lycra/Spandex are all inappropriate. If you need or desire to wear any of the aforementioned items, you should plan on bringing a change of clothes. If you are not attired properly, you will NOT be permitted to work in the studio.

**Cleanliness** is Priority #2.

You are charged with keeping this studio as **CLEAN** as possible. Use of the studio beyond class time is a privilege, and keeping it usable for the next person is a requirement. In case I have not been clear enough, **YOU SHOULD LEAVE THE STUDIO CLEANER THAN YOU FOUND IT, PERIOD. DO NOT PAINT THE FLOORS, WALLS, OR SIDEWALKS OF THE ART ANNEX!!**

**Access to power equipment outside of class is a privilege!!!** If you cannot use the equipment in a safe and appropriate fashion, your privileges will be revoked and you will only have these tools available during class. It is just that simple. **Work** while you have the opportunity to do so. You have a block of time to accomplish a good deal of your requirements for this class. Don't waste that time. Disturbing others who are intent on making the most of their time is unacceptable. Anyone who comes to class unprepared to work or intent on keeping others from doing so will be asked to leave.

**Academic Integrity** is of current importance to the university. Please be advised that your ideas and efforts should be your own and not the work of others. There are often assignments during this class which require research and writing. You will be held to the guidelines set forth in the ISU Guide to Academic Integrity as regards any original to be handed for review.

***DURING THE ENTIRETY OF CLASS, cell phones should be Turned Off & Put Away. They are a distraction for you and those around you. If you want to listen to music during class, then you will need to have a "Music Only" device. No Cell Phones! Also, DURING THE ENTIRETY OF CLASS, computers are NOT TO BE OUT or IN USE unless by special arrangement with the instructor.***

## **Attendance**

You are allowed one absence (gratis). For each subsequent absence, your final grade will be reduced by one half letter grade (roughly 2.5 points). Thus, if you miss 3 days of class and do solid "B+" work throughout the semester, you will receive no better than a "C+" for that work. Allowances will be made for extreme situations, death of an immediate relative for example, or perhaps a compulsory ISU event. *Breaking the law and being required to appear in court will not be accepted as a viable reason for an excused absence.*

Showing up for class late or leaving class early will not be tolerated. If you do either one of these more than three times, they will collectively count as one absence. You have been warned. You are adults and are capable of making decisions for yourselves. Just be aware that in this class some of those decisions come with negative consequences.

***Being late for a Critique is not an option. Missing a Critique will earn you a failing grade for that assignment. Attendance equals participation. Participation is expected and will be an integral part of your grade. Please be advised, failure to attend class adversely impacts your grade, NO JOKE!! The burden of proof for acceptable excused absences falls upon you, the student, and these must be tendered in a timely fashion.***

## **Grading Policy:**

You are expected to have all your assignments completed on time. You are expected to be at every **formal critique**. You are expected to come to class and work. Assuming that you live up to these expectations your Final Assignments grade will be averaged from all of your assignments throughout the semester.

You should be aware that the grade of "C" means you did AVERAGE work. This is because "C" is the definition of average in an "A – F" grading scale. "B" is not average! If you wish to get a grade higher than "C", you will need to perform in this class beyond AVERAGE.

## **Each assignment grade will be graded based on the following criteria:**

**Effort** - This means that you come to class without fail. When you are in class, you are working. You are someone who wants to try the unexpected. You are someone who is not afraid of asking questions. You are not satisfied and content with what you "already" know how to do. You will probably attempt to develop your skills at articulating your ideas, both verbally and visually. You will show progress throughout the semester.

**Concept** - This means that you will be striving to develop your active role in the dialog between artist and viewer. You will no longer be able to hide behind, "uh, well, I just like it" as a reasonable defense for your efforts. Being successful in this arena will require you to think before you...do just about anything.

**Execution/Presentation** - The work should strive to be resolved on all levels, visually, conceptually, and technically. The quality of what you create and your thoughtfulness about the presentation of your work both go directly to your development as a professional. You are expected to pay attention to the details of what you do and to work toward becoming a professional.

**Participation** - You must be active in the creative process as well as any dialog that ensues as a result of that process. Critiques will offer you a dedicated forum for participation, but your involvement during the regular class time will be noted as well.

## **Overall semester grades will take into account these additional criteria:**

**Overall Participation** - You must be active in the class as a whole. Overall participation takes into account your being on hand for all demonstrations (scheduled or impromptu), asking questions, your interactions with your classmates, and all your efforts to improve and excel at the processes you are learning.

**Effort Above and Beyond Expectation** - The amount of enthusiasm you can bring to the table will dictate the quality of your experience, and generally, the quality of your work. This is an extension of effort.

## **Your Final Grade will be averaged as follows:**

- Average of Assignment Grades 45%
- Participation – Including critiquing skills and vocabulary development 25%
- Preparation\* 15%
- Effort above and beyond general expectations 5%
- Quizzes – Safety & Vocabulary 10%
  
- Attendance will impact the Final Grade as previously stated.

## Course Supplies

- There is **NO required text for this course**. As a result you will be expected to spend from \$80.00 upward for assignment materials. Be aware that the costs for all ISU materials used, beyond those supplied via Lab Fees, are the responsibility of the student and you will be issued a bill at the semester's end for materials supplied by ISU.

Also, lab fees cover the costs of some materials and consumables. After a time however, consumables become exhausted. You should plan on spending some of your own money for flap wheels or grinding discs, especially if you need to do more than average amounts of grinding.

- **You should have the following by the second day of class:**

Hearing protection  
Safety Glasses  
Gloves (work gloves will do, but welding gloves are a better choice)

- **You should have the following by the third day of class:**

Tape measure  
Lock for Locker  
Closed Toe Work shoes (Boots are recommended, but not required)  
Sketchbook or supply of paper for sketching  
Carpet Knife/Box Knife  
Tape  
Drawing materials (especially a paint pen or black/metallic Sharpie)  
Respirator (recommended, but not required unless dictated by process or personal need)

## General Working Guidelines for Art Annex Studios

1. Before using any power equipment, a student must discuss the proper safety precautions and procedures with the instructor.
2. Before using any toxic or hazardous chemicals, a student must discuss the proper safety precautions and procedures with the instructor.
3. Keep the floor clean and swept. Keep the traffic areas free and open.
4. No raw materials are to be stored inside the studio unless they fit into lockers or can be stored safely out of the general working space.
5. Clean up after yourself! Before leaving the building, your work area must be clean, and all debris must be properly disposed of.
6. All power tools and hand tools must be returned to their proper place before leaving.

7. Power equipment in the Annex Woodshop is only available during class time or by special arrangement with your Instructor.
8. There should be no plaster used in the Woodshop, and any painting should be done in the Paint room. You should familiarize yourself with the posted rules for each Annex Area.

**IN CASE OF AN ACCIDENT OR EMERGENCY, YOU ARE TO CALL SECURITY!  
THEIR EXTENSION IS 5555.**

### **Things to Note:**

If you EVER have a question about an assignment, a process, or a material choices, DO NOT hesitate to ask for assistance!! My e-mail address is on the front of this syllabus. Use it as often as you need to.

If you EVER need any help resolving problems with assignments or issues in class, DO NOT hesitate to ask for assistance!!

If you need to talk outside of class, just let me know in person or via e-mail so that we can schedule a time. Impromptu discussions are always welcome any time and anywhere (Office Hours work well), but in-depth conversations are best handled by appointment.

If at anytime you wish to re-submit an assignment for improved grade consideration, you are welcome to do so. I want you to be successful, and I have no problem changing a grade when such change is warranted.

## **ARTS 251 – Intro Digital Art Spring 2014**

**Class Schedule:** Tuesday, Thursday 2:00pm – 4:50pm (FA 212)  
**Prerequisite:**  
**Instructor:** Sala Wong  
**Office:** Fine Arts Building room# 237  
**Office Phone:** X3722  
**Email:** swong@indstate.edu  
**Office Hour:** Tuesday and Thursday  
10:00am – 11:00am  
(Or by appointment)

### **Course Description and Objective:**

Students will be encouraged to develop motion graphic compositing, sound, 2D digital animation, digital drawing/painting using various software and other physical materials/techniques exploring intersections between digital and traditional studio techniques. The class as a whole will examine narrative structures through experiments in linear and hypertextual navigation. Students will integrate their knowledge from other coursework, such as drawing, painting, typography, illustration, photography and sculpture with the time-based and sequential capabilities of the computer.

### **Course Content:**

As this is an introductory level course, students will spend considerable time exploring digital media as a form of artistic expression. Assigned readings by and about contemporary artists working in the field of new media will be discussed.

### **Instructional Approach:**

There will be open critiques scheduled throughout the semester as needed. Individual critiques will also be conducted throughout the course. Collaborative work, a common practice among media artists, will be encouraged. Students are also encouraged to discuss their work and progress with the instructor and their peers. Students should expect and plan to spend 12 hours per week doing projects outside classroom time.

### **Requirements:**

1. Completion of all assignments according to due dates.
2. Attendance – Attendance is mandatory. Students must attend class and be on time. Any case of a student leaving class early or arriving late without a legitimate excuse will be considered an unexcused absence. Only serious illness on the part of the student, or serious illness or death in the student's family will be considered excuses for absence from class, and a statement from a licensed medical physician must be provided. A third unexcused absence will result in lowering one letter grade; the sixth unexcused absence will result in the final grade being lowered by two full letter grades. Nine or more absences will result in an automatic failure for the course. Any students absent for a critique without a legitimate or pre-arranged excuse will receive a grade of '0' for that assignment.
3. Participation – participation in class discussion with your peers and instructor is essential. Doing so will provide you with opportunities to express your ideas, work orally and get responses from your peers.
4. It is the student's responsibility to keep the facilities clean and manageable throughout the semester. Your grade will be adversely affected if you do not clean up after work.
5. Students are expected to complete all assignments by the assigned date. Late assignment will result in a lowering of one letter grade (please see details below under Grading). Assignment overdue more than one class period will not be accepted.
6. **No cell phone usage (texting, email, etc ...) will be allowed during class sessions as this will disrupt the class.** Students found using cellphones will be asked to leave the classroom immediately without further notice. One full letter grade will be deducted if such behavior is found during class critique and presentation.

\*Note: For students who have specific physical, psychiatric or learning disabilities and require accommodations, please let me know early in the semester by writing so that your learning needs can be appropriately met.

### Grading:

Students will be graded by letter, A - F, on all collected or evaluated work. Work must be completed on time and in full satisfaction of each project goal. **No late assignment will be accepted if you don't show up in the critique of that assignment, except under documented emergency circumstances.** Late work (assignments handed in after the start of in-class critique sessions) will be automatically downgraded by one letter grade. To be considered for a late grade, you must show up in class on the schedule due date, and participate in the critiques of other students' work. Providing that you show up for the critique period, late assignment will be accepted with one full letter grade deducted for each successive late class period, up to a maximum of one class period. After which time, a grade of "0" will be assessed.

- A+/A/A-:** Well above the expectations of the course. Outstanding participation, attendance, and mastery of tools and conceptual skills.  
**B+/B/B-:** Above average assignments and mastery of tools, materials and concepts.  
**C+/C/C-:** Average execution of assignments, participation and attendance.  
**D+/D/D-:** Well below average work, attendance and participation in critiques.  
**F:** Unsatisfactory work, attendance and participation in critiques.

### Final Grade Breakdown:

- Project 1: Constructed Environment (Photoshop + scanning + digital photo) 20%  
Project 2: Sound-portrait (use sound to describe yourself and how you interact with the environment) 10%  
Project 3: Experimental text – moving typography (Flash Movie): 25%  
Project 4: Movie with Sound (Rotoscoping, video and After Effect) 25%  
Reading Presentation: 10%  
Attendance and Participation: 10%

### Required Text:

Paul, Christiane. Digital Art, Thames & Hudson

### Recommended Texts:

Trish & Chris Meyer. Creating Motion Graphics with After Effects. CMP Books.  
Adobe Creative Team. Adobe Flash CS5 Professional Classroom in a Book.  
Russell Chun. Flash CS5 Professional Advanced for Windows and Macintosh (Visual QuickStart Guide).  
Adobe CreativeTeam. Adobe Photoshop CS5 Classroom in a Book.

Wilson, Stephen. Information Arts: Intersections of Art, Science, and Technology. MIT Press, 2002.  
Rush, Michael. New Media in Art. Thames & Hudson

### Resource Materials:

Removable media: Thumb Drive, CDs or DVDs.  
Headphones: Students are required to wear headphones when working with sound so as not to disturb others working in the lab.

**Remarks:** a. All computer-related assignments must be completely Mac format compatible.  
b. Laptop not Required for Course: Usage Permitted.

# Schedule (ARTS 251) Intro Digital Art

(\*reference schedule for Arts 351, 451, 651 & 652)

## Spring 2014

Associate Professor Sala Wong, Department of Art, Indiana State University  
(Please note that this schedule is subject to revision and modification)

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### Week 1

#### Thursday, Jan 7

Introduction to course outline

Setup personal accounts in FA 212

Details of group presentation

Intro Computer discussion: History of Computer (assign topic for discussion on Tuesday, Aug 30)

#### Thursday, Jan 9

History of Computer - discussion

Understanding the Mac Operating System

Photoshop Revision (basic interface and tools)

Tools: scanner, printing, digital camera, Wacom Drawing Tablet and physical media

+ (meeting with Intermediate & Advanced Computer Class at 3:30pm)

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### Week 2

#### Tuesday, Jan 14

Photoshop Revision (basic interface and tools)

Tools: scanner, printing, digital camera, Wacom Drawing Tablet and physical media

**\*Intro Project 1: Constructed Environment**

#### Thursday, Jan 16

Continues Photoshop Revision (advanced techniques)

**Constructed Environment**

+ (meeting with Intermediate & Advanced Computer Class at 3:30pm)

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### Week 3

#### Tuesday, Jan 21

Work day

#### Thursday, Jan 23

Intro to Audacity

Tools: digital recording and microphone

**\*Intro Project 2: Sound-portrait**

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### Week 4

#### Tuesday, Jan 28

Intro to Audacity

Tools: digital recording and microphone

Sound Project continues

#### Thursday, Jan 30

**\*Project 1 due (Constructed Reality)**

Sound Project continues

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### Week 5

#### Tuesday, Feb 4

Sound Project continues

**Reading Presentation: Group 1**

**Thursday, Feb 6**  
**\*Project 2 due (Sound Project)**

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**Week 6**

**Tuesday, Feb 11**

Intro to Flash: basic interface and the drawing tools

**\*Intro Project 3: Flash Movie: Experimental text – moving typography and abstract forms**

**Thursday, Feb 13**

Flash continues

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**Week 7 (Mid-term)**

**Tuesday, Feb 18**

Flash continues

Intro iMovie: raw footage logging and simple editing tools

**Reading Presentation: Group 2**

**Thursday, Feb 20**

Flash continues

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**Week 8**

**Tuesday, Feb 25**

Intro iMovie: raw footage logging and simple editing tools

**Thursday, Feb 27**

Work Day

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**Week 9**

**Tuesday, March 4**

**Reading Presentation: Group 3**

Work Day

**Thursday, March 6**

Work Day

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**Week 10**

**Tuesday, March 11 (Spring Break)**

No Class

**Thursday, March 13 (Spring Break)**

No Class

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**Week 11**

**Tuesday, March 18**

**Project 3 due – (Non-interactive Flash Movie)**

**Thursday, March 20**

**Reading Presentation: TBA**

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**Week 12**

**Tuesday, March 25**

**Digital Video**

Intro After Effects: basic interface

**Thursday, March 27**

Intro After Effects: basic interface

**Reading Presentation: TBA**

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**Week 13****Tuesday, April 1**

Intro After Effects: basic interface

Work day

**Thursday, April 3****Reading Presentation: TBA**

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**Week 14****Tuesday, April 8**

Work day

Continue Intro After Effects: basic interface

**Thursday, April 10**

Continue Intro After Effects: basic interface

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**Week 15****Tuesday, April 15**

Work day

Continue Intro After Effects

**Thursday, April 17**

Continue Intro After Effects

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**Week 16****Tuesday, April 22 (Study Week)**

-- Continue working on Project 4 (Final Project)

Individual critique: Present sketches and discussion of preliminary ideas

**Thursday, April 24 (Study Week)**

-- Continue working on Project 4 (Final Project)

Individual critique: Present sketches and discussion of preliminary ideas

**Last day of class**

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**Final Exam**

TBA

**Final Project due and ready for critique at the beginning of class**

---

**Final Grade will be broken down as follow:**

Project 1: Constructed Environment (Photoshop + scanning + digital photo) 20%

Project 2: Sound-portrait (use sound to describe yourself and how you interact with the environment) 10%

Project 3: Flash Movie: Experimental text – moving typography and abstract forms 25%

Project 4: Video Project: Flash Movie with Sound and AfterEffect (Rotoscoping and Stop-motion) - 25%

Reading Presentation: 10%

Attendance: 10%

**Total: 100%**

# Sculpture – *Introduction to Wood Processes*

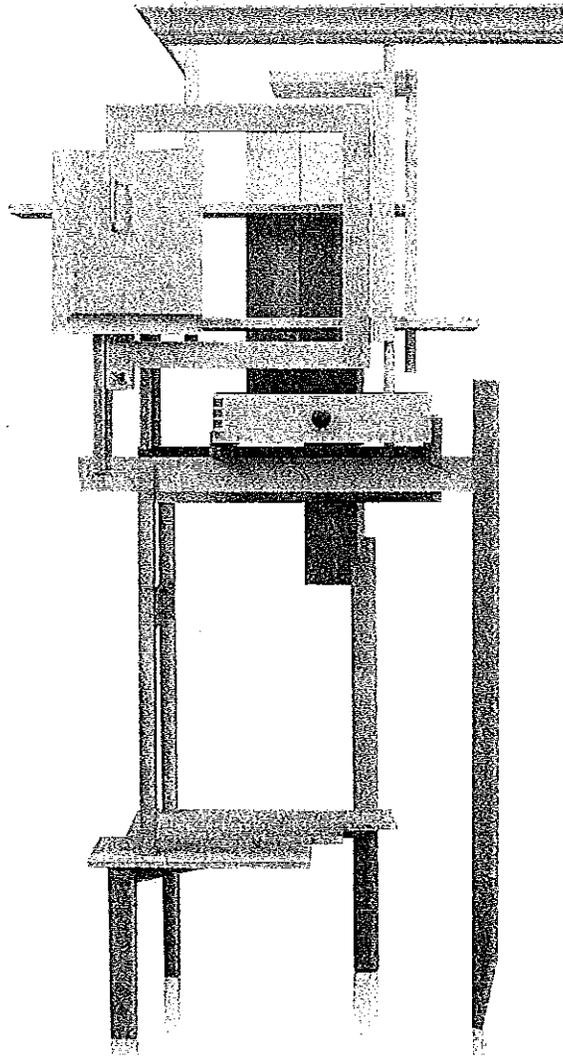
**Fall Semester, 2012**

Mon. Wed. Fri. 10:00 a.m. - 11:50 a.m.

Instructor: Chester Burton

Office Phone: 237 - 2632

Chester.Burton@indstate.edu



Brian Nelson  
Canadian, n.d.  
*Cabinet, n.d.*  
Maple, 18 in. deep by 28 in. wide by 66 in. tall

Indiana State University  
Office Hours: Tues. & Thurs. 5:00 p.m. - 6:00 p.m.  
Or Scheduled by Appointment  
Fairbanks Hall, Room 102

## **Course Description:**

This Sculpture Section is an introduction to materials and processes related to the development of a 3-dimensional visual vocabulary using Wood as the primary media. The course is designed to give students an overview of 3-dimensional design issues, material and fabrication concerns/choices, as well as help the student to gain some perspective on their relationship to sculpture's historical tradition. Specifically, we will deal with 3-dimensional "form, space, and content" and the relationship these three have to wood process. Throughout the semester we will be covering basic and advanced woodworking techniques; the care and safe usage of machinery and hand tools; and the design, fabrication, and finishing techniques for the development of wood sculpture.

## **The Course Objective:**

The objectives of this course are to develop a student's awareness, and appreciation for the visual arts today, to develop a verbal/visual vocabulary, to expand and broaden the student's skills and discipline, to strengthen student's confidence in his/her abilities, and to develop problem solving capabilities in the visual arts. This is accomplished through lecture/critique, and hands-on studio process. This class will also reinforce the goals of quality 3-dimensional design through wood fabrication technique and craftsmanship in the development of a completed and well finished sculpture.

***Core Objectives included, but not limited to, the following:***

- ***3D Compositional Basics***
- ***Verbal skills for both critique and analysis***
- ***Introduction and practice of Wood fabrication process***
- ***Visual sensitivity for self-development, critique, and analysis***
- ***Process safety***

## **Studio Decorum:**

**Safety** is Priority #1. While the Sculpture and Wood Studios should be pleasant working environments, these are areas with the potential to be hazardous to life and limb. You are expected to be mindful of your own safety and the safety of others. Understanding that the studios are not "play areas" is the first step. Here's a tip: if you don't know what it is, what it does, or how it works, DON'T MESS WITH IT! Asking questions is a much better approach than finding out the hard way.

**Personal safety** starts with simple decisions like your studio apparel. You must wear clothing appropriate to the hazards of the work environment. Flip-Flops and Sandals are not the best choice for the wood studio. Fully enclosed shoes are preferred. If you are not attired properly, you will NOT be permitted to work in the studio.

**Cleanliness** is Priority #2.

YOU SHOULD LEAVE THE STUDIO CLEANER THAN YOU FOUND IT, PERIOD. The Custodian is NOT your personal servant and should not be expected to sweep up your mess. Messiness cannot be tolerated a communal work space.

**Work** while you have the opportunity to do so. You have a block of time to accomplish a good deal of your requirements for this class. Don't waste that time. Please use your time outside class for activities like purchasing your materials or trips to the hardware store. Also, disturbing others who are intent on making the most of their time is unacceptable. Anyone who comes to class unprepared to work or intent on keeping others from doing so will be asked to leave.

**Academic Integrity** is of current importance to the university. Please be advised that your ideas and efforts should be your own and not the work of others. Should there be any questions on this point, you will be held to the guidelines set forth in the ISU Guide to Academic Integrity.

***DURING THE ENTIRETY OF CLASS, cell phones should be turned off. They are a distraction for you and those around you. Also, DURING THE ENTIRETY OF CLASS, computers are NOT TO BE OUT or IN USE unless by special arrangement with the instructor.***

### **Attendance:**

Quite simply, you do not have as much time during the semester as you might imagine for accomplishing your work. Your attendance is critical for completing the work that is required.

You are allowed one absence (gratis). For each subsequent absence, your final grade will be reduced by approximately one-half letter (roughly 2.5 points). Thus, if you miss 3 days of class and do solid "B+" work throughout the semester, you will receive no better than a "C+" for that work. Allowances will be made for extreme situations; death of an immediate relative for example, or perhaps a compulsory ISU event. *Breaking the law and being required to appear in court will **not** be accepted as a viable reason for an excused absence.*

Showing up for class late or leaving class early will not be tolerated. If you do either one of these more than three times, they will collectively count as one absence. You have been warned. You are adults and are capable of making decisions for yourselves. Just be aware that in this class some of those decisions come with negative consequences.

***Being late for a Critique is not an option. Missing a Critique will earn you a failing grade for that assignment. Attendance equals participation. Participation is expected and will be an integral part of your grade.***

***Please be advised, failure to attend class adversely impacts your grade, NO JOKE!! The burden of proof for acceptable excused absences falls upon you, the student, and these must be tendered in a timely fashion.***

### **Course Supplies:**

There is **NO required text for this course**. As a result, expect to spend from \$80.00 on up for assignment materials. Some wood is covered by your lab fees for the first assignment. The second assignment is up to you to finance. Know this; if you want to build something substantial, it *can* be costly.

Also, a small portion of your lab fees cover some of the costs of your consumables; glue, rags, sandpaper, various finishing materials, and tool maintenance. After a time these consumables are used up. You should plan on spending some of your own money for glue, sandpaper, and finishing supplies.

You should have the following by no later than the third day of class: **Hearing protection, Safety Glasses, Tape measure, Adjustable Square and Drawing materials** (a Sketchbook or supply of paper for sketching and bring a Pencil with you to class!!). A **Respirator/Dust Mask** is recommended, but not required unless dictated by process or personal need.

### **Grading Policy:**

You are expected to have your assignment completed on time. You are expected to be at every **formal critique**. You are expected to come to class and work.

### **The Assignment grade will be based on the following criteria:**

**Effort** - This means that you come to class without fail. When you are in class, you are working. You are someone who wants to try the unexpected. You are someone who is not afraid of asking questions. You are not satisfied and content with what you "already" know how to do. You will probably attempt to develop your skills at articulating your ideas, both vocally and visually. You will show progress throughout the course.

**Concept** - This means that you will be striving to develop your active role in the dialog between artist and viewer. You will no longer be able to hide behind, "uh, well, I just like it" as a reasonable defense for your efforts. Being successful in this arena will require you to **think** before you..."uh, well," ...do just about anything.

**Execution/Presentation** - The work should strive to be resolved on all levels, visually, conceptually, and technically.

**Participation** - You must be active in the creative process as well as any dialog that ensues as a result of that process. Critiques will offer you a dedicated forum for participation, but your involvement during the regular class time is of equal importance.

### **Course grading will also take into account this additional criterion:**

**Effort Above and Beyond Expectation** - This means that you brought more to the table than just average enthusiasm. The amount of passion you can muster will most definitely dictate the quality of your experience, and generally, the quality of your work. This is an extension of effort.

### **Your Final Grade will be averaged as follows:**

- Assignment Grades 60%
- Participation – Including critiquing skills and vocabulary development 20%
- Effort above and beyond general expectations 10%
- Quizzes – Safety & Vocabulary 10%
  
- Attendance will impact the Final Grade as previously stated.

## **General Safety Guidelines for: Woodshop & Sculpture Area**

1. Before using any power equipment in this facility, a student must discuss the proper safety precautions and procedures with the instructor.
2. Before using any chemicals in this facility (especially toxic or hazardous chemicals), a student must discuss the proper safety precautions and procedures with the instructor.
3. Keep the floor clean and swept. Keep the traffic areas free and open.
4. There is to be NO PAINT on the floors or walkways in or around the Annex!
5. There is to be NO PLASTER stored, mixed, poured, carved, sanded, or carved in the Woodshop.
6. No raw materials are to be stored inside the studio unless they fit into lockers or can be stored safely out of the general traffic areas and work areas.
7. Clean up after yourself! Before leaving the building, your work area must be clean, and all debris must be properly disposed of.
8. All power tools and hand tools must be locked up before leaving.

**IN CASE OF AN ACCIDENT OR EMERGENCY, YOU ARE TO CALL SECURITY!  
THEIR EXTENSION IS 5555.**

## **General Golden Rules for Sculpture Area**

- If you open it, close it.
- If you turn it on, turn it off.
- If you unlock it, lock it.
- If you break it, repair it.
- If you can't repair it, get someone who can.
- If you borrow it, return it.
- If you use it, take care of it.
- If you make a mess, clean it up.
- If it's in the way, move it.
- If you move it, put it back.
- If you don't know how it works, leave it alone.
- If it doesn't concern you, mind your own business.

ISU Department of Art and Design  
ART 311-612 ADVANCED CERAMICS  
Spring 2014

**Instructor:** Kira Enriquez

**Office:** Art Annex room # 16

**Office Phone:** 812-237-3795

**Other Contact Information:** 936-645-3113

**Course Time & Location:** Art Annex West (539 N 4th),  
T, TH 11:00am-1:50 pm

**Office Hours:** M,W 1:30 – 3:30 PM

**Credits:** 3

**Email:** [kira.enriquez@indstate.edu](mailto:kira.enriquez@indstate.edu)

**I. Course Description:**

3 semester hours, 6 hours studio, 6 hours independent study per week. Advanced study of clay as an artistic medium.

Prerequisite: ART 210. Fall, Spring.

**II. Intended Learning Outcomes/Goals/Objectives:**

Intermediate Ceramics

This course will teach more advanced techniques in working with clay as an artistic medium. The emphasis will be on hand building techniques such as coil building, slab building and mold making all of which can be used in combination with wheel thrown forms. At the end of the semester you will be equipped with the knowledge of clay body formulation, slip and glaze chemistry, glazing and kiln firing.

Advanced Ceramics

The student in this course will devote their time to developing their own voice, more personal investigation in an individual focus, further research into historical and contemporary ceramics in the art world, and development of a conceptual direction in the medium will be included, concentrating on making a body of work, glaze chemistry, and kiln firing, all under my supervision, along with the grad students.

**A. Program Learning Outcomes:**

1. Undergraduate students will exhibit proficiency in the application of technical and problem solving skills appropriate to their designated concentration, as well as developing individual creativity.

**B. Student Learning Outcomes:**

1. The student will be capable of unique expression, striving towards excellence in craft and attention to detail.
2. The student will develop technical competency in working with clay.
3. The student will explore clay as a medium of personal aesthetic expression.
4. The student will demonstrate the ability in working on the wheel to construct functional and sculptural work. Analysis of glaze formulation and glazing and firing techniques will be introduced.
5. The student will use the skills earned throughout the semester and will demonstrate the capacity to discern "quality" and how to apply it in their work. Quality is judged by the level of initiative, craftsmanship, intelligence, inventiveness, and dedication to the work being done for the class.

### III. Course Assignments:

#### Art 311 Intermediate Ceramics "A team"

##### Project 1.

- a. Part 1. Construct an "S" curve vessel (symmetrical or asymmetrical). Use coils as the hand building technique.
- b. Design a form that you can repeat as a decorative pattern using diverse design principles such as balance, repetition, rhythm, movement, unity, and gradation.
- c. The vessel must be at least 18 inches in height.
- d. Part 2. Test tiles (5 cone 6 Glazes)

##### Project 2.

- a. Construct a self-portrait using slabs as your hand building technique.
- b. The object must be a box/chest type of vessel with a lid.
- c. Include extruded forms in your design.
- d. One of the dimensions in the piece must be at least 15" in length and 15" height; the other dimensions depend on your design.

##### Project 3.

- a. Construct a teapot from molds.
- b. You may choose to make a functional or a sculptural teapot.
- c. Make a plaster mold from an object you choose, incorporate from 5 to 10 casted pieces in your project.
- d. You may choose to use one or several of the hand building techniques learned during the semester, or incorporate wheel thrown elements.

- ❖ "A team" students are responsible of firing their own work. Bisque and Glaze cone 6 oxidation.
- ❖ The instructor will provide instructions and demonstrations needed for firing kilns.

#### Art 400 Advanced Ceramics "B Team"

- a. Developing clay bodies / additions to clay bodies.
- b. Industrial Design Project: Using casting slip and mold making the student will improve and develop a traditional functional ceramic object into a contemporary work of art.
- c. Independent research. Research your influences, you will research what inspires you, objects, people, artists, feelings, experiences, nature etc, and apply those influences to create a piece(s).
- d. This semester will be focused on developing your abilities in firing kilns.

- ❖ "B team" students are responsible for firing their own work. Bisque and Glaze firings.

#### Art 400 Advanced Ceramics "C Team"

- a. Start up Project. Week 1-3.  
Create a piece that reflects the ideas you would like to explore this semester. The idea of this first project is to get you started as soon as possible. In addition to making a piece; the student will work on a written document which will serve as the plan and basis for his/her ideas and techniques to further explore this semester.  
DUE: Written document and piece due on January 23 at the beginning of class.
- b. Continue to re-work your ideas and techniques to be explored.
- c. Make 10 glaze test tiles using the glaze and temperature you wish to explore.
- d. Power point presentation.  
The student will present to the entire class the results of their reflections, research and ideas. Must include influences (ancient and contemporary artist) and how their work

differs and represents the student's research, exploration and development towards their own aesthetic.

- ❖ This semester will be focused on developing your abilities in firing kilns. Your work such as the ideas behind and the amount of work will be based on filling and of firing different kilns such as cone 10 reduction, cone 6 oxidation, soda, or other firings accordingly.
- ❖ "C team" students will research Glaze formulation and fire kilns through the semester.
- ❖ "C team" students are responsible for firing their own work. Bisque and Glaze firings.

#### FIRING PROTOCOL for all A,B and C teams:

All students are responsible for the following while firing a kiln:

- Loading their own work
- Firing and being present during the firing schedule, this includes taking a "shift" (s) while firing
- Cleaning the shelves after each firing, this includes scraping glaze from shelves, and re-applying kiln wash. Student must wear eye protection and a respirator while performing these activities.
- Cleaning and vacuuming the kiln after each firing
- Unloading of the kiln
- Placing shelves, posts, gloves, firing goggles, and any other safety and cleaning supplies in designated areas.
- Firing teams MUST leave the kiln and shelves clean and ready to use after each firing.
  
- Failure to follow and participate on one or several of the previous regulations while firing will result in deduction of points or a failing grade in a particular assignment.
  
- ❖ All firings are to be "group firings", this allows for a full loaded kiln and an even firing of the students' work. Individual firings are allowed only if the student has a full loaded kiln.

#### IV. Evaluation and Assessments (Grading):

Your grade will be a reflection of your professional attitude in the studio, attendance, sketchbook, research, homework assignments, participation in class discussions, quizzes, exams and finished work graded during the three critiques.

##### Criteria

- **Participation.** You are responsible for your success and you will play a pivotal role in the growth of your peers. Therefore, attendance, a strong work ethic, and active participation in all aspects of this course are essential.
- **Assignments.** All work must be completed on time and ready for critique. Preparatory work will be taken into account when evaluating your comprehension and effort. The assignments should be properly prepared for presentation. All work must be set on the studio's tables.
- **Sketchbooks** will be kept for specific assignments, preliminary work and thumbnail sketches. Outside of class sketching is encouraged. Think of your sketchbook as a creative journal for experimentation and discovery.
- **Work Days** come to class prepared and ready to work. Be present and focused on your work during class time (your behavior is also considered as part of your grade. \*Get your supplies outside of class time.
- Critiques will most often occur the day the project is due. Missing a critique is equivalent of

missing an exam. Work not presented during a critique will result in a failing grade for that specific assignment.

- Plan on at least 6 hours of out of class work each week. This is your time to get your work done; take advantage of these hours. Any problems...let me know.
- Productivity → quantity, time, effort → is key to your progress!
- Studio Habits. Good studio habits are necessary to maintain a clean, safe and healthy working environment. The last 15 minutes of class will be reserved for clean up. Materials should be returned in better condition than they were picked up in.
- Cell phones and pagers, *must be turned off during class!!*.
- Exams:

Written exam: The student will complete a written exam at the end of the semester. This exam will be based from class presentations and handouts.

Practical exam: The student will demonstrate the ability to program electric kilns and describing a step-by-step firing process indicating the desired temperature for a bisque, and glaze firings. Final glaze firings of the semester are part of the practical firing exam.

### Mid Term Grading

Mid term grade is the reflection of the finished project (s) up to that point. Attendance, tardles, sketchbook research, homework assignments and any other class participation.

### Final Grading

The final grade is determined using the grades from the three critiques, attendance, tardles, sketchbook research, homework assignments and any other class participation. In addition to presenting finished and glaze fired work during the final exam.

- Complete a final exam.
- Students are required to turn in a sketchbook and binder containing all class notes, hand outs and research.
- Gallery visits including a stamped purple form and essays of each visit.
- Finished and glazed work.

### Grading

Grades will be given on a standard scale:

- A 90-100 = Requirements met with excellent achievement, extra time and effort
- B 80-89.9 = Requirements met with good achievement and clear understanding of objectives
- C 70-79.9 = Requirements met with average effort and work
- D 60-69.9 = Requirements met with minimum effort and careless work
- F < 60 = Minimum requirements not met, inadequate understanding of course material

### Projects Grades:

- Project 1= 25%
- Project 2= 25%
- Project 3= 25%

\* All grades have room for improvement, one on one critiques during class period are design to help the improvement of the student. Please let me know if you need additional demonstrations.

### Participation &

- Clean Up 10%
- Sketchbook /Notebook 15%
- Total = 100%

The following will be considered when assessing your performance:

- How well your assignments achieve their objective

- Your understanding of the visual elements and principles, concepts and techniques covered in class, as shown in the work you produce
- Creativity and conceptual innovation
- Craft and presentation
- Attendance and participation, including participation in critiques and discussions
- Effort, ambition and initiative
- Ability to work independently
- Progress and growth
- ❖ Many classes are given in this area \*\* Please be respectful towards the work area and the equipment by maintaining it clean. And most importantly respect the time of others. You are being evaluated on the progress of your OWN work and how your skills, craftsmanship and creativity develops throughout the semester!.
- ❖ Points will be taken off if the any work area is being left dirty.

#### V. Tentative Course Outline/Calendar:

Weeks 1-5. First Project, introduction and workdays.  
 Weeks 6-10. Second project, introduction and workdays.  
 Weeks 10-15. Third project, introduction and workdays.  
 Week 15, 16. Fire and Glaze final project.  
 Week 17. Finals week.

#### VI. Student Ethics and Other Policy Information:

##### Attendance:

- ❖ The Department of Art and Design's policy states that attendance is required.
  - Student must be present and working for the whole period of class time.
  - Being present but not working during class will be equivalent to an absence.
  - Leaving early or arriving late will be equivalent to a tardy
  - Three late arrivals (20 minutes) or leaving 20 minutes early will count as one unexcused absence.
  - If a student misses a critique, it is the equivalent of failing an exam.
  - If a justifiable absence should occur, it is the responsibility of the student to make up all the work missed. A justifiable absence would be assigned MD's excuse for an illness or a death in the family. \*A maximum of three excused absences will be allowed.
  - **More than three unexcused absences will cost the student a letter grade. Four absences and your grade will drop one letter grade. Five absences your grade will drop two letter grades.**
  - **A student with 6 or more absences will fail the class.**

##### **Studio Hours:**

The studio is open from 8:00 am to \*9:00 pm. The student currently enrolled in a ceramics class will be granted permission to access the studio during non-regular hours to continue his/her work outside of class. You will need to call the university police so they can grant you access each time you work after regular hours. \* Closing times for the building may vary according to Public Safety's schedule.

**IMPORTANT NOTE:** Students are required to work outside of class time to complete the assigned projects. A minimum of **SIX HOURS** of outside work is expected.

### **Health and Safety**

The use of raw materials such as clay and glazes can be hazardous to your health. Proper use of the materials will be taught, but it will be up to you to follow the training in your daily practice.

If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in the class of exposure to material that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns.

### **Students with Disabilities**

Indiana State University recognizes that students with disabilities may have special needs that must be met to give them equal access to college programs and facilities. If you need course adaptations or accommodations because of a disability, please contact me as soon as possible in a confidential setting either after class or in my office. All conversations regarding your disability will be kept in strict confidence.

Indiana State University's Student Support Services (SSS) office coordinates services for students with disabilities: documentation of a disability needs to be on file in that office before any accommodations can be provided. Student Support Services is located on the second floor in Gillum Hall and can be contacted at 812-237-2300. There will be no exceptions without the proper documentation from SSS. Appointments to discuss accommodations with SSS staff are encouraged.

### **Academic Integrity**

*(Approved by the Indiana State University Board of Trustees on April 27, 2007 for implementation at the beginning of the 2007 Fall Semester on August 22, 2007)*

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

### **Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own.

A summary of behaviors that constitute academic dishonesty appears below. The definitions and clarifications provide additional information and examples of prohibited behaviors. They are not all-inclusive. Questions regarding this policy or requests for additional clarification should be directed to the Office of the Provost, Student Affairs, or to the Office of Student Conduct and Integrity. The types of academic dishonesty described include:

- **Cheating on examinations**
- Plagiarism
- Falsification, forgery, and obstruction
- Multiple submission
- Facilitating academic dishonesty
- Misconduct in research and creative endeavors
- Misuse of academic resources
- Misuse of intellectual property
- Violation of ethical and professional standards

- o Having others to make, help make/finish or fire your work

Please read the complete policy at <http://www.indstate.edu/sci/docs/CodeConduct.pdf>

**Two strikes you are out of policy:**

The studio services many classes, so it is important to keep it clean, and the tools and your work in-progress in their proper place. If you abuse the privilege of using the studio two times you will fail the class.

**Acceptable Student Behavior**

Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

**VII. Readings, Required Text Books:**

- o Clay and Glazes for the Potter, Daniel Rhodes, Third Edition.
- o Val Cushing's technical Manual

**VIII. Materials:**

The material's fee you paid at the beginning of school covers the glazes, and kiln firings costs (electricity and gas). The cost of tools will be reasonable, probably under twenty dollars. You may have still most of the tools from last semester.

- o Pottery Tool Kit
- o Binder and Notebook
- o Plastic Bucket
- o Big Sponge (for clean up)
- o Clear thin Plastic.
- o Spray Bottle.
- o Scraper.
- o Fork
- o Towel (s)
- o Work Clothes
- o 1 yard canvas
- o 1" Hake Brush and other sizes optional
- o **Respirator. A must have for Graduate students and Majors\*.**

**IX. Safety Rules.**

- **The equipment can be dangerous, and extreme caution must be exercised at all times. Before using any equipment you absolutely must be checked out by me, or a graduate assistant. You must follow the rules, no exceptions.**
- **Closed toed shoes must be worn in the studio at all times.**
- **Wear a respirator when mixing clay and glazes and when scraping kiln shelves.**
- ❖ **For safety reasons, only students enrolled in a ceramic class are allowed in the studio during class time. Only ceramic students enrolled in ISU are allowed to use the studio facilities and the equipment.**

**ISU SPRING 14 UNIVERSITY ART GALLERY EXHIBITIONS AND PROGRAMS**

**2014 Juried Student Exhibition**

January 21 - February 7

**Reception and Awards Ceremony:** Friday, January 24, 4 to 6 pm

**Rewritten by Machine and New Technology: Video Art, 1969-2013**

February 17 - March 21

**Reception:** Friday, February 21, 4 to 6 pm

**MA / MFA Thesis Exhibitions**

March 31 – April 11

**Reception:** April 4, 4 to 6 pm

**BFA/BS Senior Exhibition**

April 21 – May 3

**Reception:** April 25, 4 to 6 pm

**Important Note:**

- You are required to attend the ISU exhibitions or lectures. After attending write a one-paragraph reaction to the experience, favorite work of art etc. Include title of exhibition, dates and gallery.
- The gallery exhibitions are worth 100 points, which will be added or deducted to your final grade. You must include the essay of each visit to your binder.
- Turn in binder for review during finals week. A complete binder at the end of the semester is required; include class notes, sketches, handouts, gallery essays etc.

# Intermediate & Adv. Drawing, Art 316+

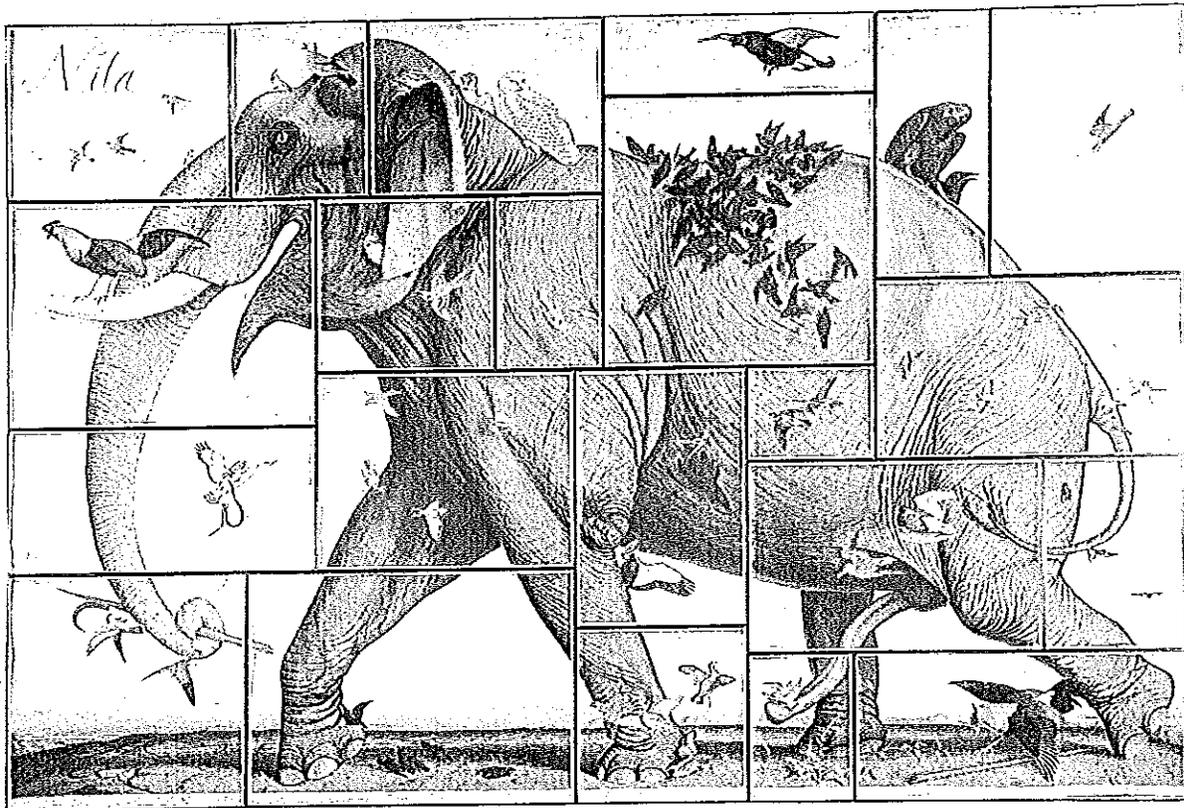
**Spring Semester 2014**

Tues. & Thurs. – 11:00 a.m. to 1:50 p.m.

Instructor: Chester Burton

Office Phone: 237-2632

Chester.Burton@indstate.edu



Walton Ford

*Nita*, 1999-2000

Drawing - watercolor, gouache, pencil and ink on paper

Size - 144 inches x 216 inches

Indiana State University

Office Hours: Tuesday & Thursday 5:00 p.m. - 6:00 p.m.

Or Scheduled by Appointment

## **The Course Objective:**

The goal of this course is to marry your developing drawing skills with a heightened sensitivity for media and aesthetic balance through visual expression. The core objective is to help you develop a greater sense of your personal vision and at the same time help you to further develop your technical prowess through more in-depth visual investigation.

## **The Course:**

Work for Intermediate Drawing 316 this semester will be driven by the completion of 5 -6 major projects. The goal of these projects is to challenge your conceptual development, improve your technical skills, and heighten your sensitivity for knowing how to adequately balance the two. The projects will tend to support experimentation with media and the furtherance of draftsmanship, as well as professionalism in presentation. Major projects will generally need to be completed within a 2 – 3 week period.

In addition to each 2- 3 week project you will also complete a number of drawing exercises in your sketchbook. These drawings will be dedicated to some specified technical practice. These exercises will require the completion of no fewer than 4 finished pages in your sketchbook per exercise.

In addition to your portfolio of images, you will also be required submit one image matted and framed. If framing is not appropriate for the work, you will be expected to submit your image ready to hang and in an appropriately professional manner.

Depending upon the distribution of course numbers for this class time, Work for Advanced Drawing (course numbers above 316) this semester may be developed in the form of an independent study with regular group critiques every 2-2 1/2 weeks. This will be determined at the time the class begins and should this approach seem viable, the specifics will be presented in a separate handout.

## **Class Decorum:**

**Work** while you have the opportunity to do so. Class may seem long, even with the occasional break, but use your time to its best advantage. You have a block of time to accomplish a good deal of your requirements for this class. Don't waste that time. Disturbing others who are intent on making the most of their time is unacceptable. Anyone who comes to class unprepared to work or intent on keeping others from doing so will be asked to leave.

**Cleanliness** is GOOD. This is a common space for a number of drawing classes being taught this semester. A good general rule is, "IF YOU MESS IT UP, YOU CLEAN IT UP." Often you may find the room worse than you left it. This is not an invitation to do the same. Be respectful of the studio as a common space, and try to be tidy in your working habits.

**Safety** is of #1 importance. While the Drawing Studio should be a relaxed and pleasant working environment, it also has the potential to be a hazardous environment. You are expected to be mindful of your own safety and the safety of others. Aerosol fixatives or solvents should be used outside with proper ventilation. The studio is not your personal "play-area". If you don't know who it belongs to, what it is, what it does, or how it works, DON'T MESS WITH IT! Asking questions is a much better approach.

**Academic Integrity** is of current importance to the university. Please be advised that your ideas and efforts should be your own and not the work of others. If during the class we should have any assignment requiring research and writing, you will be held to the guidelines set forth in the ISU Guide to Academic Integrity.

***DURING THE ENTIRETY OF CLASS, cell phones should be Turned Off & Put Away. They are a distraction for you and those around you. If you want to listen to music during class, then you will need to have a "Music Only" device. No Cell Phones! Also, DURING THE ENTIRETY OF CLASS, computers are NOT TO BE OUT or IN USE unless by special arrangement with the instructor.***

## **Attendance:**

You are allowed one absence (gratis). For each subsequent absence, your final grade will be reduced by one half letter grade (roughly 2.5 points). Thus, if you miss 3 days of class and do solid "B+" work throughout the semester, you will receive no better than a "C+" for that work. Allowances will be made for extreme situations, death of an immediate relative for example, or perhaps a compulsory ISU event. *Breaking the law and being required to appear in court will **not** be accepted as a viable reason for an excused absence.*

Showing up for class late or leaving class early will not be tolerated. If you do either one of these more than three times, they will collectively count as one absence. You have been warned. You are adults and are capable of making decisions for yourselves. Just be aware that in this class some of those decisions come with negative consequences.

***Being late for a Critique is not an option. Missing a Critique will earn you a failing grade for that assignment. Attendance equals participation. Participation is expected and will be an integral part of your grade. Please be advised, failure to attend class adversely impacts your grade, NO JOKE!! The burden of proof for acceptable excused absences falls upon you, the student, and these must be tendered in a timely fashion.***

## **Grading Policy:**

You are expected to have all your assignments completed on time. You are expected to be at every **formal critique**. You are expected to come to class and work. Assuming that you live up to these expectations your Final Assignments grade will be averaged from all of your assignments throughout the semester.

You should be aware that the grade of "C" means you did all that was expected and it was of AVERAGE quality. This is because "C" is the definition of average in an "A – F" grading scale. "B" is above average! If you wish to earn a grade higher than "C", you will need to perform in this class beyond AVERAGE.

**Each Assignment grade will be graded based on the following criteria:**

**Effort** - This means that you come to class without fail. When you are in class, you are working. You are someone who wants to try the unexpected. You are someone who is not afraid of asking questions. You are not satisfied and content with what you "already" know how to do. You will

probably attempt to develop your skills at articulating your ideas, both verbally and visually. You will show progress throughout the semester.

**Concept** - This means that you will be striving to develop your active role in the dialog between artist and viewer. You will no longer be able to hide behind, "uh, well, I just like it" as a reasonable defense for your efforts. Being successful in this arena will require you to *think* before you...do just about anything.

**Execution/Presentation** - The work should strive to be resolved on all levels: visually, conceptually, and technically. The quality of what you create and your thoughtfulness about the presentation of your work both go directly to your development as a professional. You are expected to pay attention to the details and to work toward becoming a professional.

**Participation** - You must be active in the creative process as well as any dialog that ensues as a result of that process. Critiques will offer you a dedicated forum for participation, but your involvement during the regular class time will be noted as well.

### Your Final Grade will be averaged as follows:

- Average of Project Grades 30%
- Portfolio - All Drawings (at their most complete stage) & Sketchbook 30%
- Preparation\* 15%
- Participation 10%
- Effort Above and Beyond Expectation 5%
- Matted & Framed Work 10%
  
- Attendance will impact the Final Grade as previously stated.

***\*More and more, students in studio classes are developing the habit of coming to class unprepared to work. The tendency to use class time to "get prepared" or "to go get supplies" is getting out of hand. So that you might use the majority of your studio time to its best advantage, you will now be graded on your ability to come to class ready to work. Please keep this in mind as you organize and prioritize your schedule.***

### Things to Note

If you EVER have a question about an assignment, processes, or material choices, DO NOT hesitate to ask for assistance! If you EVER need any help resolving problems with assignments or issues in class, DO NOT hesitate to ask for assistance!!

My e-mail address is on the front of this syllabus. Use it as often as you need to.

If you need to talk outside of class, just let me know in person or via e-mail so that we can schedule a time. Impromptu discussions are always welcome anytime and anywhere, but in-depth conversations are best handled by appointment.

# INTERMEDIATE PAINTING

## Spring 2014 T/Th 11 – 1:50 FH 224

Nancy Nichols-Pethick

FH 215

x2638

[nancy.nichols-pethick@indstate.edu](mailto:nancy.nichols-pethick@indstate.edu)

Office Hours: M/W 1 – 2 or by appointment

### COURSE GOALS AND OBJECTIVES

This course is intended as a continuation of your exploration of the techniques, styles and concepts associated with the practice of painting. You will be challenged to refine existing skills and develop personal approaches to content. You will explore traditional and experimental modes of painting through a range of in-class exercises and outside assignments. Particularly, we will explore topics in contemporary painting, focusing not only on content but on form and process as well. Contemporary approaches to figuration, "Casualist" painting, and the persistence of perceptual painting are just a few of our areas of focus. Finally, your participation in regular critiques and discussions will strengthen your ability to critically evaluate your own work and the work of your peers, as well as broaden your understanding of the diverse nature of contemporary painting.

### COURSE COMPONENTS AND GRADING

1. IN-CLASS PAINTINGS (30%)
2. OUT OF CLASS WORK (30%)
3. MIDPOINT (5%) AND FINAL CRITIQUE (5%)
4. CLASS PRESENTATION (10%)
5. PARTICIPATION (20%)

#### **1. IN-CLASS PAINTINGS (30%)**

Throughout the semester you will be given a number of assignments to be completed in class. Typically, the in-class assignment will explore a particular media, technique, or formal problem related to perceptual painting (painting "from life").

#### **2. OUT OF CLASS WORK (30%)**

The outside assignments will be more open-ended, and will allow you a measure of freedom to find personal resolutions to problems and challenges. **You will be required to complete 9 - 11 outside paintings over the course of the semester, 3 of which must be complete by the midpoint.**

At both the midpoint and end of the semester, we will have a formal critique of all work created up to that point, and you will submit a one-page written self-evaluation. During these critiques, you will present your work to the class and discuss the strengths and weaknesses of your painting. Attendance is absolutely mandatory, and failure to attend will result in a grade of "zero" for that critique.

#### **3. CLASS PRESENTATION (10%)**

You will be responsible for a 10-minute presentation of material related to one of the course topics listed in the schedule; following the presentation, you will lead a class discussion. Your presentation should engage critical issues surrounding your particular topic, and must include visual images. You will also be required to submit an abstract (a

paragraph describing the content of the presentation) as well as a bibliography of at least 3 sources (Wikipedia doesn't count but it's a great place to start) consulted in preparation for the presentation. These are due at the time of the presentation. I will be evaluating the presentations based on the depth of research, the organization of the material, and the success of the discussion. Each student will lead one presentation, and will serve as a "helper" on someone else's presentation.

#### **4. PARTICIPATION (20%)**

This portion of your grade will be based largely on your level of engagement during class discussions and critiques. I expect that you will be well prepared for each class session, and that you will always be ready to discuss your own work, as well as that of your classmates. Your grade will be determined as follows:

**A** Regular contributions to each critique and/or discussion; contributions are thought-provoking, and show evidence of deep engagement with the subject at hand; a respectful attitude toward peers and instructor and a willingness to give and receive constructive criticism; work provided for critique is finished and shows evidence of a high degree of effort.

**B** Frequent contributions to critiques and/or discussions; contributions show evidence of engagement with the subject; a respectful attitude toward peers and instructors and a willingness to give and receive constructive criticism; work provided for critique is finished and shows evidence of a good degree of effort.

**C** Occasional contributions to critiques and/or discussions; contributions are "garden variety," with little evidence of deep engagement with the subject; a respectful attitude toward peers and instructors and a willingness to give and receive constructive criticism; work provided for critique is generally finished and shows evidence of an average degree of effort.

**D** Few contributions to critiques and/or discussions; contributions show no evidence of deep engagement with the subject; poor attitude toward peers and instructors and unwillingness to give and receive constructive criticism; work provided for critique is sometimes finished and shows a lack of appropriate effort.

**F** Very few or no contributions to critiques and/or discussions; contributions show no evidence of deep engagement with the subject; poor attitude toward peers and instructors and unwillingness to give and receive constructive criticism; work is often not provided for critique and that which is provided shows little effort.

#### **ATTENDANCE POLICY**

You are expected to attend class; excessive absences will impact your grade as follows:

4 absences: Your grade will be lowered by 5 percentage points. For example: a grade of 83 (B) would be lowered to a 78 (C+).

Each subsequent absence will lower your final grade by an additional 2.5 percentage points. If you have 6 absences, for example, your final grade will be lowered one full letter. **8 or more absences will result in a failing grade for the semester.**

Additionally, 3 late arrivals or early departures will be counted as one absence. If you are more than ½ hour late, or if you leave more than ½ hour early, you will be counted as absent for the day. Excused absences will be given ONLY for serious illness, a death in your immediate family, or previously scheduled university travel. In each of these cases, official dated documentation must be provided, and any work due on the day of the absence must be turned in the following class period. Remember that you are

responsible for finding out in advance what you will be missing, and arranging for how you will make it up.

*Please be aware of the following language from your student handbook regarding absences:*

"If you must be absent from classes for five or more consecutive days due to illness, hospitalization, or a family emergency, and you are unable to notify the appropriate faculty, you should contact the **Office of Student Affairs, 812-237- 3888**.

The Office of Student Affairs will inform instructors of extended absences. This notification does not serve as an excuse. You are expected, upon return, to contact each instructor regarding missed assignments." (p.22)

### **Grading Scale**

A+	=	97 – 100	C+	=	77 – 79	F	=	59 or below
A	=	94 – 96	C	=	74 – 76			
A-	=	90 – 93	C-	=	70 – 73			
B+	=	87 – 89	D+	=	67 – 69			
B	=	84 – 86	D	=	64 – 66			
B-	=	80 – 83	D-	=	60 – 63			

### **Cell Phone/MP3 player (etc.) Policy:**

Cell phones, MP3 players, and any other electronic devices are not to be used during class time. They may not be taken out in the studio at any time, for any reason.

### **Note regarding laptop usage:**

While there will be no assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and it conforms to the provisions of its use as laid out in this syllabus. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

### **AMERICAN WITH DISABILITIES ACT STATEMENT**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

## **Materials List**

### **PAINT**

- 1 Lemon Yellow or Hansa Yellow Light (large tube)
- 1 Cadmium Yellow Deep, Cad Yellow Deep Hue, or Indian Yellow
- 1 Cerulean Blue or Manganese Blue
- 1 Pthalo Blue or Ultramarine Blue
- 1 Cadmium Red Light, Cad Red Light Hue, or Naphthol Crimson
- 1 Cadmium Red Deep, Cad Red Deep Hue, or Alizarin Crimson
- 1 Ivory Black
- 1 Titanium White, or Titanium-Zinc White (large tube)

### **ACCESSORIES**

- 1 Pack Vine Charcoal (3 sticks, medium)
  - 1 Vinyl Eraser
  - 1 Painting Knife
- Assorted bristle brushes for acrylic/oil painting, sizes 2, 4, 6, 8, 10, and 12
- 1 Economy White Bristle Brush 3" for gessoing canvas

### **OTHER SUPPLIES**

- Assorted surfaces for paintings (mdf, stretched and primed canvas, etc.)
- (2) 8' 1" x 2" boards
  - (1) 8' ½" quarter round
- Masking tape
- Empty glass jars with lids (2)

*Your course fees will allow me to purchase mineral spirits, gesso, and canvas for class use.*

## SCHEDULE

**NOTE:** Studio time will not be used for preparing painting surfaces; all surfaces for painting **MUST** be prepared outside of class.

### Week 1 (1/7, 1/9)

Introduction to class

Begin sketching for "Perceptual Abstraction" painting

**\*\*Prepare a painting surface for class on Tuesday, January 14\*\***

**Outside painting assignment #1:** *Create a painting that appears to be abstract, but is painted directly from life (think about surfaces or objects that might distort perception, or the way that cropping out identifying details can change our understanding of an object). Use a high-key (intense) color palette for this painting.*

### Week 2 (1/14, 1/16)

"Perceptual Abstraction" painting (Tuesday/Thursday)

Discussion of space in contemporary painting

**\*\*Prepare a painting surface class on Tuesday, January 21\*\***

### Week 3 (1/21, 1/23)

Bring a photographic reference for your "Space" painting

Begin "Space" painting (Tuesday, 1/21 – Tuesday, 1/28)

**Presentation #1: Space In Contemporary Painting I (1/23)**

**Outside painting assignment #2:** *Create a painting in which you visualize a psychological space that you remember from a dream. Heighten the color, if necessary, to communicate the mood of the dream. Don't worry too much about detail; concentrate more on spatial depth (was it a constricted or open space? was it light or dark?).*

**\*\*Prepare a painting surface for class on Thursday, 1/30\*\***

### Week 4 (1/28, 1/30)

Continue "Space" painting

Discussion of contemporary still life and "magical objects"

Stretcher-building demo (**must have two 8' 1x2s and one 8' piece of 1/2" quarter round**)

**Presentation #2: Space In Contemporary Painting II (1/28)**

### Week 5 (2/4, 2/6)

Demonstration of grisaille/glazing

Begin "Magical Object" painting

**Presentation #3: Contemporary Still Life Painting I (2/6)**

**Outside painting assignment #3:** *Create a painting in which you establish a "relationship" between two objects in order to create a humorous effect. Use indirect painting techniques for this painting.*

### Week 6 (2/11 – 2/13)

Continue "Magical Object" painting  
Discussion of the relationship between photography and painting  
**Presentation #4: Contemporary Still Life Painting II (2/13)**

**\*\*Prepare a painting surface for class on 2/18\*\***

**Week 7 (2/18 – 2/20)**

Bring source material and prepared surface to begin "Photo/Paint" painting  
**Presentation #5: Painting and Photography I (2/20)**

**Outside painting assignment #4:** Use a well-known black and white photograph as the source for a painting; alter the character of the image through the addition of color OR your approach to the surface qualities of the painting (e.g., thick brushstrokes). Do NOT change the composition, or alter the contents, of the source image.

**Week 8 (2/25 – 2/27)**

**Presentation #6: Painting and Photography II (2/25)**

This week will be devoted to finishing/making improvements to past work. **Our midpoint critique will take place on Thursday, 2/27. At that time you should have the following paintings completed:**

Perceptual Abstraction  
Space  
Magical Object  
Photo/Paint  
(3) outside assignments

Be prepared to discuss these paintings in depth, evaluating what you perceive to be strengths and weaknesses. You will leave all your work with me, along with a one-page self-evaluation.

**\*\*Prepare 4 – 6 painting surfaces for class on 3/4 (can be canvas pad)\*\***

**Week 9 (3/4 – 3/6)**

Discussion of "Casualist" painting  
Begin series of "Easy Does It" paintings

**Outside painting assignment #5:** Working on an "abject" surface (cardboard, drywall, etc.) create 4 – 6 paintings, working for no more than 30 minutes on each and exclusively using your non-dominant hand. These paintings may either be representational or abstract (or some combination of the two).

**\*\*Prepare 4 – 6 painting surfaces for class on 3/20 (can be canvas pad)\*\***

**Week 10**

**\*\*Spring Break\*\***

**Week 11 (3/18 – 3/20)**

Continue "Easy Does It" paintings  
Discussion of contemporary landscape painting

**Presentation #7: The Casualist Aesthetic in Contemporary Painting (3/18)**

Begin "Plein Air" paintings

**Outside painting assignment #6:** *Paint a landscape from memory. This should be a place that is important to you for some reason, but try to focus on communicating an impression of the way the place feels without including too much detail. Light and atmosphere should be the real subjects of this painting.*

**Week 12 (3/25 – 3/27)**

Continue "Plein Air" paintings

**Presentation #8: Contemporary Landscape (3/25)**

**\*\*Prepare a LARGE painting surface for class on 4/3 (should be either a stretched canvas or a panel with supports on the back)\*\***

**Week 13 (4/1 – 4/3)**

Discussion of contemporary figuration, mannerism, and expressionism

Begin sketches for "Mutant Self" painting (4/1)

Begin "Mutant Self" painting

**Outside painting assignment #7:** *Create a painting in which you replace part of your face with something else (plant or animal, mechanical, etc.), creating a "grotesque". You may use photographic sources for the "something else", but the self-portrait part of the painting should be painted from life. Appropriate the basic compositional structure of a recognizable portrait/self-portrait painting (the Mona Lisa, for example).*

**Week 14 (4/8 – 4/10)**

Continue "Mutant Self" painting

**Presentation #9: Contemporary Figuration I (4/8)**

**Week 15 (4/15 – 4/17)**

Continue "Mutant Self" painting

**Presentation #10: Contemporary Figuration II (4/15)**

**Week 16 (4/22 – 4/24)**

*This week will be devoted to finishing/making improvements to past work. Our final critique will take place on Thursday, 4/24. At that time you should have the following paintings completed:*

Easy Does It (series)

Plein Air (series)

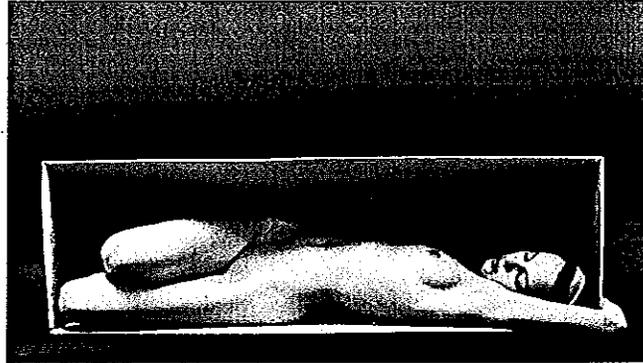
Mutant Self

Outside paintings (6 – 8 paintings)

Be prepared to discuss these paintings in depth, evaluating what you perceive to be strengths and weaknesses. You will leave all your work with me, along with a one-page self-evaluation.

**THURSDAY, MAY 1, 10 a.m.: MANDATORY studio cleaning day and pick up work/supplies**

*"If you are not willing to see more than is visible, you won't see anything." Ruth Bernhard*



## Intermediate/Advanced Photography Spring 2014

Instructor: Fran Lattanzio x2630 (voice-mail)  
Advising: FH 202, x8528 (voice-mail)  
E-mail address: fran.lattanzio@indstate.edu  
Office Hrs (FH 130): Monday 8-9 am, Thursday 1-2  
or by appointment  
Class Time: MWF 1-2:50  
Lab Hours: As posted

Cell Phones should be turned off during class! Laptops are permitted, but not required.

A STUDENT ENROLLED IN THIS SECTION MUST MEET THE FOLLOWING CRITERIA:

- BE A MAJOR OR MINOR IN THE ART DEPARTMENT OR HAVE ASKED FOR & RECEIVED MY PERMISSION TO BE ENROLLED IN THE CLASS;
- HAVE HAD AT LEAST ONE SEMESTER OF PHOTOGRAPHY AND FEEL CONFIDENT ENOUGH TO WORK INDEPENDENTLY WITH DARKROOM PROCESSES;
- OWN HIS/HER OWN CAMERA OR HAVE ONE AVAILABLE TO HIM/HER; AND,
- AGREE TO BE A RESPONSIBLE USER OF THE PHOTOGRAPHY AREA AND THE EQUIPMENT THEREIN

**Supplies:** Specific supplies will vary depending on your choice of approach and process and on the course number in which you are enrolled. Every student should expect to provide:

- Camera(s)
- film (unless all digital)
- paper - whatever size you feel is appropriate
- inkjet paper (if needed)

- mounting or matting materials (including dry mount tissue, if desired)
- dusting brush (if using film)
- lens paper
- negative pages (if using film)
- USB drive (if appropriate)

Your course/lab fee covers the cost of all basic darkroom chemicals. If you decide you need something exotic, check with me first, but you may have to purchase it yourself. See note regarding an all-digital portfolio below.

If you intend to mail order anything, do it early! Check with me if you need information about ordering.

### DIGITAL PRINTING INFORMATION:

You **MUST** sign the logbook whenever you print on either the large format or small format digital printers.

If you do **ONLY** digital work, the department's share of your lab fee payment will be deducted from your printing costs. If you do darkroom and/or alternative processing along with digital, you will be charged for printing. Any fees incurred **MUST** be paid before you receive a final grade (and credit) for the class.

Cost: 8 ½ x11 paper - ISU paper: \$1/sheet, your own paper: 50¢/sheet  
 Transparency film: \$1.50/sheet  
 13x19 paper: Matte: \$1.75, Glossy/luster: \$2.25, Metallic: \$3.25  
 2880 printer costs available on request  
 Large format printer: 50¢ per linear inch (e.g. 10"x 44" =\$5.00)

**Grading:** Your grade will be based on the work in your final portfolio for the semester. Grades will not be assigned for individual prints.

For three credit hours, the portfolio should consist of the *equivalent* of 20 finished prints. If you have questions about what that means, please see me.

**If you expect an "A" from the course, you must meet the following criteria:**

- 👁️ Attend and participate in every Critique (simply, if you miss a critique - you don't get an A!)
- 📁 have strong images with interesting subject matter and good composition;
- 🔧 have excellent technical quality;
- 🗣️ appropriately present your work;
- 📁 show consistency in your selection of work for your final group of prints; and
- 🕒 attend all scheduled class meetings.

- A "B" student: participates in critiques and discussions, is usually prepared, completes work on time, has good visual quality and good technical quality, misses no more than 2 classes per semester.
- A "C" student: occasionally participates in critiques and discussions, is often not prepared, may have some late work, has fair visual and technical quality, may miss more than 2 classes.
- A "D" student: rarely participates in critiques and discussions, is usually not prepared, often has late work, has poor visual & technical quality, often misses class.
- An "F" student: does not participate in critiques and discussions, never is prepared for class, may not turn in all assignments, has weak work and poor technical quality, often misses class.

**Late Access:** Permission to work outside lab time will be available to students enrolled in 3<sup>rd</sup> semester photo and above.

This access to the lab at any time, is a

**PRIVILEGE, NOT A RIGHT.**

*If this privilege is abused, the permission WILL be withdrawn.*

*Critiques - With the exception of the first one, the class will be subdivided into two groups for critiques.*

- *Work MUST be mounted if it is finished. Some work MUST be mounted at each critique.*
- *At least 2-3 pieces should be presented at each critique (based on 3 credits).*
- *Work that you see as in-progress can be presented in an unfinished state (un-mounted).*

**Schedule and attendance:** The class will be subdivided into groups for lecture and critique purposes. I will be meeting with different groups on different days. Be sure to keep track of the scheduled times.

**Attendance is required** for lectures, demonstrations and/or discussions as appropriate for your course number, and, as mentioned above, for critiques. *On alternate days, I expect you to be working in the lab, during which time you will give me an opportunity to see what you are working on and, if needed, discuss any problems you are having.*

 In addition, you must sign in when you use the lab outside of class times.

*If you come in the night before or the morning of critique to do all of your work, it will have a negative impact on the evaluation of that work!*

‡ A copy of the schedule has been provided to you and one will be posted in the studio. ***It is your responsibility to keep track of the schedule and attend on required days.***

Non-attendance **WILL** affect your final grade.

**NOTE:**

- It is extremely important that everyone be responsible in his/her use of the photo area, ***which includes returning items used to their assigned place and informing me if something is broken.***
- If you do not use the facilities appropriately, your use of the area **will be restricted.**

If you have questions about what is appropriate, please ask! I would rather not have this be an issue during class when there are so many more important issues with which to deal. It's the responsibility of every student.

*As indicated in the Code of Student Conduct, the University strictly forbids submission of another student's work as your own. Any student who does so will receive a failing grade in the course, and may be placed on academic probation or suspended.*

*A final note: This class is taught with a certain amount of flexibility with regard to individual approaches and methods and with how you pace yourself for the semester. It is, therefore, important for you to use self-discipline in your work habits. It is also important for you to keep me informed of your progress.*

It is **your** responsibility to arrange to meet with me if you run into difficulties. Unless I hear otherwise from you, I will assume that all is going well.

### What You Can Expect From Me

- ✓ To be prepared and ready to begin class on time.
- ✓ To follow the class schedule unless you are informed otherwise.
- ✓ To provide you with sufficient information to complete assignments.
- ✓ To answer your questions during or after presentation of materials.
- ✓ To provide you with feedback on the work you present.
- ✓ To be open to your ideas about your work.
- ✓ To maintain the lab in good working order and facilitate repairs as quickly as possible, if needed, during the semester.
- ✓ To provide you with additional information if requested/needed.

### *What I Expect From You*

- ✓ *To arrive on time, with appropriate materials.*
- ✓ *To attend all scheduled class meetings.*
- ✓ *To be prepared for critiques.*
- ✓ *To notify me ahead of time (whenever possible) if you will be absent.*
- ✓ *To ask questions when you are unclear about something.*
- ✓ *To listen thoughtfully to comments made about your work.*
- ✓ *To be respectful of and open to other students' work.*
- ✓ *To clean up after yourself.*
- ✓ *To notify me if something is broken, missing or a supply has been depleted.*
- ✓ *To not expect me to repeat an entire lecture because you have arrived late (or not at all)!*

# Printmaking – *Intermediate & Advanced*

## Spring Semester 2014

Tues. & Thurs. 2:00 p.m. - 4:50 p.m.

Instructor: Chester Burton

Office Phone: 237 - 2632

Chester.Burton@indstate.edu



Augustus John  
*Old Haberdasher – Strike Plate*

Indiana State University  
Office Hours: Tues. & Thurs. 5:00 p.m. - 6:00 p.m.  
Or Scheduled by Appointment  
Fairbanks Hall, Room 102

## Course Prerequisites

Course numbers above the 200 level require the completion of the Intro Section of Printmaking as a prerequisite.

## Course Description

Intermediate and Advanced Printmaking sections are designed to continue the student's developing understanding of materials and process, and to further the development of a visual vocabulary specific to print process. Instruction is designed to help students to improve their current understanding of technique and to afford the opportunity to further balance visual expression with a variety of print processes. Through studio practice and student driven concept development, students will work to develop a focused cohesive portfolio of images. The last page of this handout provides the initial guide to be filled out by the student to help get the semester's goals under way.

## The Course Objectives

The objective of course numbers beyond the intro level is to continue to develop the necessary skill-sets, both verbal and visual, for the student to build upon the core concerns of Printmaking. As a group, intermediate and advanced students will be concentrating on a more in-depth knowledge and the practice of existing skill-sets while having the opportunity to work with new processes such as; Lithography, Screenprinting, Polymer Plate Intaglio, and Bookbinding. Effort will also be made to integrate the study of these methods with a working knowledge of printmaking's historical tradition. The following objectives will help the student to work toward a portfolio of images which exhibits a successful balancing of image development, print technique and the visual expression of ideas.

*Core Objectives included, but not limited to, the following:*

- ***Problem solving aimed at enhancing:***
  - ***Critical thinking for informed and reasonable decision making***
  - ***Communication & Verbal skills for both critique and analysis***
  - ***An appreciation for the value of learning as beneficial for adaptation to change***
- ***Compositional Basics***
- ***Concept Development***
- ***Focus in Portfolio Development***
- ***Introduction to at least one new Process***
- ***Formal Presentation & Technique***

Experimentation and the furtherance of the student's personal vision will be strongly encouraged.

## Class Decorum:

**Safety is Priority #1.** While the Printmaking Studio should be a relaxed and pleasant working environment, it also has the potential to be hazardous to life and limb. You are expected to be mindful of your own safety and the safety of others. Understanding that the studio is not a "play area" is the first step. Here's a tip: if you don't know what it is, what it does, or how it works, **DON'T MESS WITH IT!** Asking questions is a much better approach.

Much of the chemistry that you will be using is caustic, either on contact with the skin or via its vapor. While proper handling of such materials will be covered in class, you should take any extra precautions that you feel are necessary to ensure your health while engaged in the production of your artwork. Gloves and a personal respirator might fall into this category.

This environment is fraught with one or another form of mark making media. If you wear nice clothing to class do not expect that it will stay nice for very long. Ink has a way of getting just about everywhere. If you need to wear nice clothing for other classes, then bring an apron, coveralls, or change of clothes with you.

***Cleanliness is imperative in this communal studio environment. You may not assume for even a minute that the lion's share of the studio belongs to you simply because you arrived to work first. You must always be responsive to the studio needs of your peers. This means sharing the working space, communicating with your peers about press time and area use, and most importantly, keeping your work area clean (before, during, and after your time in the studio).***

You are charged with keeping this studio as CLEAN as possible. Use of the studio beyond class time is a privilege, and keeping it usable for the next person is a requirement. *In case I have not been clear enough, YOU SHOULD LEAVE THE STUDIO CLEANER THAN YOU FOUND IT, PERIOD.* Messiness cannot be tolerated in this shared studio space.

Academic Integrity is of current importance to the university. Please be advised that your ideas and efforts should be your own and not the work of others. If we should have any assignment requiring research and writing, you will be held to the guidelines set forth in the ISU Guide to Academic Integrity.

***DURING THE ENTIRETY OF CLASS, cell phones should be Turned Off & Put Away. They are a distraction for you and those around you. If you want to listen to music during class, then you will need to have a "Music Only" device. No Cell Phones! Also, DURING THE ENTIRETY OF CLASS, computers are NOT TO BE OUT or IN USE unless by special arrangement with the instructor.***

## **Attendance:**

You are allowed one absence (gratis). For each subsequent absence, your final grade will be reduced by approximately one-half letter (roughly 2.5 points). Thus, if you miss 3 days of class and do solid "B+" work throughout the semester, you will receive no better than a "C+" for that work. Allowances will be made for extreme situations; death of an immediate relative for example, or perhaps a compulsory ISU event. *Breaking the law and being required to appear in court will not be accepted as a viable reason for an excused absence.*

Showing up for class late or leaving class early will not be tolerated. If you do either one of these more than three times, they will collectively count as one absence. You have been warned. You are adults and are capable of making decisions for yourselves. Just be aware that in this class some of those decisions come with negative consequences.

***Being late for a Critique is not an option. Missing a Critique will earn you a failing grade for that assignment. Attendance equals participation. Participation is expected and will be an integral part of your grade.***

***Please be advised, failure to attend class adversely impacts your grade, NO JOKE!! The burden of proof for acceptable excused absences falls upon you, the student, and these must be tendered in a timely fashion.***

## Grading Policy:

You are expected to be at every group critique. You are expected to come to class and work. Assuming that you live up to these expectations, your grade will be averaged from all of your Edition development throughout the semester.

### Each Edition grade will be based on the following:

**Effort** - This means that you come to class without fail. When you are in class, you are working. You are someone who wants to try the unexpected. You are someone who is not afraid of asking questions. You are not satisfied and content with what you "already" know how to do. You will probably attempt to develop your skills at articulating your ideas, both verbally and visually. You will show progress throughout the semester.

**Concept** - This means that you will be striving to develop your active role in the dialog between artist and viewer. You will no longer be able to hide behind, "uh, well, I just like it" as a reasonable defense for your efforts. Being successful in this arena will require you to think before you...do just about anything.

**Execution/Presentation** - The work should strive to be resolved on all levels, visually, conceptually, and technically. Editions of any print will meet an acceptable level of consistency. Paper will be clean and free of fingerprints or handling marks. Mats will be clean and strive to be well cut.

**Participation** - You must be active in the creative process as well as any dialog that ensues as a result of that process. Critiques will offer you a dedicated forum for participation, but your involvement during the regular class time will be noted as well.

**Effort Above and Beyond Expectation** - This means exactly what it says. The amount of enthusiasm you can bring to the table will dictate the quality of your experience, and generally, the quality of your work. This is an extension of effort.

### Your Final Grade will be averaged as follows:

- Average of Edition Grades 35%
- Portfolio – Quality of final prints and consistency of editions 20%
- Overall Participation 15%
- Preparation\* 15%
- Framed Work 10%
- Effort above and beyond general expectations 5%
- Attendance will impact the Final Grade as previously stated.

***\*More and more, students in studio classes are developing the habit of coming to class unprepared to work. So that you might use the majority of your studio time to its best advantage, you will now be graded on your ability to come to class ready to work. Please keep this in mind as you organize and prioritize your schedule.***

## Things to Note

If you EVER have a question about an assignment, processes, or material choices, DO NOT hesitate to ask for assistance! If you EVER need any help resolving problems with assignments or issues in class, DO NOT hesitate to ask for assistance!!

My e-mail address is on the front of this syllabus. Use it as often as you need to.

If you need to talk outside of class, just let me know in person or via e-mail so that we can schedule a time. Impromptu discussions are always welcome anytime and anywhere, but in-depth conversations are best handled by appointment.

## Course Supplies:

There is **NO required text for this course**. As such, please anticipate spending some money on a variety of printmaking supplies. Lab fees are used for the purchase of expendable studio products including but not limited to: solvents, rags, colored inks, grounds, acids, newsprint, etc. Your lab fee also includes a few sheets of paper to be used in the execution of your initial assignments.

### You must have the following:

You should plan on having tools and materials specific to the processes you plan to practice this semester. The studio will try to meet your needs where possible, but you will need to supply certain process consumables. Also, be prepared to purchase paper as you need it. Again, paper is readily available on-line from Daniel Smith, Dolphin Paper in Indianapolis, or Pygmalion's in Bloomington. ***You will need to buy paper.***

***You will also need to purchase etching plates and linoleum sheets as your projects require. These will be made available through the university. You will fill out a materials purchase slip for the materials you will be purchasing. You will then use this slip to pay for the material through the Controller's Office. When you put a receipt of payment in my hand, you will be given your material.***

# Semester Objectives

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

## Subject Matter:

I plan to develop imagery based upon the following as my point of departure:

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## Processes:

I plan to pursue a more in-depth body of work and a greater understanding of the following processes:

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## Production:

My goals for production are as follows:

1. Completion of \_\_\_\_\_ unique prints of strong development and high quality.
2. Editions of \_\_\_\_\_ for each unique print.
3. Matted works totaling \_\_\_\_\_.
4. Framed works totaling \_\_\_\_\_.

## Grading Guidelines:

You are expected to be in class during class, be on time to class, and to be prepared to work during class. Any exceptions to this require prior communication with the Instructor. Know that you will need to work outside of class as much or more as you do during class. There will be a minimum of 4 group critiques to review completed works and works in progress. The dates and times for these reviews will be forthcoming, as they will depend upon your personal schedules and the requirements of the intro level course. The dates will be scheduled once the semester is underway.

Should I fail to meet my proposed objectives, I would expect to receive a grade commensurate with my actual effort and final production.

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

Instructor's Signature \_\_\_\_\_ Date \_\_\_\_\_

# Metal & Wood Sculpture – *Intermediate & Advanced*

**Spring Semester 2014**  
Mon. & Wed. 3:30 p.m. - 6:15 p.m.  
Instructor: Chester Burton  
Office Phone: 237 - 2632  
Chester.Burton@indstate.edu



Martin Puryear  
*Ladder for Booker T. Washington*, 1996

Indiana State University  
Office Hours: Tues. & Thurs. 5:00 p.m. - 6:00 p.m.  
Or by Appointment  
Fairbanks Hall, Room 102

## Course Prerequisites

Course numbers above the 200 level require the completion of both the Intro Section of Wood Sculpture and the Intro section of Metal Sculpture.

## Course Description

Intermediate and Advanced Sculpture sections are designed to continue the student's developing understanding of materials and processes, and to further the development of a visual vocabulary specific to three dimensions. Instruction is designed to help students to improve their current understanding of 3-dimensional design issues, material and fabrication concerns/choices. Through studio practice and student driven concept development, students are encouraged to begin to develop a focused cohesive body of 3-dimensional work. The last page of this handout provides the initial guide to be filled out by the student to help get the semester's goals under way.

## The Course Objective

This class will continue to develop the necessary skill-sets, both verbal and visual, for the student to build upon the core concerns of sculpture as concept and sculpture as process. This class will also reinforce the goals of quality three-dimensional design. Through the completion of 3 or more substantial works, students will create the opportunity for dialog about the visual communication of ideas and issues of spatial relationships, appropriate material choices, fabrication technique, craftsmanship, and an appreciation for those qualities that determine strength in Sculpture.

*Core Objectives included, but not limited to, the following:*

- *Problem solving aimed at enhancing:*
  - *Critical thinking for informed and reasonable decision making*
  - *Communication & Verbal skills for both critique and analysis*
  - *An appreciation for the value of learning as beneficial for adaptation to change*
- *3D Compositional Design*
- *Introduction to material process as driven by concept*
- *Visual sensitivity for self-development, critique, and analysis*
- *Process safety*

## Studio Decorum

**Safety** is Priority #1. While the Sculpture Studio should be a pleasant working environment, it is an area with the potential to be hazardous to life and limb. You are expected to be mindful of your own safety and the safety of others. Understanding that the studio is not a "play area" is the first step. ***Here's a tip: if you don't know what it is, what it does, or how it works, DON'T MESS WITH IT!*** Asking questions is a much better approach than finding out the "hard" way.

**Personal safety** starts with the most simple of decisions, your studio apparel. You must wear clothing appropriate to the hazards of the work environment. Common sense should dictate your decisions, but for those of you who need help: Shorts, Flip-Flops, Sandals, or anything made of a combustible material like Lycra/Spandex are all inappropriate. If you need or desire to wear any of

the aforementioned items, you should plan on bringing a change of clothes. If you are not attired properly, you will NOT be permitted to work in the studio.

**Cleanliness** is Priority #2.

**You are charged with keeping this studio as CLEAN as possible.** Use of the studio beyond class time is a privilege, and keeping it usable for the next person is a requirement. In case I have not been clear enough, **YOU SHOULD LEAVE THE STUDIO CLEANER THAN YOU FOUND IT, PERIOD. DO NOT PAINT THE FLOORS, WALLS, OR SIDEWALKS OF THE ART ANNEX!!**

**Access to power equipment outside of class is a privilege!!!** If you cannot use the equipment in a safe and appropriate fashion, your privileges will be revoked and you will only have these tools available during class. It is just that simple. **Work** while you have the opportunity to do so. You have a block of time to accomplish a good deal of your requirements for this class. Don't waste that time. Disturbing others who are intent on making the most of their time is unacceptable. Anyone who comes to class unprepared to work or intent on keeping others from doing so will be asked to leave.

**Academic Integrity** is of current importance to the university. Please be advised that your ideas and efforts should be your own and not the work of others. There are often assignments during this class which require research and writing. You will be held to the guidelines set forth in the ISU Guide to Academic Integrity as regards any original to be handed for review.

***DURING THE ENTIRETY OF CLASS, cell phones should be Turned Off & Put Away. They are a distraction for you and those around you. If you want to listen to music during class, then you will need to have a "Music Only" device. No Cell Phones! Also, DURING THE ENTIRETY OF CLASS, computers are NOT TO BE OUT or IN USE unless by special arrangement with the instructor.***

## **Attendance**

You are allowed one absence (gratis). For each subsequent absence, your final grade will be reduced by one half letter grade (roughly 2.5 points). Thus, if you miss 3 days of class and do solid "B+" work throughout the semester, you will receive no better than a "C+" for that work. Allowances will be made for extreme situations, death of an immediate relative for example, or perhaps a compulsory ISU event. *Breaking the law and being required to appear in court will **not** be accepted as a viable reason for an excused absence.*

Showing up for class late or leaving class early will not be tolerated. If you do either one of these more than three times, they will collectively count as one absence. You have been warned. You are adults and are capable of making decisions for yourselves. Just be aware that in this class some of those decisions come with negative consequences.

***Being late for a Critique is not an option. Missing a Critique will earn you a failing grade for that assignment. Attendance equals participation. Participation is expected and will be an integral part of your grade. Please be advised, failure to attend class adversely impacts your grade, NO JOKE!! The burden of proof for acceptable excused absences falls upon you, the student, and these must be tendered in a timely fashion.***

## **Grading Policy:**

You are expected to have work completed on time for each of the semester's critiques. You are expected to be at every **formal critique**. You are expected to come to class and work. Assuming that you live up to these expectations your Final Assignments grade will be averaged from all of your assignments throughout the semester.

You should be aware that the grade of "C" means you did AVERAGE work. This is because "C" is the definition of average in an "A – F" grading scale. "B" is not average! If you wish to get a grade higher than "C", you will need to perform in this class beyond AVERAGE.

## **Grades based on the following criteria:**

**Effort** - This means that you come to class without fail. When you are in class, you are working. You are someone who wants to try the unexpected. You are someone who is not afraid of asking questions. You are not satisfied and content with what you "already" know how to do. You will probably attempt to develop your skills at articulating your ideas, both verbally and visually. You will show progress throughout the semester.

**Concept** - This means that you will be striving to develop your active role in the dialog between artist and viewer. You will no longer be able to hide behind, "uh, well, I just like it" as a reasonable defense for your efforts. Being successful in this arena will require you to think before you...do just about anything.

**Execution/Presentation** - The work should strive to be resolved on all levels, visually, conceptually, and technically. The quality of what you create and your thoughtfulness about the presentation of your work both go directly to your development as a professional. You are expected to pay attention to the details of what you do and to work toward becoming a professional.

**Participation** - You must be active in the creative process as well as any dialog that ensues as a result of that process. Critiques will offer you a dedicated forum for participation, but your involvement during the regular class time will be noted as well.

## **Overall semester grades will take into account these additional criteria:**

**Overall Participation** - You must be active in the class as a whole. Overall participation takes into account your being on hand for all demonstrations (scheduled or impromptu), asking questions, your interactions with your classmates, and all your efforts to improve and excel at the processes you are learning.

**Effort Above and Beyond Expectation** - The amount of enthusiasm you can bring to the table will dictate the quality of your experience, and generally, the quality of your work. This is an extension of effort.

## Your Final Grade will be averaged as follows:

- Average of Grades for work Completed 50%
- Participation – Including critiquing skills and vocabulary development 25%
- Preparation\* 20%
- Effort above and beyond general expectations 5%
- Attendance will impact the Final Grade as previously stated.

## Course Supplies

- There is **NO required text for this course**. As a result you will be expected to spend from \$80.00 upward for assignment materials. Be aware that the costs for all ISU materials used, beyond those supplied via Lab Fees, are the responsibility of the student and you will be issued a bill at the semester's end for materials supplied by ISU.

Also, lab fees cover the costs of some materials and consumables. After a time however, consumables become exhausted. You should plan on spending some of your own money for flap wheels or grinding discs, especially if you need to do more than average amounts of grinding.

- **You should have the following by the second day of class:**

Hearing protection  
Safety Glasses  
Gloves (work gloves will do, but welding gloves are a better choice)

- **You should have the following by the third day of class:**

Tape measure  
Lock for Locker  
Closed Toe Work shoes (Boots are recommended, but not required)  
Sketchbook or supply of paper for sketching  
Carpet Knife/Box Knife  
Tape  
Drawing materials (especially a paint pen or black/metallic Sharpie)  
Respirator (recommended, but not required unless dictated by process or personal need)

# **General Working Guidelines for Art Annex Studios**

1. Before using any power equipment, a student must discuss the proper safety precautions and procedures with the instructor.
2. Before using any toxic or hazardous chemicals, a student must discuss the proper safety precautions and procedures with the instructor.
3. Keep the floor clean and swept. Keep the traffic areas free and open.
4. No raw materials are to be stored inside the studio unless they fit into lockers or can be stored safely out of the general working space.
5. Clean up after yourself! Before leaving the building, your work area must be clean, and all debris must be properly disposed of.
6. All power tools and hand tools must be returned to their proper place before leaving.
7. Power equipment in the Annex Woodshop is only available during class time or by special arrangement with your Instructor.
8. There should be no plaster used in the Woodshop, and any painting should be done in the Paint room. You should familiarize yourself with the posted rules for each Annex Area.

**IN CASE OF AN ACCIDENT OR EMERGENCY, YOU ARE TO CALL SECURITY!  
THEIR EXTENSION IS 5555.**

## **Things to Note:**

If you EVER have a question about an assignment, a process, or a material choices, DO NOT hesitate to ask for assistance!! My e-mail address is on the front of this syllabus. Use it as often as you need to.

If you EVER need any help resolving problems with assignments or issues in class, DO NOT hesitate to ask for assistance!!

If you need to talk outside of class, just let me know in person or via e-mail so that we can schedule a time. Impromptu discussions are always welcome any time and anywhere (Office Hours work well), but in-depth conversations are best handled by appointment.

If at anytime you wish to re-submit an assignment for improved grade consideration, you are welcome to do so. I want you to be successful, and I have no problem changing a grade when such change is warranted.

# Semester Objectives

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

**Subject Matter/Concept:**

I plan to develop imagery based upon the following as my point of departure:

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**Processes:**

I plan to pursue a more in-depth body of work and a greater understanding of the following processes and techniques:

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**Production:**

My goals for production are as follows:

1. Completion of \_\_\_\_\_ unique objects of strong development and high quality.  
*(3 is a Minimum depending upon the scale and scope of the work.)*
2. Please describe any necessary details below:

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**Semester Guidelines:**

You are expected to be in class during class, be on time to class, and to be prepared to work during class. Any exceptions to this require prior communication with the Instructor. Know that you will need to work outside of class as much or more as you do during class. There will be a minimum of 3 group critiques to review completed works and works in progress. The dates and times for these reviews will be forthcoming, as they will depend upon your personal schedules and the requirements of the intro level course. The dates will be scheduled once the semester is underway.

NOTES:

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Student Signature \_\_\_\_\_ Date \_\_\_\_\_

Instructor's Signature \_\_\_\_\_ Date \_\_\_\_\_

## **ARTS 351 – Intermediate Digital Art**

Fall 2013

<b>Class Schedule:</b>	Tuesday, Thursday 2:00pm – 4:50pm (FA 212)
<b>Prerequisite:</b>	Arts 251
<b>Instructor:</b>	Sala Wong
<b>Office:</b>	Fine Arts Building room# 237
<b>Office Phone:</b>	X3722
<b>Email:</b>	swong@indstate.edu
<b>Office Hour:</b>	Tuesday and Thursday 10:00am – 11:00am (Or by appointment)

### **Course Description and Objective:**

Students will be encouraged to continue working on motion graphic compositing, sound, 2D digital animation, digital drawing/painting using various software and other physical materials/techniques exploring intersections between digital and traditional studio techniques. Special emphasis will be on representation of space in both private and public spheres. Students are also encouraged to work on out-of-the box experiments with the computer, such as installations or mixed media projects. The class as a whole will examine narrative structures through experiments in linear and hypertextual navigation. Students will integrate their knowledge from other coursework, such as drawing, painting, typography, illustration, photography and sculpture with the time-based and sequential capabilities of the computer.

### **Course Content:**

As this is an intermediate level course, students will be expected to demonstrate strength in critical thinking and the conceptual contents of contemporary digital art-making. Students will spend considerable time exploring digital media as a form of artistic expression. Assigned readings by and about contemporary artists working in the field of new media will be discussed.

### **Instructional Approach:**

There will be open critiques scheduled throughout the semester as needed. Individual critiques will also be conducted throughout the course. Collaborative work, a common practice among media artists, will be encouraged. Students are also encouraged to discuss their work and progress with the instructor and their peers. Students should expect and plan to spend 12 hours per week doing projects outside classroom time.

### **Requirements:**

1. Completion of all assignments according to due dates.
2. Attendance – Attendance is mandatory. Students must attend class and be on time. Any case of a student leaving class early or arriving late without a legitimate excuse will be considered an unexcused absence. Only serious illness on the part of the student, or serious illness or death in the student's family will be considered excuses for absence from class, and a statement from a licensed medical physician must be provided. A third unexcused absence will result in lowering one letter grade; the sixth unexcused absence will result in the final grade being lowered by two full letter grades. Nine or more absences will result in an automatic failure for the course. Any students absent for a critique without a legitimate or pre-arranged excuse will receive a grade of '0' for that assignment.
3. Participation – participation in class discussion with your peers and instructor is essential. Doing so will provide you with opportunities to express your ideas, work orally and get responses from your peers.
4. It is the student's responsibility to keep the facilities clean and manageable throughout the semester. Your grade will be adversely affected if you do not clean up after work.
5. Students are expected to complete all assignments by the assigned date. Late assignment will result in a lowering of one letter grade (please see details below under Grading). Assignment overdue more than one week will not be accepted.
6. **No cell phone usage (texting, email, etc ...) will be allowed during class sessions as this will disrupt the class.** Students found using cellphones will be asked to leave the classroom immediately without further notice. One full letter grade will be deducted if such behavior is found during class critique and presentation.

\*Note: For students who have specific physical, psychiatric or learning disabilities and require accommodations, please let me know early in the semester by writing so that your learning needs can be appropriately met.

### Grading:

Students will be graded by letter, A - F, on all collected or evaluated work. Work must be completed on time and in full satisfaction of each project goal. **No late assignment will be accepted if you don't show up in the critique of that assignment, except under documented emergency circumstances.** Late work (assignments handed in after the start of in-class critique sessions) will be automatically downgraded by one letter grade. To be considered for a late grade, you must show up in class on the schedule due date, and participate in the critiques of other students' work. Providing that you show up for the critique period, late assignment will be accepted with one full letter grade deducted for each successive late class period, up to a maximum of one class period. After which time, a grade of "0" will be assessed.

- A+/A/A-:** Well above the expectations of the course. Outstanding participation, attendance, and mastery of tools and conceptual skills.  
**B+/B/B-:** Above average assignments and mastery of tools, materials and concepts.  
**C+/C/C-:** Average execution of assignments, participation and attendance.  
**D+/D/D-:** Well below average work, attendance and participation in critiques.  
**F:** Unsatisfactory work, attendance and participation in critiques.

### Final Grade Breakdown:

- Project 1: Digital Video Sketch / SNU: smallest narrative unit (After Effect + Sound) (10%)  
Project 2: Interactive movie/ Korsakow Movie: Space / Form / Shape (40%)  
Project 3: Open Project – project proposal due Oct 3, Thursday (40%)

Reading Presentation: 10%

### Required Text:

Paul, Christiane. Digital Art. Thames & Hudson

### Recommended Texts:

- Calvino, Italo. Invisible Cities. Vintage Classics, 1997.  
Bachelard, Gaston. The Poetics of Space. Beacon Press, Boston.  
Rush, Michael. New Media in Art. Thames & Hudson  
Rush, Michael. Video Art. Thames & Hudson, 2003  
Trish & Chris Meyer. Creating Motion Graphics with After Effects. CMP Books.  
Wilson, Stephen. Information Arts: Intersections of Art, Science, and Technology. MIT Press, 2002.  
Adobe CreativeTeam. Adobe Photoshop CS5 Classroom in a Book.  
Weynand, Diana. Apple Pro Training Series: Final Cut Pro 7 (Apple Pro Training Series). Peachpit Press; Bk&CD-Rom edition, 2009.  
Brenneis, Lisa. Final Cut Pro 7: Visual QuickPro Guide (Visual Quickpro Guide). Peachpit Press, 2009

### Resource Materials:

Removable media: Thumb Drive, CDs or DVDs.  
Headphones: Students are required to wear headphones when working with sound so as not to disturb others working in the lab.

- Remarks:** a. All computer-related assignments must be completely Mac format compatible.  
b. Laptop not Required for Course: Usage Permitted.

# Schedule (ARTS 251) Intro Digital Art

(\*reference schedule for Arts 351, 451, 651 & 652)

## Fall 2013

Associate Professor Sala Wong, Department of Art, Indiana State University  
(Please note that this schedule is subject to revision and modification)

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### Week 1

#### Thursday, Aug 20

Introduction to course outline

Setup personal accounts in FA 212

Details of group presentation

Intro Computer discussion: History of Computer (assign topic for discussion on Tuesday, Aug 30)

#### Thursday, Aug 22

History of Computer - discussion

Understanding the Mac Operating System

Photoshop Revision (basic interface and tools)

Tools: scanner, printing, digital camera, Wacom Drawing Tablet and physical media

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### Week 2

#### Tuesday, Aug 27

Photoshop Revision (basic interface and tools)

Tools: scanner, printing, digital camera, Wacom Drawing Tablet and physical media

**\*Intro Project 1: Constructed Environment**

#### Thursday, Aug 29

Continues Photoshop Revision (advanced techniques)

**Constructed Environment**

+ (meeting with Intermediate & Advanced Computer Class at 4:00pm)

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### Week 3

#### Tuesday, Sept 3

Work day

#### Thursday, Sept 5

Intro to Audacity

Tools: digital recording and microphone

**\*Intro Project 2: Sound-portrait**

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### Week 4

#### Tuesday, Sept 10

Intro to Audacity

Tools: digital recording and microphone

Sound Project continues

#### Thursday, Sept 12

**\*Project 1 due (Constructed Reality)**

Sound Project continues

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### Week 5

#### Tuesday, Sept 17

Sound Project continues

**Reading Presentation: Group 1**

**Thursday, Sept 19**  
**\*Project 2 due (Sound Project)**

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**Week 6**

**Tuesday, Sept 24**

Intro to Flash: basic interface and the drawing tools

**\*Intro Project 3: Flash Movie: Experimental text – moving typography and abstract forms**

**Thursday, Sept 26**

Flash continues

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**Week 7 (Mid-term)**

**Tuesday, Oct 1**

Flash continues

Intro iMovie: raw footage logging and simple editing tools

**Reading Presentation: Group 2**

**Thursday, Oct 3**

Flash continues

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**Week 8**

**Tuesday, Oct 8**

Intro iMovie: raw footage logging and simple editing tools

**Thursday, Oct 10**

Work Day

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**Week 9**

**Tuesday, Oct 15**

**Reading Presentation: Group 3**

Work Day

**Thursday, Oct 17**

Work Day

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**Week 10**

**Tuesday, Oct 22**

**Project 3 due – (Non-interactive Flash Movie)**

**Thursday, Oct 24**

Flash Part Two

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**Week 11**

**Tuesday, Oct 29**

Flash Continues

**Thursday, Oct 31**

Flash continues

**Reading Presentation: TBA**

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**Week 12**

**Tuesday, Nov 5**

Intro After Effects: basic interface

Digital Video

**Thursday, Nov 7**

Work day

**Reading Presentation: TBA**

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**Week 13**

**Tuesday, Nov 12**

Work day

**Thursday, Nov 14**

**Reading Presentation: TBA**

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**Week 14**

**Tuesday, Nov 19**

Continue Intro After Effects: basic interface

**Thursday, Nov 21**

Continue Intro After Effects: basic interface

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**Week 15 – FALL BREAK**

**Tuesday, Nov 26**

no class

**Thursday, Nov 28**

no class

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**Week 16**

**Tuesday, Dec 3 (Study Week)**

-- Continue working on Project 4 (Final Project)

Individual critique: Present sketches and discussion of preliminary ideas

**Thursday, Dec 4 (Study Week)**

-- Continue working on Project 4 (Final Project)

Individual critique: Present sketches and discussion of preliminary ideas

**Last day of class**

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**Final Exam**

TBA

**Final Project due and ready for critique at the beginning of class**

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## **Final Grade will be broken down as follow:**

Project 1: Constructed Environment (Photoshop + scanning + digital photo) 20%  
Project 2: Sound-portrait (use sound to describe yourself and how you interact with the environment) 10%  
Project 3: Flash Movie: Experimental text – moving typography and abstract forms 25%  
Project 4: Video Project: Flash Movie with Sound and AfterEffect (Rotoscoping and Stop-motion) - 25%  
Reading Presentation: 10%  
Attendance: 10%

**Total: 100%**

# ADVANCED PAINTING

Spring 2013 T/Th 11 – 1:50

Nancy Nichols-Pethick

FH 215

x2638

nancy.nichols-pethick@indstate.edu

Office Hours: Monday and Wednesday 1 - 2  
and by appointment

"Greatness breaks laws."

Louise Nevelson

## COURSE GOALS AND OBJECTIVES

As a student in advanced painting, you will build on the skills you have gained in order to develop a personal and dynamic "language" of painting. You will further your skills as you also deepen your understanding of your own work in the context of past and present painting. To that end, you will be expected to make tangible and meaningful progress, and to engage in a regular critical dialogue with your instructor, your peers, and (most importantly) yourself. *You must produce a minimum of 16 paintings this semester in order to receive a passing grade for the course.* You will present your work to the class during two cumulative critiques.

### First and Second Semester Advanced Students

You will be given a series of assignments designed to challenge you to engage with a range of issues in contemporary painting, including contemporary approaches to space, figuration, and abstraction, as well as traditional genres such as landscape and still life. You are expected to be present for discussions and presentations related to these topics in the intermediate painting class. In addition to the 8 assigned paintings, you must produce a minimum of 8 additional paintings that are self-directed. The style, process, and content of these paintings is entirely up to you, but there should be a clear progression from one painting to the next.

### Third, Fourth, and Fifth Semester Advanced Students

All of your paintings will be self-generated. At this point in your studio education you have identified the subjects and techniques that are meaningful to you, and you should be working to refine your ability to visually communicate with concision and skill. If you are in this group, you must produce a minimum of 16 paintings this semester. While this number may include smaller studies for larger works, those studies should show a level of assuredness that reflects your experience with the medium.

### Your grade in the class will be based on the following:

1. Portfolio of paintings	60%
2. Midterm and Final Critique	20%
3. Journal	20%

### 1. PORTFOLIO

I expect you to complete a minimum of one painting every week (at least 16 paintings over the course of the semester). Some of these paintings will be quick, while others will require more extended attention.

Your creative work will be evaluated according the following scale:

**A (Excellent)** Work displays numerous and significant strengths that far outweigh its few weaknesses. It shows evidence of a high level of effort, as well as originality in content and/or style. Painting demonstrates highly effective craftsmanship as well as evidence of significant thematic or theoretical concerns. Level of effort is high.

**B (Very Good)** Work displays many strengths that still outweigh its weaknesses. It demonstrates effective craftsmanship, but not to the same degree of effectiveness as listed above. Strong potential is evident, if not fully realized. Level of effort is above average.

**C (Good)** Strengths and weaknesses are equally balanced. Craftsmanship may be competent, while underdeveloped. Concepts or themes are slight or not fully articulated. Effort is average.

**D (Below Average)** Weaknesses outweigh strengths. Work shows minimal evidence of effort or forethought. Craftsmanship may be poor.

**F (Poor)** Weaknesses far outweigh strengths. Work is unfinished or poorly executed. Both concept and execution are inadequate.

## **2. MIDTERM (February 25) AND FINAL (April 22) CRITIQUES**

At each of these critiques you will present the work you have created up to that point. Be prepared to fully explain your approaches to form and content (and the relationship between the two) and to evaluate the strengths and weaknesses of your work. Finally, your presentation should reflect a serious, intellectual, and sensitive understanding formed through consistent attention and reflection.

## **3. JOURNAL**

I expect you to do independent research in contemporary painting by visiting the periodical section of the library (Art in America, Modern Painters, ArtForum, etc.) as well as blogs and other painting-related websites. I expect you to write at least one thoughtful, well considered entry (1-2 paragraphs) per week in which you summarize the content of what you've read and respond with your own comments and questions, as well as one entry related to your own progress, for a total of 30 journal entries by the end of the semester; please always remember to date your entries and make note of your source. You will submit your journal at the midpoint and final critiques. Bring your journal with you to class, and be prepared to discuss your research.

**Highly recommended resource: [painters-table.com/blog-roll/artist-blogs](http://painters-table.com/blog-roll/artist-blogs)**

### **ATTENDANCE POLICY**

You are expected to attend class; excessive absences will impact your grade as follows:

4 absences: Your grade will be lowered by 5 percentage points. For example: a grade of 83 (B) would be lowered to a 78 (C+).

Each subsequent absence will lower your final grade by an additional 2.5 percentage points. If you have 6 absences, for example, your final grade will be lowered one full letter. **8 or more absences will result in a failing grade for the semester.**

Additionally, 3 late arrivals or early departures will be counted as one absence. If you are more than ½ hour late, or if you leave more than ½ hour early, you will be counted as absent for the day. Excused absences will be given ONLY for serious illness, a death in your immediate family, or previously scheduled university travel. In each of these cases, official dated documentation must be provided, and any work due on the day of the absence must be turned in the following class period. Remember that you are

responsible for finding out in advance what you will be missing, and arranging for how you will make it up.

*Please be aware of the following language from your student handbook regarding absences:*

"If you must be absent from classes for five or more consecutive days due to illness, hospitalization, or a family emergency, and you are unable to notify the appropriate faculty, you should contact the **Office of Student Affairs, 812-237- 3888.**

The Office of Student Affairs will inform instructors of extended absences. This notification does not serve as an excuse. You are expected, upon return, to contact each instructor regarding missed assignments." (p.22)

### **Grading Scale**

A+	=	97 – 100	C+	=	77 – 79	F	=	59 or below
A	=	94 – 96	C	=	74 – 76			
A-	=	90 – 93	C-	=	70 – 73			
B+	=	87 – 89	D+	=	67 – 69			
B	=	84 – 86	D	=	64 – 66			
B-	=	80 – 83	D-	=	60 – 63			

### **Cell Phone/MP3 player (etc.) Policy:**

Cell phones, MP3 players, and any other electronic devices are not to be used during class time. They may not be taken out in the studio at any time, for any reason.

### **Note regarding laptop usage:**

While there will be no assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and it conforms to the provisions of its use as laid out in this syllabus. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

### **AMERICAN WITH DISABILITES ACT STATEMENT**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

## **ARTS 451 – Advanced Digital Art**

Fall 2013

<b>Class Schedule:</b>	Tuesday, Thursday 2:00pm – 4:50pm (FA 212)
<b>Prerequisite:</b>	Arts 351
<b>Instructor:</b>	Sala Wong
<b>Office:</b>	Fine Arts Building room# 237
<b>Office Phone:</b>	X3722
<b>Email:</b>	swong@indstate.edu
<b>Office Hour:</b>	Tuesday and Thursday 10:00am – 11:00am (Or by appointment)

### **Course Description and Objective:**

Students will be encouraged to continue working on motion graphic compositing, sound, 2D digital animation, digital drawing/painting using various software and other physical materials/techniques exploring intersections between digital and traditional studio techniques. Special emphasis will be on representation of space in both private and public spheres. The class as a whole will examine narrative structures through experiments in linear and hypertextual navigation. Students will integrate their knowledge from other coursework, such as drawing, painting, typography, illustration, photography and sculpture with the time-based and sequential capabilities of the computer. Arts 451 is structured as an advanced computer art course, with considerable responsibility and autonomy required of each student. Students are also encouraged to work on out-of-the box experiments with the computer, such as installations or mixed media projects.

### **Course Content:**

As this is an advanced level course, students will be expected to demonstrate strength in critical thinking and the conceptual contents of contemporary digital art-making. Students will spend considerable time exploring digital media as a form of artistic expression. Assigned readings by and about contemporary artists working in the field of new media will be discussed.

### **Instructional Approach:**

There will be open critiques scheduled throughout the semester as needed. Individual critiques will also be conducted throughout the course. Collaborative work, a common practice among media artists, will be encouraged. Students are also encouraged to discuss their work and progress with the instructor and their peers. Students should expect and plan to spend 12 hours per week doing projects outside classroom time.

### **Requirements:**

1. Completion of all assignments according to due dates.
2. Attendance – Attendance is mandatory. Students must attend class and be on time. Any case of a student leaving class early or arriving late without a legitimate excuse will be considered an unexcused absence. Only serious illness on the part of the student, or serious illness or death in the student's family will be considered excuses for absence from class, and a statement from a licensed medical physician must be provided. A third unexcused absence will result in lowering one letter grade; the sixth unexcused absence will result in the final grade being lowered by two full letter grades. Nine or more absences will result in an automatic failure for the course. Any students absent for a critique without a legitimate or pre-arranged excuse will receive a grade of '0' for that assignment.
3. Participation – participation in class discussion with your peers and instructor is essential. Doing so will provide you with opportunities to express your ideas, work orally and get responses from your peers.
4. It is the student's responsibility to keep the facilities clean and manageable throughout the semester. Your grade will be adversely affected if you do not clean up after work.
5. Students are expected to complete all assignments by the assigned date. Late assignment will result in a lowering of one letter grade. Assignment overdue more than one week will not be accepted.

6. No cell phone usage (texting, email, etc ...) will be allowed during class sessions as this will disrupt the class. Students found using cellphones will be asked to leave the classroom immediately without further notice. One full letter grade will be deducted if such behavior is found during class critique and presentation.

\*Note: For students who have specific physical, psychiatric or learning disabilities and require accommodations, please let me know early in the semester by writing so that your learning needs can be appropriately met.

### Grading:

Students will be graded by letter, A - F, on all collected or evaluated work. Work must be completed on time and in full satisfaction of each project goal. **No late assignment will be accepted if you don't show up in the critique of that assignment, except under documented emergency circumstances.** Late work (assignments handed in after the start of in-class critique sessions) will be automatically downgraded by one letter grade. To be considered for a late grade, you must show up in class on the schedule due date, and participate in the critiques of other students' work. Providing that you show up for the critique period, late assignment will be accepted with one full letter grade deducted for each successive late class period, up to a maximum of one class period. After which time, a grade of "0" will be assessed.

- A+/A/A-:** Well above the expectations of the course. Outstanding participation, attendance, and mastery of tools and conceptual skills.  
**B+/B/B-:** Above average assignments and mastery of tools, materials and concepts.  
**C+/C/C-:** Average execution of assignments, participation and attendance.  
**D+/D/D-:** Well below average work, attendance and participation in critiques.  
**F:** Unsatisfactory work, attendance and participation in critiques.

### Final Grade Breakdown:

- Project 1: Digital Video Sketch / SNU: smallest narrative unit (After Effect + Sound) (10%)  
Project 2: Interactive movie/ Korsakow Movie: Space / Form / Shape (40%)  
Project 3: Open Project – project proposal due Oct 3, Thursday (40%)

Reading Responses: 10%

### Recommended Texts:

- Calvino, Italo. Invisible Cities. Vintage Classics, 1997.  
Bachelard, Gaston. The Poetics of Space. Beacon Press, Boston.  
Rush, Michael. New Media in Art, Thames & Hudson  
Rush, Michael. Video Art. Thames & Hudson, 2003  
Trish & Chris Meyer. Creating Motion Graphics with After Effects. CMP Books.  
Wilson, Stephen. Information Arts: Intersections of Art, Science, and Technology. MIT Press, 2002.  
Adobe CreativeTeam. Adobe Photoshop CS5 Classroom in a Book.  
Weynand, Diana. Apple Pro Training Series: Final Cut Pro 7 (Apple Pro Training Series). Peachpit Press; Bk&CD-Rom edition, 2009.  
Brenneis, Lisa. Final Cut Pro 7: Visual QuickPro Guide (Visual Quickpro Guide). Peachpit Press, 2009

### Resource Materials:

- Removable media: Thumb Drive, CDs or DVDs.  
Headphones: Students are required to wear headphones when working with sound so as not to disturb others working in the lab.

- Remarks:** a. All computer-related assignments must be completely Mac format compatible.  
b. Laptop not Required for Course: Usage Permitted.

# Schedule (ARTS 251) Intro Digital Art

(\*reference schedule for Arts 351, 451, 651 & 652)

## Fall 2013

Associate Professor Sala Wong, Department of Art, Indiana State University  
(Please note that this schedule is subject to revision and modification)

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### Week 1

#### Thursday, Aug 20

Introduction to course outline

Setup personal accounts in FA 212

Details of group presentation

Intro Computer discussion: History of Computer (assign topic for discussion on Tuesday, Aug 30)

#### Thursday, Aug 22

History of Computer - discussion

Understanding the Mac Operating System

Photoshop Revision (basic interface and tools)

Tools: scanner, printing, digital camera, Wacom Drawing Tablet and physical media

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### Week 2

#### Tuesday, Aug 27

Photoshop Revision (basic interface and tools)

Tools: scanner, printing, digital camera, Wacom Drawing Tablet and physical media

**\*Intro Project 1: Constructed Environment**

#### Thursday, Aug 29

Continues Photoshop Revision (advanced techniques)

**Constructed Environment**

+ (meeting with Intermediate & Advanced Computer Class at 4:00pm)

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### Week 3

#### Tuesday, Sept 3

Work day

#### Thursday, Sept 5

Intro to Audacity

Tools: digital recording and microphone

**\*Intro Project 2: Sound-portrait**

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### Week 4

#### Tuesday, Sept 10

Intro to Audacity

Tools: digital recording and microphone

Sound Project continues

#### Thursday, Sept 12

**\*Project 1 due (Constructed Reality)**

Sound Project continues

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### Week 5

#### Tuesday, Sept 17

Sound Project continues

**Reading Presentation: Group 1**

**Thursday, Sept 19**

**\*Project 2 due (Sound Project)**

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**Week 6**

**Tuesday, Sept 24**

Intro to Flash: basic interface and the drawing tools

**\*Intro Project 3: Flash Movie: Experimental text – moving typography and abstract forms**

**Thursday, Sept 26**

Flash continues

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**Week 7 (Mid-term)**

**Tuesday, Oct 1**

Flash continues

Intro iMovie: raw footage logging and simple editing tools

**Reading Presentation: Group 2**

**Thursday, Oct 3**

Flash continues

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**Week 8**

**Tuesday, Oct 8**

Intro iMovie: raw footage logging and simple editing tools

**Thursday, Oct 10**

Work Day

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**Week 9**

**Tuesday, Oct 15**

**Reading Presentation: Group 3**

Work Day

**Thursday, Oct 17**

Work Day

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**Week 10**

**Tuesday, Oct 22**

**Project 3 due – (Non-interactive Flash Movie)**

**Thursday, Oct 24**

Flash Part Two

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**Week 11**

**Tuesday, Oct 29**

Flash Continues

**Thursday, Oct 31**

Flash continues

**Reading Presentation: TBA**

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**Week 12**

**Tuesday, Nov 5**

Intro After Effects: basic interface

**Digital Video**

**Thursday, Nov 7**

Work day

**Reading Presentation: TBA**

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**Week 13**

**Tuesday, Nov 12**

Work day

**Thursday, Nov 14**

**Reading Presentation: TBA**

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**Week 14**

**Tuesday, Nov 19**

Continue Intro After Effects: basic interface

**Thursday, Nov 21**

Continue Intro After Effects: basic interface

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**Week 15 – FALL BREAK**

**Tuesday, Nov 26**

no class

**Thursday, Nov 28**

no class

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**Week 16**

**Tuesday, Dec 3 (Study Week)**

-- Continue working on Project 4 (Final Project)

Individual critique: Present sketches and discussion of preliminary ideas

**Thursday, Dec 4 (Study Week)**

-- Continue working on Project 4 (Final Project)

Individual critique: Present sketches and discussion of preliminary ideas

Last day of class

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**Final Exam**

TBA

**Final Project due and ready for critique at the beginning of class**

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## **Final Grade will be broken down as follow:**

Project 1: Constructed Environment (Photoshop + scanning + digital photo) 20%

Project 2: Sound-portrait (use sound to describe yourself and how you interact with the environment) 10%

Project 3: Flash Movie: Experimental text – moving typography and abstract forms 25%

Project 4: Video Project: Flash Movie with Sound and AfterEffect (Rotoscoping and Stop-motion) - 25%

Reading Presentation: 10%

Attendance: 10%

**Total: 100%**

## **ARTS 652 – Advanced Imaging and Digital Studio**

Fall 2011

**Class Schedule:** Tuesday, Thursday 2:00pm – 4:50pm (FA 212)  
**Prerequisite:**  
**Instructor:** Sala Wong  
**Office:** Fine Arts Building room# 237  
**Office Phone:** X3722  
**Email:** swong@indstate.edu  
**Office Hour:** Tuesday and Thursday  
10:00am 11:00am  
(Or by appointment)

### **Course Description and Objective:**

Students will be encouraged to develop motion graphic compositing, sound, 2D digital animation, digital drawing/painting using various software and other physical materials/techniques exploring intersections between digital and traditional studio techniques. The class as a whole will examine narrative structures through experiments in linear and hypertextual navigation. Students will integrate their knowledge from other coursework, such as drawing, painting, typography, illustration, photography and sculpture with the time-based and sequential capabilities of the computer. Students are also encouraged to work on out-of-the box experiments with the computer, such as installations or mixed media projects.

### **Course Content:**

As this is a graduate level course, students will spend considerable time exploring digital media as a form of artistic expression. They will also be expected to demonstrate strong strength in critical thinking and the conceptual contents of contemporary digital art-making. Assigned readings by and about contemporary artists working in the field of new media will be discussed.

### **Instructional Approach:**

There will be open critiques scheduled throughout the semester as needed. Individual critiques will also be conducted throughout the course. Collaborative work, a common practice among media artists, will be encouraged. Students are also encouraged to discuss their work and progress with the instructor and their peers. Students should expect and plan to spend 12 hours per week doing projects outside classroom time.

### **Requirements:**

1. Completion of all assignments according to due dates.
2. Attendance – Attendance is mandatory. Students must attend class and be on time. Any case of a student leaving class early or arriving late without a legitimate excuse will be considered an unexcused absence. Only serious illness on the part of the student, or serious illness or death in the student's family will be considered excuses for absence from class, and a statement from a licensed medical physician must be provided. A third unexcused absence will result in lowering one letter grade; the sixth unexcused absence will result in the final grade being lowered by two full letter grades. Nine or more absences will result in an automatic failure for the course. Any students absent for a critique without a legitimate or pre-arranged excuse will receive a grade of 'O' for that assignment.
3. Participation – participation in class discussion with your peers and instructor is essential. Doing so will provide you with opportunities to express your ideas, work orally and get responses from your peers.
4. It is the student's responsibility to keep the facilities clean and manageable throughout the semester. Your grade will be adversely affected if you do not clean up after work.
5. Students are expected to complete all assignments by the assigned date. Late assignment will result in a lowering of one letter grade. Assignment overdue more than one week will not be accepted.

\*Note: For students who have specific physical, psychiatric or learning disabilities and require accommodations, please let me know early in the semester by writing so that your learning needs can be appropriately met.

### **Grading:**

Students will be graded by letter, A - F, on all collected or evaluated work. Work must be completed on time and in full satisfaction of each project goal. Late work (assignments handed in after the start of in-class critique sessions) will be automatically downgraded by one letter grade.

**A+/A/A-:** Well above the expectations of the course. Outstanding participation, attendance, and mastery of tools and conceptual skills.

**B+/B/B-:** Above average assignments and mastery of tools, materials and concepts.

**C+/C/C-:** Average execution of assignments, participation and attendance.

**D+/D/D-:** Well below average work, attendance and participation in critiques.

**F:** Unsatisfactory work, attendance and participation in critiques.

### **Final Grade Breakdown:**

Graduate students will need to finish two self-initiated projects before the end of the semester. Students will need to present proposals of their self-initiated projects and get approval from the instructor during the first few weeks of the semester. **No late assignment will be accepted except under documented emergency circumstances.**

1. Two projects based on submitted proposal from the student at the beginning of the semester:  
90% (with 45% each)
2. Reading Presentation: 10%

### **Required Text:**

Rush, Michael. New Media in Art. 2<sup>nd</sup> Edition, Thames & Hudson

### **Recommended Texts:**

Trish & Chris Meyer. Creating Motion Graphics with After Effects. 2<sup>nd</sup> Edition, CMP Books.

Adobe Creative Team. Adobe Flash CS5 Professional Classroom in a Book.

Russell Chun. Flash CS5 Professional Advanced for Windows and Macintosh (Visual QuickStart Guide).

Adobe CreativeTeam. Adobe Photoshop CS3 Classroom in a Book.

Weynand, Diana. Apple Pro Training Series: Final Cut Pro 5 (Apple Pro Training Series). Peachpit Press; Bk&CD-Rom edition, 2005.

Brenneis, Lisa. Final Cut Pro 5 for Mac OS X: Visual QuickPro Guide (Visual Quickpro Guide). Peachpit Press, 2005

Wohl, Michael. Advanced Editing Techniques in Final Cut Pro 5. (Apple Pro Training Series). Peachpit Press.

Barthes, Roland. Mythologies. Hill and Wang, 2001.

Baudrillard, Jean. Simulations. Columbia University, 1983.

Wilson, Stephen. Information Arts: Intersections of Art, Science, and Technology. MIT Press, 2002.

Lunenfeld, Peter. The Digital Dialectic: New Essays on New Media. MIT Press, 2000.

Bachelard, Gaston. The Poetics of Space. Beacon Press, Boston.

Rush, Michael. Video Art. Thames & Hudson, 2003

### **Resource Materials:**

Removable media: Flash Drive, Thumb Drive, Zip Disc (100MB / 250MB), CDs or DVDs.

Headphones: Students are required to wear headphones when working with sound so as not to disturb others working in the lab.

- Remarks:** a. All computer-related assignments must be completely Mac format compatible.  
b. Laptop not Required for Course: Usage Permitted.

# Schedule (ARTS 251) Intro Computer Art

(\*reference schedule for Arts 351, 451, 651 & 652)

## Fall 2011

Associate Professor Sala Wong, Department of Art, Indiana State University  
(Please note that this schedule is subject to revision and modification)

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### Week 1

#### Thursday, Aug 25

Introduction to course outline

Setup personal accounts in FA 212

Details of group presentation

Intro Computer discussion: History of Computer (assign topic for discussion on Tuesday, Aug 30)

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### Week 2

#### Tuesday, Aug 30

History of Computer - discussion

Understanding the Mac Operating System

Photoshop Revision (basic interface and tools)

Tools: scanner, printing, digital camera, Wacom Drawing Tablet and physical media

**\*Intro Project 1: Constructed Environment**

#### Thursday, Sept 1

Continues Photoshop Revision (advanced techniques)

**Constructed Environment**

+ (meeting with Intermediate & Advanced Computer Class at 4:00pm)

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### Week 3

#### Tuesday, Sept 6

Work day

#### Thursday, Sept 8

Intro to Cacophony

Tools: digital recording and microphone

**\*Intro Project 2: Sound-portrait**

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### Week 4

#### Tuesday, Sept 13

Intro to Cacophony

Tools: digital recording and microphone

Sound Project continues

**Reading Presentation: Group 1**

#### Thursday, Sept 15

**\*Project 1 due (Constructed Reality)**

Sound Project continues

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### Week 5

#### Tuesday, Sept 20

Sound Project continues

**Reading Presentation: Group 2**

#### Thursday, Sept 22

**\*Project 2 due (Sound Project)**

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**Week 6**

**Tuesday, Sept 27**

Intro to Flash: basic interface and the drawing tools

**\*Intro Project 3: Non-interactive Flash movie**

**Thursday, Sept 29**

Flash continues

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**Week 7**

**Tuesday, Oct 4 (Mid-term)**

Flash continues

Intro iMovie: raw footage capture and simple editing tools

**Reading Presentation: Group 3**

**Thursday, Oct 6**

Flash continues

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**Week 8**

**Tuesday, Oct 11**

Intro iMovie: raw footage capture and simple editing tools

**Thursday, Oct 13**

Work Day

**Reading Presentation: Group 4**

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**Week 9**

**Tuesday, Oct 18**

Work Day

**Thursday, Oct 20**

Work Day

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**Week 10**

**Tuesday, Oct 25**

**Project 3 due – (Non-interactive Flash Movie)**

**Thursday, Oct 27**

Flash Part Two

**\*Intro Project 4: Understanding the SELF**

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**Week 11**

**Tuesday, Nov 1**

Flash Continues

**Thursday, Nov 3**

Flash continues

**Reading Presentation: Group 5**

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**Week 12**

**Tuesday, Nov 8**

Flash continues

**Thursday, Nov 10**

Work day

**Reading Presentation: Group 6**

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**Week 13**  
**Tuesday, Nov 15**  
Work day

**Thursday, Nov 17**  
**\*Project 4 due**  
**Reading Presentation: Group 7**

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**Week 14**  
**Tuesday, Nov 22**  
Intro After Effects: basic interface  
**\*Intro Project 5: Digital Video**

**Thursday, Nov 24 (Thanksgiving Holiday – No Class)**  
No Class

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**Week 15**  
**Tuesday, Nov 29**  
Continue Intro After Effects: basic interface

**Thursday, Dec 1**  
Continue Intro After Effects: basic interface

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**Week 16**  
**Tuesday, Dec 6 (Study Week)**  
-- Continue working on Project 5 (Final Project)  
Individual critique: Present sketches and discussion of preliminary ideas

**Thursday, Dec 8 (Study Week)**  
-- Continue working on Project 5 (Final Project)  
Individual critique: Present sketches and discussion of preliminary ideas  
**Last day of class**

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**Final Exam**  
TBA  
**Final Project due and ready for critique at the beginning of class**

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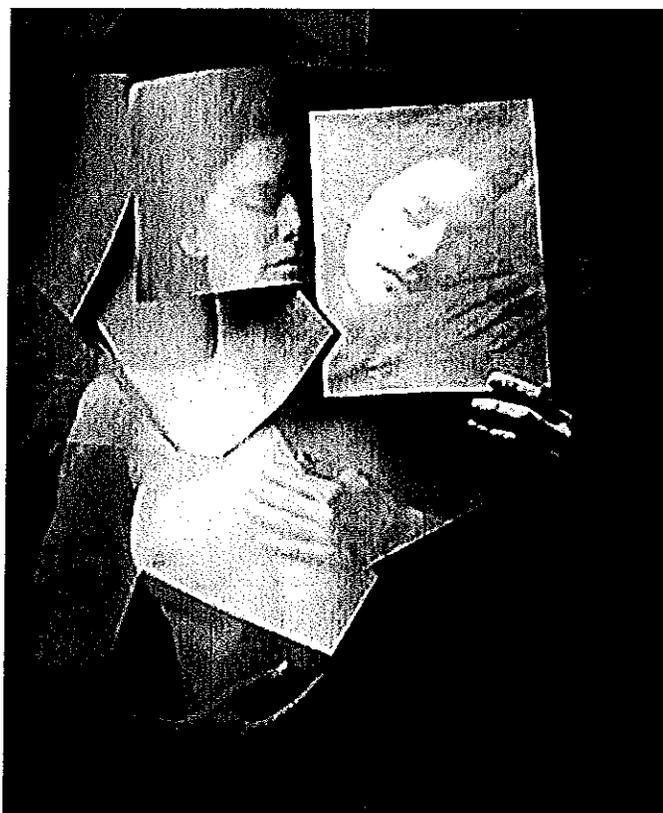
## **Final Grade will be broken down as follow:**

Project 1: Constructed Environment: exercises and project (Photoshop + scanning + digital photo) 15%  
Project 2: Sound-portrait (use sound to describe yourself and how you interact with the environment) 10%  
Project 3: Flash Movic with Sound: Experimental text – moving typography (exercises and project (25%)  
Project 4: Understanding the SELF: disembodiment (Flash Movie with simple rotoscoping effect) 20%  
Project 5: Digital Video Project (After Effects – effects and compositing) 20%

Reading Presentation: (10%)  
**Total: 100%**

"My creative process begins when I get out with the camera and interact with the world. A camera is truly a license to explore. There are no uninteresting things. There are just uninterested people."

Jerry Uelsmann



Graduate Photography

Fall 2013

<b>Instructor:</b>	Fran Lattanzio x2630 (voice-mail) Advising: FH 202, x8528 (voice-mail)
<b>E-mail address:</b>	fran.lattanzio@indstate.edu
<b>Office Hrs (FH 130):</b>	Monday 8-9 am, Thursday 1-2 or by appointment
<b>Class Time:</b>	Tuesday 2-5
<b>Lab Hours:</b>	As posted

### Supplies:

- Determined by your choice of approach/process
- Darkroom chemicals will be provided, you will need to purchase film & paper
- Digital printing can be done in the lab, if you choose. Up to 20 sheets of 8 ½ x 11 paper (or the equivalent of larger size paper) will be provided (per 3 credit hours) if you work only digitally. Large format printing will be available for the cost of materials (minus your lab fee).
- Please record digital printing in the logbook, so that I can keep track.

Check with me if you need information or have questions about ordering supplies.

### Schedule and attendance:

- I will be meeting with each of you individually, on a rotating basis, once every three weeks. You will receive a copy of the individual meeting schedule. Please notify me ahead of time if you cannot keep any of the appointments.
- You are welcome to sit in on any of the lectures/demos scheduled for the undergraduate students. Please refer to the posted semester schedule to determine what is going on each day. (The class meets MWF 1-2:50)
- ✍ Please sign in when you use the lab outside of class times.
- It is expected that all students will help to maintain the photography area to keep it running smoothly. This will be of benefit to everyone.
- If you become aware of an issue or a problem, please let me know.
- Please store personal items in your locker(s) or your studio.

## PERMISSION TO WORK OUTSIDE LAB HOURS

Access to the Photo Area during unscheduled hours is a *privilege*, and is not automatic, and should be treated as such. All students enrolled in third semester photo or above, who have had at least one semester at ISU are eligible for a this access. The *privilege* can be revoked if the situation warrants it. If it becomes apparent that someone is abusing the facility, that person will not be allowed to work in the lab independently.

The following guidelines **MUST** be adhered to:

1. **EVERYONE** must sign in & out and indicate who was last to leave.
2. Once official lab hours have ended, students with late access can stay, but if others want to stay as well, it is only acceptable if ALL individuals who are there with late access agree.
3. If you take the responsibility to allow non-late access students to work late, **YOU** are responsible to see that they clean up after themselves.
4. If you take the responsibility to allow non-late access students to work late, **they leave when you leave.**
5. Unless you are in the lab alone, please do not invite people from outside the photo area to "hang out" unless you are using them as models. They become too much of a distraction to others trying to work.
6. If you are the last to leave, before you go, make sure that computers, scanners, printers and the dry mount press/tacking irons are off, **EVEN IF YOU DID NOT USE THEM.**
7. Clean up your own mess!
8. Leave me a note if you observed any problems or broken items or if you depleted a supply of any chemical.

Only with everyone's cooperation will the facility be able to handle the wear and tear of over 50 students' use each semester. If you have any questions or concerns about any of the above information, please come and talk to me about it.

.....  
I agree to the above guidelines, and understand that I will lose access to the lab after hours if I do not adhere to them.

\_\_\_\_\_ date \_\_\_\_\_

**Grading:** Your grade will be based on the work in your final portfolio for the semester. Grades will not be assigned for individual prints.

For three credit hours, the portfolio should consist of the *equivalent* of 20 finished prints. If you have questions about what that means, please see me.

*As indicated in the Code of Student Conduct, the University strictly forbids submission of another student's work as your own. Any student who does so will receive a failing grade in the course, and may be placed on academic probation or suspended.*

*A final note: Grad students are taught with a certain amount of flexibility with regard to individual approaches and methods and with how you pace yourself for the semester. It is, therefore, important for you to use self-discipline in your work habits. It is also important for you to keep me informed of your progress.*

It is **your** responsibility to arrange to meet with me if you run into difficulties. I will assume that all is going well, unless I hear otherwise from you.



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT

### INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 150: INTRODUCTION TO INTERIOR ARCHITECTURE DESIGN

FALL 2013

TECHNOLOGY BUILDING TA238 – MW 9:30-10:45

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#### CATALOGUE DESCRIPTION:

2 Credit hours

A survey of the Interior Design profession and related topics in the field. Readings, visuals, discussions, field trips, and assignments will give an overview of the designer's involvement in society.

#### INSTRUCTORS:

Andrew Phillip Payne, PhD, M.Arch.,  
Associate AIA, Chair and Associate Professor  
of the Built Environment

Office: TA217

Office hours: by appointment only

812.237.3267 office

[andrew.payne@indstate.edu](mailto:andrew.payne@indstate.edu)

Jessica Simmons, MFA

Office: TA202

Office hours: by appointment only

T/TH 11:00-2:00pm

W 8:00-9:00am

812.237.3678 office

[jessica.simmons@hotmail.com](mailto:jessica.simmons@hotmail.com)

#### INTRODUCTION:

Welcome to class! Keep this syllabus as a reference. *You are responsible for knowing everything in this syllabus.*

#### POLICIES:

based upon the Code of Student Conduct as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

#### REQUIRED TEXT:

Pile, John F. (2007). *Interior design Fourth Edition* Upper Saddle River, NJ: Prentice-Hall, Inc.

ISBN: 0-13-232103-3 (caes)

ISBN: 0-13-240890-2 (pbk.)

#### COURSE CONTENT:

The information will be delivered in lecture and studio format, using visuals as much as possible. Students are encouraged to participate in class with questions and discussions. Field Trips will be taken to experience a greater understanding of Interior Design and various aspects of the profession. We will be completing projects that will reinforce concept studies.

#### OBJECTIVES INCLUDE:

- Identifying interior design and what an interior designer does.
- Identifying the importance of the interior designer and how the built environment impacts on the daily lives of people.
- Providing an overview of the interior design profession and professional organizations.
- Investigating interior design theory
- Relating the elements and principals of design to the built environment.

- Using the text, design aspects of history/preservation/adaptive reuse, planning, special needs, and materials and finishes, will be investigated.

#### **REQUIRED MATERIALS**

- 1 - 2" "D" ring Binder with clear plastic inserts
- 1 sketchbook with plain paper (no lines or grids!)
- Bristol Board or similar paper which has the body to stand up and not 'wobble' when folded (11" x 17")
- 11" x 14" White Boards (foam core or thick poster board)
- 9" x 12" Black Paper (construction or scrap booking)
- Tempera Paints- 6 colors; White, Black, Red, Blue, Green, & Yellow
- Metal Straight Edge 18" minimum
- X-acto knife & blades
- Rubber Cement
- Sponge and/or Paint brushes
- Self Healing cutting Board

#### **COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2011 EMBEDDED INTO COURSE OBJECTIVES:**

##### ***II. Interior Design: Critical Thinking, Professional Values, and Processes***

#### **STANDARD 2. GLOBAL CONTEXT FOR DESIGN**

Entry level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

##### **Program expectations:**

The interior design program provides:

**2e-S)** exposure to a variety of business, organizational, and familial structures.

**2f-S)** opportunities for developing knowledge of other cultures.

#### **STANDARD 3. HUMAN BEHAVIOR**

The work of interior designers is informed by knowledge of behavioral science and human factors.

##### **Student learning expectations:**

**3a-S)** students understand that social and behavioral norms may vary from their own

and are relevant to making appropriate design decisions

#### **STANDARD 7. PROFESSIONALISM AND BUSINESS PRACTICE**

Entry level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry and understand the value of their contribution to the built environment.

##### **Student Learning Expectations**

Students understand:

**7a-S)** the contribution of interior design to contemporary society

**7b-S)** various types of design practices

##### **Program Expectations**

**7f-S)** the interior design program provides exposure to various market sectors and client types

The interior design program provides exposure to the role and value of:

**7h-P)** professional organizations

##### ***III. Interior Design: Core Design and Technical Knowledge***

#### **STANDARD 9. SPACE AND FORM**

Entry-level interior designers apply the theories of two and three dimensional design, and spatial definition and organization.

##### **Student Learning Expectations**

Students effectively apply the elements, principles, and theories of design to:

**9a-P)** two-dimensional design solutions

#### **STANDARD 10. COLOR AND LIGHT**

Entry-level interior designers apply the principles and theories of color and light.

##### **Student Learning Expectations**

Student work demonstrates understanding of:

**10a-P)** color principles, theories and systems

Students:

**10c-P)** appropriately select and apply color with regard to its multiple purposes

**EVALUATION:**

Notebook (Binder).....	5%
Sketchbook.....	5%
(5) Reports.....	10%
Professional Organizations.....	10%
Projects.....	40%
▪ Design Elements	
▪ Color Problems	
▪ Color Schemes	
▪ Concept Project	
Final Project.....	30%

**COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

**CRITICAL REVIEWS:**

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

**GRADING SCALE:**

<b>A+ 97 - 100</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A 93 - 96</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A- 90 - 92</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>B+ 87 - 89</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B 83 - 86</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B- 80 - 82</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE

<b>C+ 77-79</b> AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>C 73-76</b> AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>C- 70-72</b> AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

<b>D+ 67-69</b> UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D 63-66</b> UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D- 60-62</b> UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

**ATTENDANCE:**

Student participation is a main component of this course. In order to get the best results possible, everyone should attend all classes and participate with respect and consideration for classmates. STUDENTS

MUST BE PRESENT AND WORKING ON STUDIO ASSIGNMENTS DURING SCHEDULED STUDIO HOURS. Instructors should be notified in advance in person, by phone or by email of any necessary absence. Three unexcused absences are tolerated without penalty. Each additional unexcused absence results in the reduction of the student's course grade by one letter grade. Having more than six unexcused absences entails automatic failure of the course.

### **MANDATORY ATTENDANCE**

All IAD students are required to attend the following events:

- IAD Fall Orientation, 4:30-6:30pm on August 29<sup>th</sup>, Dede I
- IAD Fall Chicago Field Trip, all day on October 9<sup>th</sup>

### **LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

### **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 2.5 hours in the classroom plus 7.5 hours outside the classroom or 10 hours per week for this course.

### **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their

instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

### **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

### **FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

### **CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

### **LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the

Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:**

“Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.”

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading



# Indiana State University

## WEEKLY SCHEDULE: IAD 150

WEEK #	DATE	ACTIVITY	ASSIGNMENTS	DUE	READINGS	
<b>WEEK 1</b>						
	W	21-Aug	Introduction + Review Syllabus Lecture: What is Design?	3x5 cards Good Design + Bad Design Binder Sketchbook		Ch1 – Intro Ch5 - pgs 133-135
<b>WEEK 2</b>						
	M	26-Aug	Students present each other with 3x5 cards Lecture: Good or Bad Design	Sketch Natural Object x10	3x5 card	Ch2 – Design Quality
	W	28-Aug	Lecture: Design Process		Personalized Binders	
	TH	29-Aug	IAD FALL ORIENTATION, DEDE I, 4:30-6:30			
<b>WEEK 3</b>						
	M	02-Sep	NO CLASS – LABOR DAY			
	W	04-Sep	Lecture: Design Quality, Prof Org + Current Issues		Sketchbooks	
<b>WEEK 4</b>						
	M	09-Sep	Students Present Good Design + Bad Design	3 Sketches Design Elements Booklets	Good Design + Bad Design	Ch3 – Design Basics Ch18 – The Business of Design
	W	11-Sep	Students Present Good Design + Bad Design Lecture: Elements of Design			
<b>WEEK 5</b>						
	M	16-Sep	Work Day - Design Elements booklets		Materials	
	W	18-Sep	Lecture Ch 3b: Principles of Design Work on Design Elements Booklets	Cultural Norms Report	Sketchbooks	Chapter 10-Color
<b>WEEK 6</b>						
	M	23-Sep	Critique Design Elements Booklets Lecture Ch 10: Color	Color Problems	Design Elements Booklets	Chapter 10-Color
	W	25-Sep	Lecture: Time Management			

WEEK 7						
	M	30-Sep	Color Work Day		Cultural Norms Report	
	W	02-Oct	Color Work Day		Binders	
WEEK 8						
	M	07-Oct	Field Trip to Federal Hall	Professional Organizations FH Detail Sketches	(field trip)	
	W	09-Oct	CHICAGO FIELD TRIP			
WEEK 9						
	M	14-Oct	Critique Color Projects	Color Schemes	Color Problems	
	W	16-Oct	Lecture: Color Schemes Color Schemes Work Day		Sketchbooks	
WEEK 10						
	M	21-Oct	Professional Organizations presentations by students		Professional Organizations	
	W	23-Oct	Color Schemes Work Day	Design Practices + Why Design Matters Reports		Ch 5 - Design Process
WEEK 11						
	M	28-Oct	Critique Color Schemes	Concept	Color Schemes	
	W	30-Oct	Lecture Ch 5: Design Process Concept Image approval			
WEEK 12						
	M	04-Nov	Concept Work Day	Globalization Report	Design Practices + Why Design Matters Reports	Globalization articles
	W	06-Nov	Concept Work Day			
WEEK 13						
	M	11-Nov	Critique Concept	Final Project	Concept	Ch 6 - Planning
	W	13-Nov	Final Project Work Day	Client Type Report	Globalization Report	
WEEK 14						
	M	18-Nov	FALL BREAK HAPPY THANKSGIVING!			
	W	20-Nov				
WEEK 15						
	M	26-Nov	Final Project Work Day		Client Type Report	
	W	28-Nov	Final Project Work Day			
WEEK 16						
	M	03-Dec	<b>FINAL PROJECT MID-POINT CRITIQUE</b>		Binders Sketchbooks	
	W	05-Dec	Final Project Work Day			
WEEK 17						
	M	10-Dec	Final Project Work Day			
	W	12-Dec	<b>FINAL PROJECT DUE</b>			



# Indiana State University

## COURSE CONTRACT: IAD 150

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Design Program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

NAME (ARCHITECTURAL HAND LETTER):

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SIGNATURE:

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DATE: AUGUST 21, 2013

College of Technology - Department of Built Environment  
**INTERIOR ARCHITECTURE DESIGN PROGRAM**

**IAD 151: Design Fundamentals**

Course Syllabus - Spring Semester 2014

TA 238 - MW 2:00 – 4:45 PM

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**Catalogue Description:** 3 Credit Hour Studio exploring depth, space, and mass with specialized problems in three-dimensional design as related to interiors.

**Professor:** Dr. Andrew Phillip Payne  
Office: TA 208  
Office Hours: by appointment only  
Telephone: 812 237 3267  
e-mail: andrew.payne@indstate.edu

**Prerequisites:** IAD 150, IAD 152

**Required Text:**

Ching, F.D.K. Francis. Architecture: Form, Space and Order. Third Edition, Hoboken, New Jersey: John Wiley and Sons Inc. **ISBN: 978-0-471-75216-5**

**Council for Interior Design Accreditation (C.I.D.A.) Professional Standards 2011 Embedded into Course Objectives:**

**II. Interior Design: Critical Thinking, Professional Values, and Processes**

**Standard 2. Global Context for Design**

Entry level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

*Student Learning Expectations*

Student work demonstrates understanding of:  
a) The concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

**Standard 3. Human Behavior**

The work of interior designers is informed by knowledge of behavioral science and human factors.

*Student Learning Expectations*

Student work demonstrates:  
c) The ability to select, interpret, and apply appropriate ergonomic and anthropometric data.

**Standard 4. Design Process**

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

*Student Learning Expectations*

Students are able to:

- a) Identify and define relevant aspects of a design problem (goals, objectives, performance criteria).
- b) Gather appropriate and necessary information and research findings to solve the problem (evidence-based design).
- c) Evaluate, select, and apply information and research findings to design
- d) Synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements
- e) Demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts

*Program Expectations*

The interior design program includes:

- f) Opportunities to solve simple to complex design problems
- g) Exposure to a range of design research and problem solving methods.
- h) Opportunities for innovation and creative thinking.
- i) Opportunities to develop critical listening skills.

**Standard 5. Collaboration**

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

*Student Learning Expectations*

Students have awareness of:

- a) Team work structures and dynamics.

*Program Expectations*

The interior design program includes learning experiences that engage students in:

- c) Collaboration, consensus building, leadership, and teamwork.

### **Standard 6. Communication**

Entry-level interior designers are effective communicators.

#### *Student Learning Expectations*

a) Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

#### *Students are able to:*

- b) Express ideas clearly in oral and written communication.
- c) Use sketches as a design and communication tool (ideation drawings).
- d) Produce competent presentation drawings across a range of appropriate media.
- f) Integrate oral and visual material to present ideas clearly.

### **Standard 7. Professionalism and Business Practice**

Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.

#### *Student Learning Expectations*

Students understand:  
e) Professional ethics  
Program Expectations  
i) life-long learning.

## **III. Interior Design: Core Design and Technical Knowledge**

### **Standard 9. Space and Form**

Entry-level interior designers apply the theories of two and three dimensional design, and spatial definition and organization.

#### *Student Learning Expectations*

Students effectively apply the elements, principles, and theories of design to:

- a) Two-dimensional design solutions
- b) Three-dimensional design solutions
- c) Students are able to analyze and discuss spatial definition and organization

### **Standard 10. Color and Light**

Entry-level interior designers apply the principles and theories of color and light.

Students:

- d) Apply color effectively in all aspects of visual communication (presentations, models, etc.)

### **Standard 13. Interior Construction and Building Systems**

Entry-level interior designers have knowledge of interior construction and building systems.

#### *Student Learning Expectations*

Student work demonstrates understanding that design solutions affect and are impacted by:  
f) Vertical circulation systems.

### **Standard 14. Regulations**

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

#### *Student Learning Expectations*

Students have awareness of:

Student work demonstrates understanding of laws, codes, standards, and guidelines that impact fire and life safety, including:  
d) Movement: access to the means of egress including stairwells, corridors, exit ways.

#### **Course Content:**

Through a series of readings, lectures, discussions, sketching, and the technical drawing then building of three dimensional models, students will continue to become more aware of the design process. Students will explore the ordering of the primary elements of design; point, line, plane and volume, and how they relate to the built environment.

**Projects:** Each assignment will begin with a "topic". Students will begin by imagining how to solve the 'problem'. They will then sketch their idea *before* building their model. Each project will be "defended" by the student with a coherent explanation of how the solution evolved from idea to realization. Each student's approach to the design process will be considered in grading throughout the semester.

#### **Visual Journal and Sketchbook:**

Students will produce a visual journal.

The visual journal is counted as 5% of the final grade. Format will be 6" x 8" bound with blank paper.

The sketchbook is counted as 5% of the final grade. Format will be 6" x 8" bound with blank paper. The Sketchbook will be used to sketch initial ideas during the initial "brainstorming" part of every project. The sketchbook will be shown as part of the design process. The Visual Journal and Sketchbook are to be two different books.

### Course Evaluation:

Final Grades for this course will be determined with the following proportions; Students will produce multiple 3D models accompanied by technical drawings.

Final Project	15%
Exams + Quizzes	10%
3-D Models + Drawings	60%
BELU's:	5%
Sketchbook	5%
Visual Journal	5%

### Project Evaluation will be based on:

1. Ability to use sketches, technical drawings, and models to express design ideas
2. Ability to prepare final presentations using different output materials and techniques
3. Ability to create presentation boards according to the project, using different orthographic drawings and perspectives
4. Ability to construct models using different materials and techniques
5. Craftsmanship. Points will be taken off for poor craftsmanship, such as rough edges, glue globs, smudges, incomplete erasing.
6. Not following directions for problems or exercises.
7. Handing the work in late or not submitting the work at all.
8. Interaction with classmates, participation in class and studio activities
9. Willingness to work, initiative, organizational skills, and consistency
10. Willingness to go beyond the minimum requirements
11. Ability to offer and accept criticism

**Note:** Students are responsible for being prepared for classes; this includes bringing all the materials, textbooks and assignments to class. Students are responsible for doing all the readings from the textbook according to the class schedule *before* each class. Failure to do the reading before class may result in a pop quiz.

### Assignments Deadlines:

Assignments are due on the day requested.

### GRADING SCALE:

<b>A+</b>	97 - 100 SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A</b>	94 - 96 SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A-</b>	90 - 93 SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>B+</b>	87 - 89 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

<b>B</b>	84 - 86 VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B-</b>	80 - 83 VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>C+</b>	77 - 79 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>C</b>	74 - 76 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>C-</b>	70 - 73 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>D+</b>	67 - 69 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D</b>	64 - 66 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D-</b>	63 - 60 UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT
<b>F</b>	0 - 59 UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

### Attendance:

See attached Department of Built Environment attendance policy.

### Time Expectations:

University guidelines suggest that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 5h in the classroom plus 15 hours outside the classroom or 20 hours per week for this course.

### Professionalism:

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

### Complaint Procedures on all Matters within the IAD Program

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of Built Environment (Dr. Andrew Phillip Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Interim Director of Student Services, Dr. Joe Ashby. All

students will follow proper protocol as a demonstration of their professionalism.

**Cell Phones or Other Communication Media:**

No use of cell phones and/or text messaging during studio class. All exceptions will require instructor's approval.

**ADA:** "Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will

ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**Schedule:** The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading.

# College of Technology

## Department of Built Environment

### IAD 151: Design Fundamentals Contract Agreement

I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Architecture Design program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Name: (Architectural hand letter)

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Signature:

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Date: January 2014

# College of Technology

## Department of Built Environment

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### Attendance policy for Built Environment:

Effective date – January 6, 2014

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; M/W or T/TH are allowed two absences; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states “students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors.” The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

([http://catalog.indstate.edu/content.php?catoid=17&navoid=388&hl=class+attendance&returnto=search#clas\\_atte](http://catalog.indstate.edu/content.php?catoid=17&navoid=388&hl=class+attendance&returnto=search#clas_atte))

Additional information and university policy can be found at:

([www.indstate.edu/studentaffairs/Student%20Handbook.pdf](http://www.indstate.edu/studentaffairs/Student%20Handbook.pdf))

## IAD 151: Design Fundamentals Schedule

week	day	date	lecture #	Lecture	Reading	Assignment	Due
1	Mon	06-Jan	1	What is design	Pages VII - XIV	good/bad objects	
	Wed	08-Jan		Introduction	Pages 1 - 17		good/bad objects
2	Mon	13-Jan	1a	Point and Line	Pages 18 - 32	two "similar" objects, Visual Journal	
	Wed	15-Jan	1b	Plane and Volume	Pages 33 - 47	Point, Line, Plane, Volume Model	two "similar" objects
3	Mon	20-Jan		<b>NO CLASS MLK DAY</b>			
	Wed	22-Jan	2a	Form and solids	Pages 48 - 73		
4	Mon	27-Jan	2b	Transformation of form	Pages 74 - 87	Add & Subtract Transform Model	Point, Line, Plane, Volume Model
	Wed	29-Jan	2c	Circle, Square, Corners	Pages 88 - 91		
	Fri	31-Jan	2d	Surface Articulation	Pages 91 - 101	Wall structure Model	Add & Subtract Transform Model
5	Mon	03-Feb	3a	Unity of Opposites	Pages 101 - 123	Good Building paper	
	Wed	05-Feb	3b	Horizontal Planes	Pages 124 - 133	Horizontal Planes Model	Wall structure Model
6	Mon	10-Feb		Studio Work Day		Assignment 1 (tentative)	
	Wed	12-Feb	3c	Studio Work Day		Assignment 2 (tentative)	
7	Mon	17-Feb	3c+d	Vertical Linear Elements Vertical Planes	Pages 134 - 161 Pages 162 - 181	Vertical planes/corners Model	Horizontal Planes Model
	Wed	19-Feb	3e	Openings & Qualities	Pages 183 - 237		
8	Mon	24-Feb	4	Space Organization	Pages 237 - 263	Students do lecture	Vertical planes/corners Model
	Wed	26-Feb	4	Space Organization con't		Students do lecture, Organizational Model	
	F	28-Feb		<b>Make-up Day</b>	<b>Make-up Day</b>	<b>Make-up Day</b>	
9	Mon	03-Mar	5a	Circulation: Movement	Pages 264 - 291		
	Wed	05-Mar	5b	Circulation: Path	Pages 292 - 313	Circulation Model	Organizational Model

SPRING BREAK							
10	Mon	10-Mar		SPRING BREAK			
		12-Mar		SPRING BREAK			
SPRING BREAK							
11	Mon	17-Mar	6a	Proportion & Scale 1	Pages 314 – 335	Structure Exercises	
	Wed	19-Mar	6b	Proportion & Scale 2 Final Project Explained		Final Project, compression of cardboard study	Circulation Model
SPRING BREAK							
12	Mon	24-Mar		Tour of Packaging Lab	Folding Arch. Handouts	tension of cardboard study	compression of cardboard study
	Wed	26-Mar		Folding Architecture		torsion of cardboard study	tension of cardboard study
SPRING BREAK							
13	Mon	31-Mar		Folding Architecture	Pages 336 – 357	Folding architecture	torsion of cardboard study
	Wed	02-Apr	7a	Ordering Principles 1	Pages 358 - 381		
SPRING BREAK							
14	Mon	07-Apr	7b	Ordering Principles 2	Pages 382 – 407		Folding architecture
	Wed	09-Apr	7c	Ordering Principles 3			
SPRING BREAK							
15	Mon	14-Apr		Work Day + Exam Review			
	Wed	16-Apr		Final Exam			Visual Journal & Sketchbook
SPRING BREAK							
16	Mon	21-Apr		Production	Production		
	Wed	23-Apr		Production	Production		
SPRING BREAK							
17	Mon	28-Apr		Final Presentations			Final Project



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 152: INTERIOR DESIGN GRAPHICS 1

FALL 2013

TECHNOLOGY BUILDING TA246

TTH 11:00-1:45 (Section 001) – TTH 6:00-8:30 (Section 401)

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### CATALOGUE DESCRIPTION:

3 Hours studio Introduction and development of design, construction, and technical drawing skills as a means of graphic communication.

**PROFESSOR:** Azizi J. Arrington-Bey, Assistant Professor, Lecturer/Studio Professor.

Office: JMCT - TA215

Office hours: MW 11:00am-1:00pm  
TTh 2:00-3:00pm

Office Telephone: 812.237.3314

E-mail: azizi.arrington-bey@indstate.edu

**PREREQUISITES:** N/A

### INTRODUCTION:

Welcome to class! We are going to have a great semester. Keep this syllabus as a reference. You are responsible for knowing everything in this syllabus.

### POLICIES:

Based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011  
<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

### REQUIRED TEXT:

Ching, Francis D.K. (2009). *Architectural Graphics*. 5th Edition. New York: John Wiley and sons. ISBN: 978-0-470-39911-8

### REFERENCE TEXT:

1. Wakita, Osamu and Linde, Richard. (1994). *The Professional Practice of Architectural Working Drawing*, 2<sup>nd</sup> Edition, Student Edition. New York: John Wiley & Sons.

2. Yee, Rendow. (2003). *The Professional Architectural Drawing. A visual compendium of types and methods*. New York: John Wiley & Sons.

### COURSE GOALS:

Through this course, students have an opportunity to explore the traditional architectural hand drafting techniques as related to the built environment.

### COURSE OBJECTIVES:

After completing this course, student work and the student *must* be able to demonstrate according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standard 2011:

**COUNCIL FOR INTERIOR DESIGN  
ACCREDITATION (C.I.D.A.) PROFESSIONAL  
STANDARDS 2011 EMBEDDED INTO COURSE  
OBJECTIVES:**

**II. INTERIOR DESIGN: CRITICAL THINKING,  
PROFESSIONAL VALUES, AND PROCESSES**

**STANDARD 6. COMMUNICATION**

Entry-level interior designers are effective communicators.

Students are able to:

**6e-S)** Produce competent contract documents including coordinated drawings, schedules, and specifications appropriate to project size and scope and sufficiently extensive to show how design solutions and interior construction are related.

**III. INTERIOR DESIGN: CORE DESIGN AND  
TECHNICAL KNOWLEDGE**

**STANDARD 13. INTERIOR CONSTRUCTION  
AND BUILDING SYSTEMS**

Entry-level interior designers have knowledge of interior construction and building systems.

**Student Learning Expectations**

Student work demonstrates understanding that design solutions affect and are impacted by:

**13a-P)** structural systems and methods.

**13b-P)** non-structural systems including ceilings, flooring, and interior walls.

**13g-S)** students are able to read and interpret construction drawings and documents.

**EVALUATION:**

Class evaluation will consist of:

Exercises & Assignments.....	10%
Project 2.....	20%
Playhouse Project.....	60%
▪ Research (10%)	
▪ Design (15%)	
▪ Construction Documents (15%)	
▪ Playhouse Construction & Participation (20%)	
Final Exam.....	10%

**COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

**CRITICAL REVIEWS:**

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. **NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS.** However, office hours are not to be used in substitution for class critiques.

**GRADING SCALE:**

**A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A 93 - 96** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A- 90 - 92** SUPERIOR, OUTSTANDING, EXCEPTIONAL (3.7)

**B+ 87 - 90** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.3)

**B 83 - 86** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.0)

**B- 80 - 82** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (2.7)

**C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.3)

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.0)

**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (1.7)

**D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.3)

**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.0)

**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT (0.7)

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT (0.0)

**ATTENDANCE:**

Student participation is a main component of this course. In order to get the best results possible, everyone should attend all classes and participate with respect and consideration for classmates. STUDENTS MUST BE PRESENT AND WORKING ON STUDIO ASSIGNMENTS DURING SCHEDULED STUDIO HOURS. Instructors should be notified in advance in person, by phone or by email of any necessary absence. Three unexcused absences are tolerated without penalty. Each additional unexcused absence results in the reduction of the student's course grade by one letter grade. Having more than six unexcused absences entails automatic failure of the course.

**MANDATORY ATTENDANCE:**

All IAD students are required to attend the following events:

- IAD Fall Orientation on August 29, 2013 from 4:30-6:30 in Dede I
- IAD Fall Chicago Field Trip all day on October 9, 2013

**LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

**TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, each student should plan on 5 hours in the classroom each week, plus an additional 15 hours outside the classroom each week for a total of 20 hours per week for this course.

**PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

**COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or

coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

**FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

**CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

**LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading



# Indiana State University

## WEEKLY SCHEDULE: IAD 152

Week	Date	Sections 001 & 401			
		Lecture	Studio	Assignment	
<b>Week 1</b>					
	T	20-Aug	Introduction	Syllabus, materials, etc	Assignment 1 Read P: 1-14
	TH	22-Aug	1-Tools and Materials	Scale-Precedence	Read P:203-205
<b>Week 2</b>					
	T	27-Aug	9-Presentations	Lettering-Research	Read P:211-241
<b>ID Fall Orientation, DEDE 1 4:30-6:30</b>	TH	29-Aug	10-Freehand Drawing	<b>Research &amp; Precedence Board(s) Due</b>	Read 3d Design Basics on Blackboard Pages:140-186
<b>Week 3</b>					
	T	03-Sep	Model Building Tools & Strategy	Schematics -Model Building	Model/Design
	TH	05-Sep	Schematics - Model Building		Model/Design
<b>Week 4</b>					
3 week attendance	T	10-Sep	Schematics - Model Building		Model/Design
	TH	12-Sep	Schematics - Model Building		Model/Design
<b>Week 5</b>					
	T	17-Sep	Schematics - Model Building		Model/Design
	TH	19-Sep	Schematics - Model Building		Finish Final Model
<b>Week 6</b>					
	T	24-Sep	<b>Final Models Due</b>	Materials/Construction	Read P: 15-42
	TH	26-Sep	2-Architectural Drafting	3-Architectural Drawing Systems	Read P: 43-62
<b>Week 7</b>					
	T	01-Oct	4-Multiview Drawings	Floor Plans	Read P: 63-84
	TH	03-Oct	4-Multiview Drawings	Sections & Elevations	
<b>Week 8</b>					
<b>Mid-term</b>	T	08-Oct	Final Project - Construction Schedule/Development		Final Project
	<b>W</b>	<b>09-Oct</b>	<b>CHICAGO FIELD TRIP</b>		
	TH	10-Oct	Final Project - Construction/Development		Final Project
<b>Week 9</b>					

<b>Mid-term</b>	T	15-Oct	Final Project – Construction/Development		Final Project
	TH	17-Oct	Final Project – Construction/Development		Final Project
<b>Week 10</b>					
	T	22-Oct	Final Project – Construction/Development		Final Project
	TH	24-Oct	Final Project – Construction/Development		Final Project
<b>Week 11</b>					
	T	29-Oct	Final Project – Construction/Development		Final Project
	TH	31-Oct	Final Project – Construction/Development		Final Project
<b>Week 12</b>					
	T	05-Nov	Final Project – Construction/Development		
	TH	07-Nov	Final Project – Construction/Development		Read P:85-100
<b>Week 13</b>					
	T	12-Nov	5-Paraline Drawings	Paraline Drawing	Final Project
	TH	14-Nov	Final Project - Paraline Drawing		Read P: 86-140
<b>Week 14</b>					
	T	19-Nov	6-Perspective Drawings	Perspective Drawing	Final Project
	TH	21-Nov	Final Project – Perspective Drawing		Final Project
<b>Week 15</b>					
	T	26-Nov	<b>FALL BREAK HAPPY THANKSGIVING!</b>		
	TH	28-Nov			
<b>Week 16</b>					
	T	03-Dec	Construction Drawings Set		Final Project
	TH	05-Dec	Construction Drawings Set		Final Project
<b>Week 17</b>					
	T	10-Dec	<b>FINAL PROJECT DUE – TBA FINAL EXAM – 12-DEC @ 10:00 AM</b>		
	TH	12-Dec			

*This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*



# Indiana State University

## MATERIALS: IAD 152

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### Required Tools\*

- 3 wooden drawing pencils: **HB, 2H, and 2B**
- A lead holder (**2.0 mm**) with **HB** leads
- A lead pointer (sharpener) for **2 mm leads**
- Tracing-paper roll (sketch paper/ trash paper) **18" wide**
- Triangular **architectural** scale Metrics
- Triangular **architectural** scale Imperial
- Two triangles: 30° triangle # 12 and a 45° # 10 or bigger ones **without raised edges for inking.**
- A hi-polymer or vinyl pencil eraser, non abrasive
- Art-gum eraser (not for technical drafting)
- Erasing shield
- Drafting tape or drafting dots (preferred)
- Enough plain vellum paper for a final project. Paper size: 18''x 24'' inches. You can get a pad for a descent price. Recommended (15 sheets, minimum 12). Vellum paper needed for mid October
- A drafting brush
- An "Ames" lettering guide
- A circles template
- Inking: I will give you the specs in class when needed
- A compass set

### Optional Tools:

- A mechanical pencil
- A set of French curves or a flexible curve ruler
- An adjustable triangle. Replaces the two architectural triangles
- Tool Box
- Additional templates, such as, squares, and architectural symbols (plumbing fixtures, furnishings, etc)
- A drawing/drafting table

**\* Price of Set \$71.11 at Rapid Reproductions, includes carrying bag**



# Rapid Reproductions, Inc.

129 South 11th Street. Terre Haute, IN  
47807 **Phone:** 812-238-1681 or 800-736-  
7084 **Fax:** 812-235-0690





# Indiana State University

## COURSE CONTRACT: IAD 152

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 20 August 2013



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 240: DIGITAL VISUALIZATION  
SPRING 2014  
TECHNOLOGY BUILDING TA246  
TR 8:00-10:45AM

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### CATALOGUE DESCRIPTION:

3 credits. Studio instruction of 3D visualization software with the emphasis on interior architecture design.

**PROFESSOR:** Azizi J. Arrington-Bey, Assistant Professor, Lecturer/Studio Professor.

Office: JMCT - TA215

Office hours: M 2:00-4:00pm

TTh 11:00-12:00 & 1:00-2:00pm

Office Telephone: 812.237.3314

E-mail: azizi.arrington-bey@indstate.edu

**PREREQUISITES:** N/A

### INTRODUCTION:

Welcome to class! We are going to have a great semester. Keep this syllabus as a reference. You are responsible for knowing everything in this syllabus.

### POLICIES:

Based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

### REQUIRED TEXT:

Hansen, Aaron and Stine, Daniel. (2013). *Interior Design using Autodesk Revit 2014*.

Kansas: SDC Publications. ISBN: 978-1-58503-808-4

### REFERENCE TEXTS:

Seidler, Douglas (2014). *Revit Architecture 2014 for Designers*. New York: Bloomsbury Publishing Inc, ISBN: 978-1-60901-482-7

### COURSE GOALS:

To become proficient in Autodesk Revit and be able to build a 3D model using basic and custom elements. To produce renderings, presentation, and construction documents.

### COURSE OBJECTIVES:

After completing this course, student work and the student *must* be able to demonstrate standards according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standard 2011:

### COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2014 EMBEDDED INTO COURSE OBJECTIVES:

#### II. INTERIOR DESIGN: CRITICAL THINKING, PROFESSIONAL VALUES, AND PROCESSES

##### STANDARD 6. COMMUNICATION

Entry-level interior designers are effective communicators.

### Student Learning Expectations

**6a-S)** students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

Students are able to:

**6g-P)** Integrate oral and visual material to present ideas clearly.

### III. INTERIOR DESIGN: CORE DESIGN AND TECHNICAL KNOWLEDGE

#### STANDARD 10. COLOR

Entry-level interior designers apply color principles and theories.

#### Student Learning Expectations:

Students:

**10d-S)** Apply color effectively in all aspects of visual communication (presentations, models, etc.).

#### EVALUATION:

Exercises and Assignments.....	50%
Quizzes.....	10%
Final Project.....	30%
Notebook.....	10%

#### COURSE REQUIREMENTS:

This course requires that students remain on top of their assignments and reading. Students are also required to do the following:

- Attend class and have text books, tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any

#### GRADING SCALE:

**A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A 93 - 96** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A- 90 - 92** SUPERIOR, OUTSTANDING, EXCEPTIONAL (3.7)

**B+ 87 - 90** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.3)

**B 83 - 86** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.0)

**B- 80 - 82** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (2.7)

**C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.3)

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.0)

**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (1.7)

**D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.3)

**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.0)

**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT (0.7)

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT (0.0)

#### ATTENDANCE POLICY FOR BUILT ENVIRONMENT:

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness,

arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states “students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors.” The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

### **LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

### **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, each student should

plan on 5 hours in the classroom each week, plus an additional 15 hours outside the classroom each week for a total of 20 hours per week for this course.

### **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

### **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

### **FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, “take-out”, hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

### **CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the

remainder of the class period. Removal from class will be an automatic unexcused absence.

**LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student

Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading

## WEEKLY SCHEDULE: IAD 240

Week	Date	Activity – Studio
<b>Week 1</b>	T 07 - Jan TH 09 - Jan	Syllabus & Introduction Chapter 1 – Getting Started with Revit
<b>Week 2</b>	T 14 - Jan TH 16 - Jan	Chapter 2 – Navigating Revit Appendix B&C - CD
<b>Week 3</b>	T 21 - Jan TH 23 - Jan	Chapter 3 – Architectural Quick Start Chapter 4
<b>Week 4</b>	T 28 - Jan 3W Attendance TH 30 – Jan	Chapter 5 Chapter 6 – Floor Plans
<b>Week 5</b>	T 04 - Feb TH 06 - Feb	Chapter 7 – Curtain Wall Studio Time
<b>Week 6</b>	T 11 - Feb TH 13 - Feb	Studio Time Chapter 8 – Stairs & Railings
<b>Week 7</b>	T 18 - Feb TH 20 - Feb	Chapter 9 – Ceilings Chapter 10 – Break Room and Work Room
<b>Week 8</b>	T 25 - Feb TH 27 - Mar	Chapter 11 – Toilet Room Design Chapter 12 – Floors
<b>Week 9</b>		Chapter 13 – Custom Reception Desk & Sign Chapter 14 – Furniture Groups & Design Options Chapter 15 – Detailing
<b>Mid term grades due</b>	T 04 - Mar TH 06 - Mar	
<b>Week 10</b>	TTH 11/13 - Mar	<b>No Class – Spring Break</b>
<b>Week 11</b>	T 18 - Mar TH 20 - Mar	Chapter 16 – Schedules Chapter 17 – Lighting & Rendering
<b>Week 12</b>	T 25 - Mar TH 27 - Mar	Chapter 18 – Sheets & Revisions Studio Time
<b>Week 13</b>	TTH 01/03 - Apr	Studio Time
<b>Week 14</b>	TTH 08/10 - Apr	Studio Time
<b>Week 15</b>	TTH 15/17 - Apr	Studio Time
<b>Week 16</b>	TTH 22/24 - Apr	Studio Time
Study Week		
<b>Week 17</b>	<b>FINALS WEEK</b>	<b>FINAL PROJECT DUE*</b>
		* final project due date may change...

*This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*



**Indiana State  
University**

## **COURSE CONTRACT: IAD 240**

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 07 January 2014



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT

### INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 250: MATERIALS AND FINISHES OF INTERIOR DESIGN

FALL 2013

TECHNOLOGY BUILDING TA238 - TTH9:30-10:45

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#### **CATALOGUE DESCRIPTION:**

3 credit hours. Survey of interior components. Emphasis on function, installation, care, and maintenance. Design project will support and emphasize discussion material

**PROFESSOR:** Azizi J. Arrington-Bey, Assistant Professor, Lecturer/Studio Professor.

Office: JMCT - TA215

Office hours: MW 11:00am-1:00pm  
TTh 2:00-3:00pm

Office Telephone: 812.237.3314

E-mail: azizi.arrington-bey@indstate.edu

**PREREQUISITES:** N/A

#### **INTRODUCTION:**

Welcome to class! We are going to have a great semester. Keep this syllabus as a reference. You are responsible for knowing everything in this syllabus.

#### **POLICIES:**

Based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011  
<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

#### **REQUIRED TEXT:**

McDonough, W. & Braungart, M. (2002). *Cradle to cradle: Remaking the way we make things*. New York: North Point Press

Reznikoff, S. C. (1989). *Specifications for commercial interiors*. New York: Watson-Guption Publications.

Riggs, J. R. (2008). *Materials and components of interior architecture (seventh edition)*. Pearson Prentice Hall.

#### **REFERENCE TEXT:**

The NKBA Professional Resource Library 800 843 6522:

*Residential Construction*

*Systems – Materials - Codes*

*Design Principles*

*Color – Form – Styles*

*Kitchen & Bath Products*

*Materials – Equipment – Surfaces*

Hurt, S. L. (2012). *Codes, regulations, and standards in interior design*. New Jersey: Pearson Prentice Hall.

McGowan, M. (2006). *Specifying interiors: A guide to construction and specification for residential and commercial interiors projects (second edition)*. New Jersey: John Wiley & Sons, Inc.

Mitton, M. (2008). *Interior design visual presentation (third edition)*. New York: John Wiley & Sons, Inc.

Foster, K., Stelmack, A., and Hindman, D. (2007). *Sustainable residential interiors*. New Jersey: John Wiley & Sons, Inc.

The American Institute of Architects (2002). *The graphic standards guide to architectural finishes*. New Jersey: John Wiley & Sons, Inc.

### **COURSE GOALS:**

Through this course, students have an opportunity to explore the selection, specification, and installation of finishing materials, within the parameters of the functional and aesthetic concerns of the built environment.

### **COURSE OBJECTIVES:**

After completing this course, student work and the student *must* be able to demonstrate according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standard 2011:

### **COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2011 EMBEDDED INTO COURSE OBJECTIVES:**

## **II. INTERIOR DESIGN: CRITICAL THINKING, PROFESSIONAL VALUES, AND PROCESSES**

### **STANDARD 2. LOCAL PERSPECTIVE FOR DESIGN**

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, social – economics, and cultural contexts.

#### **Student Learning Expectations**

Student work demonstrates understanding of:

**2a-P)** the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

**2b-S)** the implication of conducting the practice of design within a world context.

#### **Program expectations**

The interior design program provides:

**2d-S)** exposure to contemporary issues affecting interior design.

### **STANDARD 3. HUMAN BEHAVIOR**

The work of interior designers is informed by knowledge of behavioral science and human factors.

Student work demonstrates:

**3b-S)** the ability to approximately apply theories of human behavior.

**3c-S)** the ability to select, interpret, and apply appropriate anthropometric data.

### **STANDARD 4. DESIGN PROCESS**

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

#### **Student Learning Expectations**

Students are able to:

**4a-S)** Identify and define relevant aspects of a design problem (goals, objectives, performance criteria).

**4b-S)** gather, evaluate and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).

**4d-S)** demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.

#### **Program Expectations**

The interior design program includes:

**4e-S)** opportunities to solve simple to complex design problems.

**4f-S)** exposure to a range of design research and problem solving methods.

### **STANDARD 5. COLLABORATION**

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

#### **Student Learning Expectations**

Students have awareness of:

**5a-P)** team work structures and dynamics.

**5d-P)** interaction with multiple disciplines representing a variety of points of view and perspectives.

### **III. INTERIOR DESIGN: CORE DESIGN AND TECHNICAL KNOWLEDGE**

#### **STANDARD 11. FURNITURE, FIXTURES, EQUIPMENT, AND FINISH MATERIALS**

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

##### **Student Learning Expectations**

Students have awareness of:

**11a-P)** a broad range of materials and products.

**11b-P)** typical fabrication and installation methods, and maintenance requirements.

**11c-P)** Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes and life cycle cost.

#### **STANDARD 12. ENVIRONMENTAL SYSTEMS AND CONTROLS**

Entry-level interior designers are the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

##### **Student Learning Expectations**

Students understand:

**12c-S)** the principles of acoustical design.

**12d-S)** appropriate strategies for acoustical control.

Students understand:

**12g-P)** the principles of indoor air quality.

**12h-P)** how the selection and application of products and systems impact indoor air quality.

#### **STANDARD 14. REGULATIONS**

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

##### **Student Learning Expectations**

Students have awareness of:

**14a-P)** sustainability guidelines.

**14b-P)** industry-specific regulations.

Students apply appropriate:

**14h-S)** standards.

##### **EVALUATION:**

Class evaluation will consist of:

Field Trips (2).....	10%
Vocabulary Quizzes (10).....	10%
Exams (4).....	40%
Practicum Assignment.....	20%
▪ Includes two required critiques	
Notebook.....	10%
Playhouse Project Consultant.....	10%

##### **COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

##### **CRITICAL REVIEWS:**

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough.

NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

**GRADING SCALE:**

**A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A 93 - 96** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A- 90 - 92** SUPERIOR, OUTSTANDING, EXCEPTIONAL (3.7)

**B+ 87 - 90** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.3)

**B 83 - 86** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.0)

**B- 80 - 82** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (2.7)

**C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.3)

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.0)

**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (1.7)

**D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.3)

**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.0)

**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT (0.7)

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT (0.0)

**ATTENDANCE:**

Student participation is a main component of this course. In order to get the best results possible, everyone should attend all classes and participate with respect and consideration for classmates. STUDENTS MUST BE PRESENT AND WORKING ON STUDIO ASSIGNMENTS DURING SCHEDULED STUDIO HOURS. Instructors should be notified in advance in person, by phone or by email of any necessary absence. Three unexcused

absences are tolerated without penalty. Each additional unexcused absence results in the reduction of the student's course grade by one letter grade. Having more than six unexcused absences entails automatic failure of the course.

**MANDATORY ATTENDANCE:**

All IAD students are required to attend the following events:

- IAD Fall Orientation on August 29, 2013 from 4:30-6:30 in Dede I
- IAD Fall Chicago Field Trip all day on October 9, 2013

**LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

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# Indiana State University

## WEEKLY SCHEDULE: IAD 250

Week	Date	Lecture – Activity	Assignment
<b>Week 1</b>			
	T 20-Aug	Distribute and Discuss Syllabus Cradle to Cradle: Remaking the Way We Make Things	
	TH 22-Aug	Tour resource room Material Web Sites	Reading Riggs pp vii-xxi Chapter 1 & C2C Intro pp 3-16
<b>Week 2</b>			
	T 27-Aug	Introduction; Environment Concerns; VQ1	Read Riggs Ch. 2
<b>ID fall Orientation, DEDE 1 4:30-6:30</b>	TH 29-Aug	Paints & Wall coverings; VQ2	
<b>Week 3</b>			
	T 03-Sep	Guest Speaker (paint)	Read Riggs Ch. 3 & C2C Ch. 1
	TH 05-Sep	C2C intro & Ch.1; Carpet; VQ3	Read Riggs Ch. 4
<b>Week 4</b>			
3 week attendance	T 10-Sep	Floors; VQ4 – take home	Study chapters 1-4
	TH 12-Sep	Internet Research Assignment	Study chapters 1-4
	<b>TH 12-Sep</b>	<b>Indianapolis Chapter CSI Trade Show</b>	
<b>Week 5</b>			
	T 17-Sep	Practicum Assignment	Study chapters 1-4
	TH 19-Sep	<b>Exam 1 – Chapters 1-4 Riggs, C2C Intro-1</b>	
<b>Week 6</b>			
	T 24-Sep	Practicum Assignment	
	TH 26-Sep	Practicum Assignment	Read Riggs Ch. 5
<b>Week 7</b>			
	T 01-Oct	Walls; VQ5	Read C2C Ch 2-3
	TH 03-Oct	C2C Chapters 2-3; Practicum Assignment	Read Riggs Ch. 6
<b>Week 8</b>			
<b>Mid-term</b>	T 08-Oct	Ceilings; VQ6 – take home	Read Riggs Ch. 7
	<b>W 09-Oct</b>	<b>CHICAGO FIELD TRIP</b>	

	TH	10-Oct	Other components; VQ7	Study chapters 5-7 C2C 2-3
<b>Week 9</b>				
<b>Mid-term</b>	T	15-Oct	<b>Exam 2 – Chapters 5-7 Riggs &amp; C2C 2-3</b>	
	TH	17-Oct	Practicum Assignment	Read Riggs Ch. 8
<b>Week 10</b>				
	T	22-Oct	Cabinet Construction; VQ8 – take home	
	TH	24-Oct	<b>Tour of Cabinets by Nichols Incorporated</b>	Read Riggs Ch. 9
<b>Week 11</b>				
	T	29-Oct	Kitchens	Read Riggs Ch. 10
	TH	31-Oct	Bathrooms	Study Ch. 8-10
<b>Week 12</b>				
	T	05-Nov	Practicum Assignment	
	TH	07-Nov	<b>Exam 3 – Chapters 8-10</b>	Read Reznikoff Chapter 1
<b>Week 13</b>				
	T	12-Nov	Professional Liabilities	Read Reznikoff Chapters 2 & 3
	TH	14-Nov	Product Liability Regulation & Standards	Read Reznikoff Chapters 4 & 5
<b>Week 14</b>				
	T	19-Nov	Interior Fire Hazards Interior Finishes: Fire Performance Testing	Read Reznikoff Chapter 13
	TH	21-Nov	Life Cycle Costing: Value Management	Read Reznikoff Chapter 17
<b>Week 15</b>				
	T	26-Nov	<b>Fall Break – No Classes Happy Thanksgiving!</b>	
	TH	28-Nov		
<b>Week 16</b>				
	T	03-Dec	Concepts of Performance Evaluation	Study Chapters 1-5, 13 & 17
	TH	05-Dec	C2C Ch. 4 Discuss	
<b>Week 17</b>				
	T	10-Dec	<b>FINAL EXAM 4 – 10am – C2C CH. 4 &amp; Reznikoff Chapters 1, 2, 3, 4, 5, 13, &amp; 17)</b>	

*This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*



# Indiana State University

## COURSE CONTRACT: IAD 250

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 20 August 2013

College of Technology - Department of Built Environment  
**INTERIOR ARCHITECTURE DESIGN PROGRAM**

**IAD 251: Interior Design Studio 1**

Course Syllabus - Spring Semester 2014

TA 246 - T/TH 11:00 - 1:45 PM

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**Catalogue Description:** 3 credits. Introduction and development of the design process through the exploration of abstract and realistic problem solving applications. Design solutions are presented through the development of two and three dimensional presentation techniques.

**Professor:** Dr. Andrew Phillip Payne  
Office: TA 217  
Office hours: By appt. only  
Phone: 812.237.3267  
Email: Andrew.payne@indstate.edu

**Required Texts:**

The NKBA Professional Resource Library 800 843 6522, Order online at [nkba.org](http://nkba.org) or [amazon.com](http://amazon.com):

- Residential Construction\*
  - Systems – Materials - Codes
- Kitchen & Bath Systems\*
  - Mechanical – Electrical - Plumbing
- Design Principles\*
  - Color – Form – Styles
- Kitchen & Bath Products\*
  - Materials – Equipment – Surfaces
- Kitchen & Bath Drawing\*
  - Plans – Drafting – Presentation
- Bath Planning\*
  - Guidelines – Codes – Standards
- Pocket Guide for Kitchen & Bath Guidelines with Access Standards

Ching, Francis. *Architecture: Form, Space and Order*. 3<sup>rd</sup> Edition. New Jersey: John Wiley & Sons, Inc (IAD 151)

Ching, Francis and Binggeli, Corry. *Interior Design Illustrated*. 3rd Edition. New Jersey: John Wiley & Sons, Inc

Rengel, Roberto. *The Interior Plan, concepts and exercises*. New York, NY: Fairchild Publications

**References:**

Aspelund, Karl. *The Design Process*. 2<sup>nd</sup> Edition. New York, NY: Fairchild Publications

Ballast, D. K. (2010). *Interior design reference manual: Everything you need to know to pass the NCDQ exam*. (fifth edition). Belmont, CA: Professional Publications, Inc.

Ching, Francis. *Building Construction Illustrated*. 4<sup>th</sup> Edition. New Jersey: John Wiley & Sons, Inc.

Ching, Francis and Binggeli, Corry. *Interior Design Illustrated*. 3rd Edition. New Jersey: John Wiley & Sons, Inc

Dreyfuss, H. Associates. (2002). *The measure of man and woman: Human factors in design*. New York: John Wiley & Sons, Inc.

Gordon, Robert. *Residential Design Studio*. New York, NY: Fairchild Publications

Karlen, Mark. *Space Planning Basics*. 3<sup>rd</sup> Edition. New Jersey: John Wiley & Sons, Inc.

Mitton, Maureen. *Residential Interior Design*. 2<sup>nd</sup> Edition. New Jersey: John Wiley & Sons, Inc.

The NKBA Professional Resource Library 800 843 6522, Order online at [nkba.org](http://nkba.org) or [amazon.com](http://amazon.com):

- Kitchen Planning
  - Guidelines – Codes – Standards
- Kitchen & Bath Business Management
  - Financials – Personnel – Operations
- Kitchen & Bath Project Management
  - Installation – Contractors – Cost Controls

Rengel, Roberto. *Shaping Interior Space*. 2<sup>nd</sup> Edition. New York, NY: Fairchild Publications  
*Residential Building Codes Illustrated: A Guide to Understanding the 2009 International Residential Code*

**Council for Interior Design Accreditation (C.I.D.A.)  
Professional Standards 2011 Embedded into  
Course Objectives:**

**II. Interior Design: Critical Thinking, Professional  
Values, and Processes**

**Standard 2. Global Context for Design**

*Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.*

**Student Learning Expectations**

Student work demonstrates **understanding** of:

a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

**Program Expectations**

The interior design program provides:

d) exposure to contemporary issues affecting interior design.

**Standard 3. Human Behavior**

*The work of interior designers is informed by knowledge of behavioral science and human factors.*

Student work demonstrates:

b) the **ability** to appropriately **apply** theories of human behavior.

c) the **ability** to select, interpret, and **apply** appropriate ergonomic and anthropometric data.

**Standard 4. Design Process**

*Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.*

**Student Learning Expectations**

Students are **able** to:

a) identify and define relevant aspects of a design problem (goals, objectives, performance criteria).

b) gather, evaluate and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).

c) synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.

d) demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.

**Program Expectations**

The interior design program includes:

e) opportunities to solve simple to complex design problems.

f) exposure to a range of design research and problem solving methods

g) opportunities for innovation and creative thinking.

h) opportunities to develop critical listening skills.

**Standard 5. Collaboration**

*Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.*

**Student Learning Expectations**

Students have **awareness** of:

a) team work structures and dynamics

b) the nature and value of integrated design practices.

**Program Expectations**

The interior design program includes learning experiences that engage students in:

c) collaboration, consensus building, and team work.

**Standard 6. Communication**

*Entry-level interior designers are effective communicators.*

**Student Learning Expectations**

Students are **able** to:

b) express ideas clearly in oral and written communication.

c) use sketches as a design and communication tool (ideation drawings).

d) produce competent presentation drawings across a range of appropriate media.

f) integrate oral and visual material to present ideas clearly.

**Standard 9. Space and Form**

*Entry-level interior designers apply the theories of two- and three-dimensional design, and spatial definition and organization.*

**Student Learning Expectations**

Students effectively **apply** the elements, principles, and theories of design to:

a) two-dimensional design solutions.

b) three-dimensional design solutions.

c) Students are **able** to analyze and discuss spatial definition and organization.

### **Standard 10. Color and Light**

*Entry-level interior designers apply the principles and theories of color and light.*

#### **Student Learning Expectations**

Student work demonstrates **understanding** of:

- a) color principles, theories, and systems.
- Students are able to:
- c) appropriately select and **apply** color with regard to its multiple purposes.
- d) **apply** color effectively in all aspects of visual communication (presentations, models, etc.)

### **Standard 11. Furniture, Fixtures, Equipment, and Finish Materials**

*Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.*

#### **Student Learning Expectations**

Students have **awareness** of:

- a) a broad range of materials and products.
- b) typical fabrication and installation methods, and maintenance requirements.
- c) Students select and **apply** appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes and life cycle cost.
- d) Students are **able** to layout and specify furniture, fixtures, and equipment.

### **Standard 12. Environmental Systems and Controls**

*Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.*

Students **understand**:

- g) the principles of indoor air quality.
- h) how the selection and application of products and systems impact indoor air quality.

### **Standard 13. Interior Construction and Building Systems**

*Entry-level interior designers have knowledge of interior construction and building systems.*

#### **Student Learning Expectations**

Student work demonstrates **understanding** that design solutions affect and are impacted by:

- a) structural systems and methods.
- b) non-structural systems including ceilings, flooring, and interior walls.
- c) distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.

### **Standard 14. Regulations**

*Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.*

#### **Student Learning Expectations**

Students have **awareness** of:

- a) **sustainability guidelines.**
- b) **industry-specific regulations.**

### **National Kitchen & Bath Association (NKBA) Professional Standards 2011 Embedded into Course Objectives:**

#### **NKBA Body of Knowledge Construction Systems**

*Residential Construction.* Demonstrates understanding of organizations that regulate housing, energy efficiency, and dangerous materials.

*Residential Construction.* Demonstrates understanding of the building envelope including types of foundations, framing, roofing, windows, and other materials on the impact of design solutions.

*Residential Construction.* Demonstrates understanding of the implication of altering construction materials, systems as related to cost, structure, and design.

*Bath Systems.* Demonstrates application of electrical systems, lighting terminology and types of light.

*Bath Systems.* Demonstrates application of electrical symbols, and specifies appropriate amounts and types of light.

*Bath Systems.* Demonstrates application and selection of ventilation equipment for the bath according to codes and NKBA Planning Guidelines.

*Bath Systems.* Demonstrates knowledge of plumbing, heating, and cooling systems and their components to satisfy the design criteria. Recognizes the implications of altering the mechanical systems as related to the cost, structure, and design.

*Bath Project Management.* Demonstrates knowledge of installation procedures recommended by the NKBA to achieve the expected levels of quality within time and budget.

## **Design**

*Bath Drawing.* Demonstrates understanding of architectural blueprints in order to translate dimensions and building features accurately.

*Kitchen & Bath Drawing.* Demonstrates proper use of drafting equipment, metric and imperial scale applications and measuring techniques per NKBA recommendations.

*Bath Drawing.* Demonstrates competency in producing drawings using NKBA Graphic and Presentation Standards to convey the design solution clearly.

*Bath Drawing.* Communicates the design solution by developing a written and oral design statement to substantiate the project to the client.

*Design Principles.* Demonstrates knowledge of color theories and how color relates to space.

*Design Principles.* Demonstrates design solutions using the elements and principles of design to satisfy aesthetic criteria.

*Bath Planning.* Demonstrates knowledge of bath historical styles and shows awareness of current design trends

*Bath Planning.* Demonstrates application of human anthropometrics to design solutions.

*Bath Planning.* Evaluates client needs and incorporates them in the design solution.

*Bath Planning.* Demonstrates application of the NKBA Kitchen & Bath Access Standards.

*Bath Planning.* Demonstrates knowledge of principles of sustainability to protect the public's health, safety and welfare in Bath Projects.

*Bath Planning.* Demonstrates application of building codes and NKBA Planning Guidelines in a bath.

## **Bath Product Knowledge**

*Bath Products.* Demonstrates knowledge of cabinetry styles, types, construction methods, materials, sizes, hardware and nomenclature.

*Bath Products.* Demonstrates product knowledge to specify appropriate material, equipment, and fixtures to meet the needs of the client.

*Bath Products.* Demonstrates competence in reading, ordering and selecting materials from specification sheets for bath products as related to cost, size, client needs, energy, safety and design.

*Bath Products.* Demonstrates skill in identifying sources for new products and technologies

## **Business Management**

*Bath Project Management.* Demonstrates the knowledge to work within a team.

*Kitchen Project Management.* Demonstrates knowledge of processes to communicate with the client in oral, written and visual presentations through various project stages.

**Evaluation:**

Quizzes + Final Exam	15%
Project 1: Bird House	10%
Project 2: NKBA Bath	25%
Project 3: Residential	30%
BELU's:	5%
Sketchbook	5%
Process Book	5%
Assignments	5%

**Grading Scale:**

<b>A+</b>	97 - 100 SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A</b>	94 - 96 SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A-</b>	90 - 93 SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>B+</b>	87 - 89 VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B</b>	84 - 86 VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B-</b>	80 - 83 VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>C+</b>	77 - 79 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>C</b>	74 - 76 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>C-</b>	70 - 73 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>D+</b>	67 - 69 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D</b>	64 - 66 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D-</b>	63 - 60 UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT
<b>F</b>	0 - 59 UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

**Attendance:**

See attached Department of Built Environment attendance policy.

**Professionalism:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

**Complaint Procedures on all Matters within the IAD Program**

Students will first arrange a one on one meeting with the appropriate professor or coordinator.

After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of Built Environment (Dr. Andrew Phillip Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Interim Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

**Time Expectations:**

University guidelines suggest that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 5 hours in the classroom plus 15 hours outside the classroom or **20 hours per week for this course.**

**Cell Phones or Other Communication Media:**

No use of cell phones and/or text messaging during studio class. All exceptions will require instructor's approval.

**Schedule:** The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading.

**ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

# College of Technology

## Department of Built Environment

Week	Date	Discussion	Studio
<b>Week 1</b>			
Handout #1: Rengel, <i>Shaping Interior Space</i> – Ch 6: Ideation  *Rengel – Ch 5	T	07-Jan	Introduction Design Process Design Concept <b>Intro to PROJECT 1: “For the Birds”</b> <b>Intro to Exercise 1</b>
			Syllabus Review  Inspiration + Concept  Research/Brain Storming
*Rengel – Ch 1  *Ching – Ch 2	TH	09-Jan	Schematic Design  <b>(Dr. Payne – Out of Town)</b>
			Concepts  Photographic Exploration  Bubble Diagrams + Matrices
<b>Week 2</b>			
*Rengel – Ch 2  *Ching – Ch 3	T	14-Jan	Intro to Interior Planning Interior Space Schematic Design The Room Design Vocab 1
			Schematic Design –  Sketching Exercises/ Rip + Tear Models
*Rengel – Ch 3  *Ching – Ch 3	TH	16-Jan	Beyond the Room  Design Vocab 2
			Schematic Design
<b>Week 3</b>			
*Rengel – Ch 4	T	21-Jan	The Project
			Design Development  Project Critiques
* Rengel – Ch 6	TH	23-Jan	Projects For People: Health, Safety and Welfare
			Design Development  Project Critiques
<b>Week 4</b>			
*Ching – Ch 4	T	28-Jan	<b>PROJECT 1 “For the Birds” DUE</b>  <b>Intro to PROJECT 2: NKBA Bath</b> <b>NKBA Guidelines Introduction</b>
			Review
* Rengel – Ch 7	TH	30-Jan	Interior Building Elements <b>NKBA Guidelines 1-9</b>
			Studio time
	F	31-Jan	<b>NKBA Guidelines 10-18</b>
<b>Week 5</b>			
Bath Planning	T	04-Feb	Residential Design  <b>NKBA Guidelines 19-27</b>
			Client Needs Assessment  Sustainable Design for Baths Video
Bath Planning Residential Construction	TH	06-Feb	<b>NKBA Workday</b>
			Building Envelope – Part 1 Foundations + Flooring Video
<b>Week 6</b>			
Bath Planning Residential Const.	T	11-Feb	<b>Exercise 2</b> (Tentative)
			Building Envelope – Part 2 Walls + Roofs Video
Bath Planning Bath Systems	TH	13-Feb	<b>Exercise 3</b> (Tentative)
			Plumbing System – Part 1 The Supply System Video
<b>Week 7</b>			
Bath Systems	T	18-Feb	Common Mistakes using NKBA
			Plumbing System – Part 2

# College of Technology

## Department of Built Environment

K+B Drawing			Bathroom Guidelines	W/D/V System Video
Bath Systems K+B Drawing	TH	20-Feb	Electrical System	Studio Time
<b>Week 8</b>				
Bath Systems K+B Products	T	25-Feb	Venting Kitchens + Baths	Studio Time
K+B Products	TH	27-Feb	Materials Due	Studio Time
	F	28-Feb	<b>Make-up Day</b>	
<b>Week 9</b>				
	T	04-Mar	<b>Intro to Project 3: Habitat House</b>	Studio Time
	TH	06-Mar	Studio Time (IDEC Conference) (Dr. Payne – Out of Town) <b>Exercise 4 (Tentative)</b>	
<b>Week 10</b>				
	T	11-Mar	<b>SPRING BREAK</b>	
	TH	13-Mar	<b>SPRING BREAK</b>	
<b>Week 11</b>				
	T	18-Mar	<b>Project 2: NKBA DUE</b>	Research
	TH	20-Mar	<b>Research Due</b>	<b>Schematic Design</b>
<b>Week 12</b>				
	T	25-Mar	Schematic Design	
	TH	27-Mar	Schematic Design	
<b>Week 13</b>				
	T	01-Apr	<b>Design Development</b> Design Development	
	TH	03-Apr		
	Fri	04-Apr	<b>Sophomore Portfolio Review: Set-Up 8:00 - 2:00</b>	
<b>Week 14</b>				
	T	08-Apr	Design Development	
	TH	10-Apr	Design Development	
<b>Week 15</b>				
	T	15-Apr	Presentation	
	TH	17-Apr	Presentation	
<b>Week 16</b>				
	T	22-Apr	Production	
	TH	24-Apr	Presentation (Time TBD)	
	Fri	25-Apr	<b>Sophomore Portfolio Review: Take Down 9:00- 12:00</b>	
<b>Week 17</b>				
	T	30-Apr	Presentation (Time TBD)	
	TH	02-M	<b>Final Exam (Time TBD)</b>	

*Note: This syllabus/schedule is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*

# College of Technology

## Department of Built Environment

### IAD 251: Interior Design Studio 1 Contract Agreement

I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: January 2014

# College of Technology

## Department of Built Environment

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### Attendance policy for Built Environment:

Effective date – January 6, 2014

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; M/W or T/TH are allowed two absences; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states “students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors.” The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

[http://catalog.indstate.edu/content.php?catoid=17&navoid=388&hl=class+attendance&returnto=search#clas\\_atte](http://catalog.indstate.edu/content.php?catoid=17&navoid=388&hl=class+attendance&returnto=search#clas_atte)

Additional information and university policy can be found at:

[www.indstate.edu/studentaffairs/Student%20Handbook.pdf](http://www.indstate.edu/studentaffairs/Student%20Handbook.pdf)



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT

### INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 252: INTERIOR DESIGN GRAPHICS 2

FALL 2013

TECHNOLOGY BUILDING TA246 – MW 8:00-10:45

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#### **CATALOGUE DESCRIPTION:**

3 Hours studio instruction and development of visual presentation techniques, perspectives, color rendering and advanced drafting methods.

**PROFESSOR:** Azizi J. Arrington-Bey, Assistant Professor, Lecturer/Studio Professor.

Office: JMCT - TA215

Office hours: MW 11:00am-1:00pm  
TTh 2:00-3:00pm

Office Telephone: 812.237.3314

E-mail: azizi.arrington-bey@indstate.edu

**PREREQUISITES:** IAD 152

#### **INTRODUCTION:**

Welcome to class! We are going to have a great semester. Keep this syllabus as a reference. You are responsible for knowing everything in this syllabus.

#### **POLICIES:**

Based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011  
<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

#### **REQUIRED TEXTS:**

1. Ching, D.K. Francis. (2010). *Design Drawing*. New Jersey, John Wiley and Sons, Inc. ISBN: 978-0-470-53369-7.

2. Doyle, Michael E. (2007). *Color Drawing: Design Drawing Skills and Techniques for Architects, Landscape Architects, and Interior Designers, 3<sup>rd</sup> Edition*. New Jersey. John Wiley and Sons, Inc. ISBN: 978-0-471-74190-9.

#### **COURSE GOALS:**

Through this course, students have an opportunity to explore the traditional architectural hand rendering and graphic presentation techniques as related to interior architecture, design, and the built environment.

#### **COURSE OBJECTIVES:**

After completing this course, student work and the student *must* be able to demonstrate according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standard 2011:

#### **COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2011 EMBEDDED INTO COURSE OBJECTIVES:**

#### **II. INTERIOR DESIGN: CRITICAL THINKING, PROFESSIONAL VALUES, AND PROCESSES**

#### **STANDARD 6. COMMUNICATION**

Entry-level interior designers are effective communicators.

### Student Learning Expectations

**6a-S)** Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

Students are able to:

**6d-S)** produce competent presentation drawings across a range of appropriate media.

### III. INTERIOR DESIGN: CORE DESIGN AND TECHNICAL KNOWLEDGE

#### STANDARD 10. COLOR

Entry-level interior designers apply color principles and theories.

### Student Learning Expectations

Students:

**10c-S)** appropriately select and apply color with regard to its multiple purposes.

**10d-S)** apply color effectively in all aspects of visual communication (presentations, models, etc.).

#### EVALUATION:

Class evaluation will consist of:

In Class Exercises & Assignments.....	10%
Hand Rendering.....	50%
▪ 6 Color Pencil Floor Plans	
▪ 6 Marker + Color Pencil Floor Plans	
▪ 4 Elevations Marker & Color Pencil	
▪ 2 Perspectives Marker & Color Pencil	
Computer Renderings.....	20%
Final Practicum Project Renderings.....	20%

#### COURSE REQUIREMENTS:

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period

- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

#### CRITICAL REVIEWS:

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

#### GRADING SCALE:

<b>A+ 97 - 100</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL (4,0)
<b>A 93 - 96</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)
<b>A- 90 - 92</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL (3.7)
<b>B+ 87 - 90</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.3)
<b>B 83 - 86</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.0)
<b>B- 80 - 82</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE (2.7)

**C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.3)

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.0)

**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (1.7)

**D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.3)

**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.0)

**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (0.7)

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT (0.0)

#### **ATTENDANCE:**

Student participation is a main component of this course. In order to get the best results possible, everyone should attend all classes and participate with respect and consideration for classmates. STUDENTS MUST BE PRESENT AND WORKING ON STUDIO ASSIGNMENTS DURING SCHEDULED STUDIO HOURS. Instructors should be notified in advance in person, by phone or by email of any necessary absence. Three unexcused absences are tolerated without penalty. Each additional unexcused absence results in the reduction of the student's course grade by one letter grade. Having more than six unexcused absences entails automatic failure of the course.

#### **MANDATORY ATTENDANCE:**

All IAD students are required to attend the following events:

- IAD Fall Orientation on August 29, 2013 from 4:30-6:30 in Dede I
- IAD Fall Chicago Field Trip all day on October 9, 2013

#### **LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND

THEREFORE IS ASSIGNED A FAILING GRADE

- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

#### **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, each student should plan on 5 hours in the classroom each week, plus an additional 15 hours outside the classroom each week for a total of 20 hours per week for this course.

#### **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

#### **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

**FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

**CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

**LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading



# Indiana State University

## WEEKLY SCHEDULE: IAD 252

Week	Date	Lecture	Studio	Assignment	
<b>Week 1</b>					
	W	21-Aug	Intro to class	Assignment 1	
				Ch. 1-Pgs 14-37*	
<b>Week 2</b>					
	M	26-Aug	Line and shape	B/W drawing (lines)	
				Ch. 2-Pgs 38-46*	
	W	28-Aug	Tone and texture	B/W drawing (pencil)	
				Ch. 2-Pgs 48-51*	
	TH	29-Aug	<b>IAD Fall Orientation, DEDE 1, 4:30-6:30 PM</b>		
<b>Week 3</b>					
	M	02-Sep	<b>LABOR DAY – NO CLASS</b>		
	W	04-Sep	Modeling form	B/W drawing (pencil)	Ch. 2-Pgs 52-55* Ch.6-Pgs182-189*
<b>Week 4</b>					
3 week attendance	M	09-Sep	Light-shadows	B/W drawing (pencil)	Ch. 2-56-63*
	W	11-Sep	Tone, value & Texture	B/W drawing (pencil)	Ch. 1&2-Pgs 1-51
<b>Week 5</b>					
	M	16-Sep	Intro to color rendering	Color pencil exercises	Ch. 3-Pgs 53-56; 66-70; 82-98
	W	18-Sep	Color Pencil	Techniques and other media	Ch. 4-Pgs 99-119
<b>Week 6</b>					
	M	23-Sep	Color Pencil	Rendering exercises	Ch. 4-Pgs 120-139
	W	25-Sep	Marker Rendering	Techniques and media	Ch. 4-Pgs 140-162
<b>Week 7</b>					
	M	30-Sep	Mix media Rendering	Floor plans - materials	Ch. 6-Pgs 291-313
	W	02-Oct	Mix media Rendering	Floor plans	
<b>Week 8</b>					
<b>Mid-term</b>	M	07-Oct	Mix media Rendering	Floor plans	
	W	09-Oct	<b>CHICAGO FIELD TRIP</b>		
<b>Week 9</b>					
<b>Mid-term</b>	M	14-Oct	Mix media Rendering	Elevations – material	
	W	16-Oct	Mix media Rendering	Elevations - Furniture	

Week 10					
	M	21-Oct	Mix Media Rendering	Perspectives	
	W	23-Oct	Mix Media Rendering	Perspectives	Ch. 3-Pgs 57-65
Week 11					
	M	28-Oct		Computer Rendering	Ch. 3 -Pgs 71-81
	W	30-Oct		Computer Rendering	
Week 12					
	M	04-Nov		Computer Rendering	Ch. 8-Pgs 371-414
	W	06-Nov		Computer Rendering	Ch. 12-Pgs 375-400
Week 13					
	M	11-Nov		Board Layouts	
	W	13-Nov		Board Layouts	
Week 14					
	M	18-Nov		Board Layouts	
	W	20-Nov		Board Layouts	
Week 15					
	M	25-Nov	<b>FALL BREAK HAPPY THANKSGIVING!</b>		
	W	27-Nov			
Week 16					
	M	02-Dec		Work on Final Project	
	W	04-Dec		Work on Final Project	
Week 17					
	M	09-Dec	<b>FINAL PROJECT DUE – TBA</b>		
	W	11-Dec			

*This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*

**Notes:**

Page xxx-xxx\* with asterik (\*) means readings from book # 1: Ching, Francis. (2010). *Design Drawing*. New Jersey, John Wiley & Sons.

Page xxx-xxx without asterik (\*) means readings from book #2: Doyle, Michael. (2007). *Color Drawing*. New Jersey, John Wiley & Sons.



# Indiana State University

## MATERIALS: IAD 252

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Triangles: 30/60 & 45  
Architects scale

Mechanical Pencils

Pens (fine markers) - Micron Set (various sizes), Pilot V-Ball  
Sketching Pencils: H, HB and 2B (wooden ones)

-Colored Pencils - Brands of choice: Prismacolor (48 count set)

Colored Markers - Brands of choice: Chartpak  
AD/Prismacolor

Any Marker Paper or pad. Please make sure it is marker paper. Size: 11 X14. Cannon Pro-layout marker pad works best

Templates: Circle, Ellipse, and others as needed  
Data Storage (CD-RW, USB Drives, etc.)

Drafting Tape or Dots  
Eraser, Shield and Art-Gum eraser

Drafting brush

Drawing Tube

X-Acto Knife and Blades

Spray Mount (Super 77), Glue

Scissors

Tool Box - may be one with markers

Box for markers (vertical position)

12"x50' White Tracing Paper

9x12 Sketchbook (see below)

**\*\*Note:** These are the basics, and will be carried with you from studio to studio. Other tools, materials and equipment may be required as indicated for the individual projects.

### COLOR MARKERS:

Class demonstrations will be performed using Prismacolor (Minimum pack of 48 for variety) and/or Chartpak AD brand markers. If you choose to purchase a different brand it will be your responsibility to determine proper color matches. Please see chart below for color coding.

**Please give special attention to the "warm grays" (french greys) and to the cool greys. We need a good variety of them.**

### List of Markers (Chartpak shown):

Warm Gray values #2 #4, #6, #8	Violet Light	Apple Green	Pale Cherry	Kraft Brown
Cool Gray values #2, #5, #7	Sapphire Blue	Linden Green	Desert Tan	Brick Red
Maize	Crystal Blue	Nile Green	Beige	Mocha
Banana	Electric Blue	Light Olive	Naples Yellow	Redwood
Pale Flesh	Prussian Blue	Olive	Goldenrod	Light Sand
Salmon	Willow Green	Dark Olive	Pale Indigo	Chrome Orange
Crimson	Grass Green	Pale Sepia	Cream	

These are the minimum number (colors) we will be using this semester. If you can get more, please feel free to get more. It is important to mention that these markers are more expensive if you try to buy them one by one. They are cheaper by sets. Do not worry if the set does not include one or two colors in the list. You can always buy those individually. **Please, try not to blend and mix different makers "name brands". They do not always work as expected.**

**SKETCH BOOK:**

The more sketching you do and the more techniques you try the more creative you will become. A sketchbook will be required and reviewed weekly. The sketchbook will be a significant factor in the final grade. It is where you will be doing your assignments. Make sure to choose a sketchbook that is big enough to allow drawing freedom (one that will fit in your back pack). A 9"x12" (120 sheets) Sketch pad for graphite, color pencil and marker is recommended.

# CHARTPAK COLOR CHART:



## 130 Permanent Colors

Chartpak Brings you its permanent color AD Marker with three distinct line weights in one nib. Brilliant, sparkling color delivered in fine point, medium weight or broad strokes—with just a twist of the wrist.

The unique shape of the AD's nib gives you precise control over your stroke. And the improved palette of 130 permanent colors, including a complete range of pastels and grays, is a diversified color range opening new worlds of creative possibility.

From crisply articulated tight comps to broadly expressive illustrations, all the line you need is right at your fingertips with Chartpak's AD Markers.

P133 Hair	P130 Pale Yellow	P41 Lemon Yellow	P42 Cadmium Yellow	P43 Dark Yellow	P132 Cream	P44 Banana	P46 Goldwood	P62 Chestnut Orange
P64 Cadmium Orange	P147 Pale Red	P149 Red	P152 Pink	P153 Peach	P160 Salmon	P206 Deep Salmon	P79 Cadmium Red	P80 Lilac Red
P81 Scarlet	P156 Sweet Pink	P161 Powder Pink	P163 Pink	P82 Crimson	P83 Ruby	P89 Deep Magenta	P85 Mauve	P90 Wine Red
P177 Rose	P209 Bright Orchid	P92 Lilac	P179 Pale Lavender	P215 Violet Light	P178 Purple Sage	P210 Purple Iris	P94 Violet	P96 Blackberry
P112 Frost Blue	P107 Supine Blue	P110 Azure	P105 Ice Blue	P106 Blue Glow	P108 Crystal Blue	P103 Sky Blue	P104 Light Blue	P101 Space Blue
P102 Electric Blue	P10 Cobalt Blue	P5 True Blue	P7 Navy Blue	P4 Ultramarine	P11 Dark Blue	P6 Prussian Blue	P114 Aquamarine	P15 Process Blue
P16 Blue Green	P118 Pale Green	P115 Turquoise Green	P117 Aqua	P18 Slate Green	P20 Evergreen	P219 Deep Evergreen	P120 Willow Green	P121 Mint
P122 Grass Green	P220 Dark Mint	P119 Light Green	P19 Veridian	P23 Spruce Green	P22 Holly Green	P26 Forest Green	P29 Leaf Green	P30 Moss Green
P27 Hazel Green	P28 Apple Green	P33 Light Olive	P25 Jade	P21 Emerald Green	P126 Celery	P38 Yellow Green	P36 Chartreuse	P32 Palm Green
P37 Linden Green	P35 Chrysomel Green	P136 Light Ivy	P34 Pale Olive	P31 Olive	P24 Dark Olive	P139 Saffron	P138 Light Sand	P135 Naples Yellow
P137 Beige	P50 Pale Taupe	P142 Sand	P148 Pale Cherry	P146 Desert Tan	P55 Kraft Brown	P140 Santitas	P56 Sepia	P57 Delta Brown
P70 Hacks	P69 Redwood	P74 Brick Red	P75 Burnt Sienna	P71 Burnt Umber	P191 Warm Gray No.1	P192 Warm Gray No.2	P193 Warm Gray No.3	P194 Warm Gray No.4
P195 Warm Gray No.5	P196 Warm Gray No.6	P197 Warm Gray No.7	P198 Warm Gray No.8	P226 Basic Gray No.1	P227 Basic Gray No.2	P228 Basic Gray No.3	P229 Basic Gray No.4	P100 Basic Gray No.5
P181 Cool Gray No.1	P182 Cool Gray No.2	P183 Cool Gray No.3	P184 Cool Gray No.4	P185 Cool Gray No.5	P186 Cool Gray No.6	P187 Cool Gray No.7	P188 Cool Gray No.8	P189 Cool Gray No.9
P190 Cool Gray No.10	P98 Black	P99 Extra Black	P100 Super Black	<p><b>Chartpak Blender</b> makes it possible to achieve unlimited color gradations and pastel tones. Blend color already applied to art surface or use it as you would a paint brush. <b>P-0 Blender</b></p>				

**Tri-Nib 3-in-1 Lines:**      **Broad**      **Medium**      **Fine**





Chartpak Inc. • Leeds, MA 01053



# Indiana State University

## COURSE CONTRACT: IAD 252

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 21 August 2013



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT

### INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 260: INTERIOR CONSTRUCTION AND DETAILING

SPRING 2014

TECHNOLOGY BUILDING TA246

MW 8:00-10:45AM

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#### CATALOGUE DESCRIPTION:

3 credits. Lecture and studio. Construction systems and methods in working drawings, schedules, and specifications. Discussion of liability, fire safety, and environmental concerns. Custom design, product evaluation, cost estimating, and specification writing project(s) with digital applications.

**PROFESSOR:** Azizi J. Arrington-Bey, Assistant Professor, Lecturer/Studio Professor.

Office: JMCT - TA215

Office hours: M 2:00-4:00pm

TTh 11:00-12:00 & 1:00-2:00pm

Office Telephone: 812.237.3314

E-mail: azizi.arrington-bey@indstate.edu

**PREREQUISITES:** IAD 250, IAD 252

**CO-REQUISITES:** IAD 497 CAD Fundamentals

#### INTRODUCTION:

Welcome to class! We are going to have a great semester. Keep this syllabus as a reference. You are responsible for knowing everything in this syllabus.

#### POLICIES:

Based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

#### REQUIRED TEXT:

Wakita, O. A. and Linde, R. M. (2011). *The professional practice of architectural working drawings*. New York: John Wiley & Sons, Inc. ISBN: 0470618159

Ballast, D. K. (2007). *Interior construction & detailing for designers and architects, 4<sup>th</sup> Edition*. Belmont, CA: Professional Publications, Inc.

Reznikoff, S. C. (1989). *Specifications for commercial interiors: Professional liabilities, regulations, and performance criteria*. New York: Watson-Guptill Publications.

Riggs, R. J. (2008). *Materials and components of interior architecture (seventh edition)*. Upper Saddle River, NJ: Prentice Hall, Inc.

#### REFERENCES:

**DeChiara, J., Panero, J., & Zelnik, M. (1992).** *Time-saver standards for interior design and space planning*. New York: McGraw-Hill, Inc.

**Ballast, D. K. (2010).** *Interior design reference manual: Everything you need to know to pass the NCDQ exam, 5<sup>th</sup> Edition*. Belmont, CA: Professional Publications, Inc.

**Ching, F. D. K. (2008).** *Building construction illustrated*. New York: John Wiley & Sons, Inc.  
**International Building Code. (2006).** Country Club Hills, IL: International Code Council, Inc.  
**McGowan, M., & Kruse, K. (2004).** *Interior graphic standards*. Hoboken, NJ: John Wiley & Sons, Inc.  
**The American Institute of Architects. (2000).** *Architectural graphic standards: Student edition*. New York: John Wiley & Sons, Inc.  
**The American Institute of Architects (ARCOM). (2003).** Masterspec Interior Design [Computer software]. Salt Lake City, UT: AIA.  
**Veitch, R. M. (1994).** *Detailing fundamentals for interior design*. Winnipeg, MB: Peguis Publishers Ltd.

#### **COURSE GOALS:**

Through this course, students will develop skills to produce construction documents and details related to building construction.

#### **COURSE OBJECTIVES:**

After completing this course, student work and the student *must* be able to demonstrate standards according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standard 2011:

#### **COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2014 EMBEDDED INTO COURSE OBJECTIVES:**

### **II. INTERIOR DESIGN: CRITICAL THINKING, PROFESSIONAL VALUES, AND PROCESSES**

#### **STANDARD 6. COMMUNICATION**

Entry-level interior designers are effective communicators.

#### **Student Learning Expectations**

Students are able to:

**6f-P)** produce integrated contract documents including drawings, schedules, and specifications appropriate to project size and scope.

#### **STANDARD 7. PROFESSIONALISM AND BUSINESS PRACTICE**

Entry-level interior designers use ethical and accepted standards of practice, are

committed to professional development and the industry, and understand the value of their contribution to the built environment.

#### **Program Expectations:**

The interior design program provides exposure to the role and value of:  
**7j-P)** public and community service.

### **III. INTERIOR DESIGN: CORE DESIGN AND TECHNICAL KNOWLEDGE**

#### **STANDARD 12. ENVIRONMENTAL SYSTEMS**

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

#### **Student Learning Expectations**

Students understand:

**12c-P)** the principles of acoustical design.

**12d-P)** appropriate strategies for acoustical control.

Students understand:

**12e-S)** the principles of thermal design.

**12f-S)** how thermal systems impact interior design solutions.

#### **STANDARD 13. BUILDING SYSTEMS AND INTERIOR CONSTRUCTION**

Entry-level interior designers have knowledge of building systems and interior construction.

#### **Student Learning Expectations**

Student work demonstrates understanding that design solutions affect and are impacted by:

**13a-P)** structural systems.

**13b-P)** non-structural systems including ceilings, flooring, and interior walls.

**13c-P)** distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.

**13d-S)** energy, security, and building controls systems.

**STANDARD 14. REGULATIONS AND GUIDELINES**

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

**Student Learning Expectations**

Student work demonstrates understanding of laws, codes, and standards that impact fire and life safety, including:

- 14c-S)** compartmentalization: fire separation and smoke containment.
- 14d-S)** movement: access to the means of egress including stairwells, corridors, exitways.
- 14e-S)** detection: active devices that alert occupants including smoke/heat detectors and alarm systems.
- 14f-S)** suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.

Students apply:

- 14j-S)** accessibility guidelines.

**KEEP ALL YOUR TRASH PAPER, CONCEPTUAL SKETCHES, AND SCHEMATIC DIAGRAMS. DATE AND KEEP ALL WORK-IN-PROGRESS IN A 3 RING BINDER TO BE COLLECTED AT THE END OF SEMESTER.**

**EVALUATION:**

Classroom Exercises and Quizzes.....	5%
Habitat for Humanity (15 hours).....	5%
Work-in-progress.....	5%
<b>IIDA Competition.....</b>	<b>40%</b>
Concept Statement.....	5%
Rendered Floor Plan.....	5%
Rendered Ceiling Plan.....	5%
Rendered Perspective(s).....	5%
Code Requirements.....	5%
FF&E Samples + Photos.....	5%
Presentation.....	5%
Branding.....	5%
<b>Construction Drawings.....</b>	<b>45%</b>
(Furniture) Floor Plan.....	5%
Partition Plan.....	2.5%
Reflected Ceiling Plan.....	5%
Power and Comm. Plan.....	5%
Wall Sections.....	2.5%
Interior Elevations.....	5%
Typical Accessibility Sheet.....	5%

Cover sheet.....	5%
Finish Schedule.....	5%
Specifications Document.....	5%

**HABITAT FOR HUMANITY:**

Students will be required to participate in 15 hours of community service with Habitat for Humanity. This service should be directly related to construction. Students are encouraged to participate in this experience and use it as experiential learning. Habitat for Humanity activities should include the following: framing, sheathing, wiring, etc. If the requested assignments are not available during this course, students may be asked to complete POE (post occupancy evaluation) for occupants of habitat for humanity houses.

**COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

### CRITICAL REVIEWS:

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

### GRADING SCALE:

**A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A 93 - 96** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A- 90 - 92** SUPERIOR, OUTSTANDING, EXCEPTIONAL (3.7)

**B+ 87 - 90** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.3)

**B 83 - 86** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.0)

**B- 80 - 82** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (2.7)

**C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.3)

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.0)

**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (1.7)

**D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.3)

**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.0)

**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT (0.7)

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT (0.0)

### ATTENDANCE POLICY FOR BUILT ENVIRONMENT:

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (unless officially excused by ISU) will have a detrimental impact on your final grade. You

are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states "students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors." The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

### LATE ASSIGNMENTS

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

#### **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, each student should plan on 5 hours in the classroom each week, plus an additional 15 hours outside the classroom each week for a total of 20 hours per week for this course.

#### **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

#### **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

#### **FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

#### **CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

#### **LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:** "Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

#### **NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor.

## WEEKLY SCHEDULE: IAD 260

Week	Date	Activity	Studio	
<b>Week 1</b>	M	06 - Jan	Introduction IIDA Competition – Research Accessibility Sheet	
	W	08 - Jan		
<b>Week 2</b>	M	13 - Jan	Chap. 2 – Standards Design Analysis Chap. 4 – Sustainable Quiz 1-2	
	W	15 - Jan		
<b>Week 3</b>	M	20 - Jan	<b>NO CLASS – MLK Jr Day</b> Chap. 5 – Materials <b>Analysis DUE</b> Design Synthesis	
	W	22 – Jan		
<b>Week 4</b>	M	27 - Jan	Chap. 6 – Const. Doc. Quiz 4-5 Space Planning Chap. 8 – Floor Plan Schematic Design	
	W	29 - Jan		
<b>Week 5</b>	M	03 - Feb	Chap. 12 – Schedules Quiz 6&8 Partition Plan Chap 10 – Sections Wall Sections	
	W	05 - Feb		
<b>Week 6</b>	M	10 - Feb	Chap. 11 – Elevations Quiz 12&10 Partition Plan Chap. 13 – Vertical Wall sections	
	W	12 - Feb		
<b>Week 7</b>	M	17 – Feb	Chap. 18 Tenant Impr. RCP & Finish Schedule Quiz 13&18 RCP & Finish Schedule	
	W	19 - Feb		
<b>Week 8</b>	M	24 - Feb	RCP & Finish Schedule RCP & Finish Schedule RCP & Finish Schedule RCP & Finish Schedule	
	W	26 – Feb		
<b>Week 9</b>				
<b>Mid term grades due</b>	M	03 - Mar	Power Comm; Int Elev Details, Specs, ADA, Cover Power Comm; Int. Elev. Details, Specs, ADA, Cover	
	W	05 - Mar		
	<b>F</b>	<b>07 – Mar</b>	<b>Presentation Board Due</b>	<b>Due 5:00 p.m.</b>
<b>Week 10</b>	M	10 - Mar	<b>No Class – Spring Break</b> <b>No Class – Spring Break</b>	
	W	12 - Mar		
<b>Week 11</b>	M	17 - Mar	Power & Comm, Specs	Power & Comm, Specs
	W	19 - Mar	Power & Comm, Specs	Power & Comm, Specs
<b>Week 12</b>	M	24 - Mar	Power & Comm, Specs	Power & Comm, Specs
	W	26 – Mar	Interior Elevations	Specification
<b>Week 13</b>	M	31 – Mar	Interior Elevations	Specifications
	W	02 - Apr	Details/Casework	Specifications
<b>Week 14</b>	M	07 - Apr	Details/Casework	Specifications
	W	09 - Apr		
<b>Week 15</b>	MW	14/16 - Apr	Specifications	Specifications
<b>Week 16</b>	MW	21/23 - Apr	Cover Page	Specifications
<b>Week 17</b>	MW	28/30 - Apr	<b>Final Project Due</b>	Date and time TBD.

*This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*



**Indiana State  
University**

## **COURSE CONTRACT: IAD 260**

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 06 January 2014



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 351: INTERIOR DESIGN STUDIO 2

FALL 2013

TECHNOLOGY BUILDING TA246 – MW 11:00-1:45

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### CATALOGUE DESCRIPTION:

3 credit hours. Schematic development and application of problem-solving processes to small-scale living and working environments.

### INSTRUCTOR:

Jessica Simmons, MFA

Office: TA202

Office hours: T/TH 11:00am-2:00pm,

W 8:00-9:00am

812.237.3678 office

[jessica.simmons@hotmail.com](mailto:jessica.simmons@hotmail.com)

### INTRODUCTION:

Welcome to class! Keep this syllabus as a reference. *You are responsible for knowing everything in this syllabus.*

**Prerequisites:** IAD 251 or consent of instructor.

**Co requisites:** IAD 355 or consent of instructor.

**Policies:** based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/CodConduct.pdf>

### Required Texts:

The NKBA Professional Resource Library  
800 843 6522:

*Residential Construction*

*Systems – Materials - Codes*

*Kitchen & Bath Systems*

*Mechanical – Electrical -*

*Plumbing*

*Design Principles*

*Color – Form – Styles*

*Kitchen & Bath Products*

*Materials – Equipment – Surfaces*

*Kitchen Planning*

*Guidelines – Codes – Standards*

*Kitchen & Bath Drawing*

*Plans – Drafting – Presentation*

Ballast, D. K. (2010). *Interior design reference manual: Everything you need to know to pass the NCDQ exam.* (fifth edition). Belmont, CA: Professional Publications, Inc.

Dreyfuss, H. Associates. (2002). *The measure of man and woman: Human factors in design.* New York: John Wiley & Sons, Inc.

McDonough, W. & Braungart, M. (2002). *Cradle to cradle: Remaking the way we*

*make things*. New York: North Point Press.

Osterberg, A. E. (2010). *Access for everyone: A guide to the accessibility of buildings and sites with references to 2010 ADAAG (3rd Edition)*. Iowa State University.

### **References:**

Leibrock, C. A. and Terry, J. E. (1999). *Beautiful universal design: A visual guide*. New York: John Wiley & Sons, Inc.

Null, R. L. (1996). *Universal Design: Creative Solutions for ADA Complicance*. Belmont, CA:Professional Publications, Inc. (out-of-print)

## **COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2011 EMBEDDED INTO COURSE OBJECTIVES:**

### **II. Interior Design: Critical Thinking, Professional Values, and Processes**

#### **STANDARD 2. GLOBAL CONTEXT FOR DESIGN**

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

#### **Student Learning Expectations**

Student work demonstrates understanding of:

a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants. SECONDARY EVIDENCE

Students understand:

b) globalization and the implications of conducting the practice of design within a world market. PRIMARY EVIDENCE

#### **Program Expectations**

The interior design program provides:  
d) exposure to contemporary issues affecting interior design. SECONDARY EVIDENCE

e) exposure to a variety of business, organizational, and familial structures. PRIMARY EVIDENCE

f) opportunities for developing knowledge of other cultures. PRIMARY EVIDENCE

#### **STANDARD 3. HUMAN BEHAVIOR**

The work of interior designers is informed by knowledge of behavioral science and human factors.

#### **Student Learning Expectations**

a) Students understand that social and cultural norms may vary from their own and are relevant to making appropriate design decisions. PRIMARY EVIDENCE

Student work demonstrates:

b) understanding and the ability to appropriately apply theories of human behavior. PRIMARY EVIDENCE

c) the ability to select, interpret, and apply appropriate ergonomic and anthropometric data. PRIMARY EVIDENCE

d) understanding and the ability to appropriately apply universal design concepts. PRIMARY EVIDENCE

#### **STANDARD 4. DESIGN PROCESS**

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

#### **Student Learning Expectations**

Students are able to:

- a) identify and define relevant aspects of a design problem (goals, objectives, performance criteria). SECONDARY EVIDENCE
- b) gather appropriate and necessary information and research findings to solve the problem (evidence-based design). SECONDARY EVIDENCE
- c) evaluate, select, and apply information and research findings to design. SECONDARY EVIDENCE
- d) synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements. SECONDARY EVIDENCE
- e) demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts. SECONDARY EVIDENCE

#### Program Expectations

The interior design program includes:

- f) opportunities to solve simple to complex design problems. SECONDARY EVIDENCE
- g) exposure to a range of design research and problem solving methods. PRIMARY EVIDENCE
- h) opportunities for innovation and creative thinking. SECONDARY EVIDENCE
- i) opportunities to develop critical listening skills. SECONDARY EVIDENCE

#### **STANDARD 5. COLLABORATION**

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

##### **Student Learning Expectations**

Students have awareness of:

- a) team work structures and dynamics. PRIMARY EVIDENCE
- b) the nature and value of integrated design practices. SECONDARY EVIDENCE

#### Program Expectations

The interior design program includes learning experiences that engage students in:

- c) collaboration, consensus building, leadership, and team work. PRIMARY EVIDENCE
- d) interaction with multiple disciplines representing a variety of points of view and perspectives. SECONDARY EVIDENCE

#### **STANDARD 6. COMMUNICATION**

Entry-level interior designers are effective communicators.

##### **Student Learning Expectations**

- a) Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences. PRIMARY EVIDENCE

Students are able to:

- c) use sketches as a design and communication tool (ideation drawings). SECONDARY EVIDENCE
- d) produce competent presentation drawings across a range of appropriate media. SECONDARY EVIDENCE
- f) integrate oral and visual material to present ideas clearly. SECONDARY EVIDENCE

#### **III. INTERIOR DESIGN: CORE DESIGN AND TECHNICAL KNOWLEDGE**

##### **STANDARD 9. SPACE AND FORM**

Entry-level interior designers apply the theories of two- and three-dimensional design, and spatial definition and organization.

##### **Student Learning Expectations**

Students effectively apply the elements, principles, and theories of design to:

- a) two-dimensional design solutions. SECONDARY EVIDENCE
- b) three-dimensional design solutions. SECONDARY EVIDENCE
- c) Students are able to analyze and discuss spatial definition and organization. SECONDARY EVIDENCE

### **STANDARD 10. COLOR AND LIGHT**

Entry-level interior designers apply the principles and theories of color and light.

#### **Student Learning Expectations**

Student work demonstrates understanding of:

- a) color principles, theories, and systems. SECONDARY EVIDENCE
- b) the interaction of light and color and the impact they have on one another and interior environments. SECONDARY EVIDENCE

Students:

- c) appropriately select and apply color with regard to its multiple purposes. SECONDARY EVIDENCE
- d) apply color effectively in all aspects of visual communication (presentations, models, etc.) SECONDARY EVIDENCE

### **STANDARD 11. FURNITURE, FIXTURES, EQUIPMENT, AND FINISH MATERIALS**

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

#### **Student Learning Expectations**

Students have awareness of:

- a) a broad range of materials and products. SECONDARY EVIDENCE
- b) typical fabrication and installation methods, and maintenance requirements. SECONDARY EVIDENCE
- c) Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including

- environmental attributes and life cycle cost. SECONDARY EVIDENCE
- d) Students are able to layout and specify furniture, fixtures, and equipment. SECONDARY EVIDENCE

### **STANDARD 12. ENVIRONMENTAL SYSTEMS AND CONTROLS**

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

#### **Student Learning Expectations**

Students:

- a) understand the principles of natural and electrical lighting design. PRIMARY EVIDENCE
- b) competently select and apply luminaires and light sources. SECONDARY EVIDENCE

Students understand:

- e) the principles of thermal design. PRIMARY EVIDENCE
- f) how thermal systems impact interior design solutions. PRIMARY EVIDENCE

Students understand:

- g) the principles of indoor air quality. SECONDARY EVIDENCE
- h) how the selection and application of products and systems impact indoor air quality. SECONDARY EVIDENCE

### **STANDARD 13. INTERIOR CONSTRUCTION AND BUILDING SYSTEMS**

Entry-level interior designers have knowledge of interior construction and building systems.

## Student Learning Expectations

Student work demonstrates understanding that design solutions affect and are impacted by:

- a) structural systems and methods. SECONDARY EVIDENCE
- b) non-structural systems including ceilings, flooring, and interior walls. SECONDARY EVIDENCE
- c) distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing. SECONDARY EVIDENCE
- d) energy, security, and building controls systems. SECONDARY EVIDENCE
- f) vertical circulation systems. PRIMARY EVIDENCE
- g) Students are able to read and interpret construction drawings and documents. SECONDARY EVIDENCE

### STANDARD 14. REGULATIONS

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

## Student Learning Expectations

Students have awareness of:

- a) sustainability guidelines. PRIMARY EVIDENCE
- b) industry-specific regulations. PRIMARY EVIDENCE

Student work demonstrates understanding of laws, codes, standards, and guidelines that impact fire and life safety, including:

- c) compartmentalization: fire separation and smoke containment. SECONDARY EVIDENCE
- d) movement: access to the means of egress including stairwells, corridors, exitways. SECONDARY EVIDENCE
- e) detection: active devices that alert occupants including smoke/heat

detectors and alarm systems.

SECONDARY EVIDENCE

- f) suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc. SECONDARY EVIDENCE

Students select and apply appropriate:

- g) federal, state/provincial, and local codes. SECONDARY EVIDENCE
- h) standards. SECONDARY EVIDENCE
- i) accessibility guidelines. PRIMARY EVIDENCE

### Evaluation:

NKBA Student Design Competition.....	45%
Universal Design Project.....	45%
Notebook.....	10%

### COURSE REQUIREMENTS:

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations

- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

### **CRITICAL REVIEWS:**

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

### **GRADING SCALE:**

**A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A 93 - 96** SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A- 90 - 92** SUPERIOR, OUTSTANDING, EXCEPTIONAL

**B+ 87 - 89** VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B 83 - 86** VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B- 80 - 82** VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**C+ 77-79** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**D+ 67-69** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

### **ATTENDANCE:**

Student participation is a main component of this course. In order to get the best results possible, everyone should attend all classes and participate with respect and consideration for classmates. STUDENTS MUST BE PRESENT AND WORKING ON STUDIO ASSIGNMENTS DURING SCHEDULED STUDIO HOURS. Instructors should be notified in advance in person, by phone or by email of any necessary absence. Three unexcused absences are tolerated without penalty. Each additional unexcused absence results in the reduction of the student's course grade by one letter grade. Having more than six unexcused absences entails automatic failure of the course.

### **MANDATORY ATTENDANCE**

All IAD students are required to attend the following events:

- IAD Fall Orientation, 4:30-6:30pm on August 29<sup>th</sup>, Dede I
- IAD Fall Chicago Field Trip, all day on October 9<sup>th</sup>

### **LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

### **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 2.5 hours in the classroom plus 7.5 hours outside the classroom or 10 hours per week for this course.

### **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

### **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for

a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

### **FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

### **CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

### **LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

### **ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the

Director of Student Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading



# Indiana State University

## WEEKLY SCHEDULE: IAD 351

WEEK	DATE	STUDIO
<b>WEEK 1</b>		
	W	22-Aug
Distribute and Discuss Syllabus Introduce NKBA Student Design Competition		
<b>WEEK 2</b>		
	M	26-Aug
Research		
	W	28-Aug
Research		
	TH	29-Aug
<b>IAD ORIENTATION, DEDE I, 4:30-6:30</b>		
<b>WEEK 3</b>		
	M	02-Sep
Schematic Design		
	W	04-Sep
Schematic Design		
<b>WEEK 4</b>		
	M	09-Sep
Schematic Design		
	W	11-Sep
Schematic Design		
<b>WEEK 5</b>		
	M	16-Sep
Design Development		
	W	18-Sep
Design Development		
<b>WEEK 6</b>		
	M	23-Sep
Design Development		
	W	25-Sep
Design Development		
<b>WEEK 7</b>		
	M	30-Sep
Design Presentation + Documentation		
	W	02-Oct
Design Presentation + Documentation		
<b>WEEK 8</b>		
	M	07-Oct
<b>NKBA KITCHEN PROJECT DUE</b> Introduce Universal and Lighting Design Project		
	W	09-Oct
<b>CHICAGO FIELD TRIP</b>		
<b>WEEK 9</b>		
	M	14-Oct
Research		
	W	16-Oct
Research		
<b>WEEK 10</b>		
	M	21-Oct
Research		
	W	23-Oct
Research		
<b>WEEK 11</b>		
	M	28-Oct
Schematic Design		
	W	30-Oct
Schematic Design		

<b>WEEK 12</b>			
	M	04-Nov	Schematic Design
	W	06-Nov	Schematic Design
<b>WEEK 13</b>			
	M	11-Nov	Design Development
	W	13-Nov	Design Development
<b>WEEK 14</b>			
	M	18-Nov	Design Development
	W	20-Nov	Design Development
<b>WEEK 15</b>			
	M	25-Nov	<b>FALL BREAK HAPPY THANKSGIVING!</b>
	W	27-Nov	
<b>WEEK 16</b>			
	M	02-Dec	Design Presentation + Documentation
	W	04-Dec	Design Presentation + Documentation
<b>WEEK 17</b>			
	M	09-Dec	<b>FINAL PRESENTATION-TBA</b>
	W	11-Dec	



# Indiana State University

## COURSE CONTRACT: IAD 351

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Design Program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Name (architectural hand letter):

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Signature:

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Date: August 21, 2013



space planning. New York: McGraw-Hill, Inc.

The American Institute of Architects. (2000). *Architectural graphic standards: Student edition*. New York: John Wiley & Sons, Inc.

#### **COURSE GOALS:**

To excel through appropriate historic design, specifically focusing on application and understanding of historic designs and documents.

#### **COURSE OBJECTIVES:**

After completing this course, student work and the student *must* be able to demonstrate standards according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standard 2011:

#### **COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2014 EMBEDDED INTO COURSE OBJECTIVES:**

### **II. INTERIOR DESIGN: CRITICAL THINKING, PROFESSIONAL VALUES, AND PROCESSES**

#### **STANDARD 2. GLOBAL PERSPECTIVE FOR DESIGN**

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

#### **Student Learning Expectations:**

Student work demonstrates understanding of:

**2a-P)** The concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

*Students understand:*

**2c-P)** How design needs may vary in cultural and social groups with different economic means.

#### **STANDARD 3. HUMAN-CENTERED DESIGN**

The work of interior designers is informed by knowledge of human factors and theories

of human behavior related to the built environment.

#### **Student learning expectations:**

**3a-P)** Students understand that social and behavioral norms may vary from their own, and are relevant to making appropriate design decisions.

*Student work demonstrates:*

**3b-S)** The ability to appropriately apply, theories of human behavior in the built environment.

**3c-S)** The ability to select, interpret, and apply appropriate anthropometric data.

**3d-S)** The ability to appropriately apply Universal Design principles.

#### **STANDARD 4. DESIGN PROCESS**

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that optimize the human experience within the interior environment.

#### **Student Learning Expectations:**

Students are able to:

**4a-P)** Identify and define relevant aspects of a design problem (goals, objectives, performance criteria).

**4b-P)** Gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).

**4c-P)** Synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.

**4d-P)** Demonstrate creative thinking through presentation of a variety of ideas, approaches, and concepts.

#### **Program Expectations:**

The interior design program includes:

**4e-P)** Opportunities to solve simple to complex design problems.

**4f-P)** Exposure to a range of design research and problem solving methods.

**4g-P)** Opportunities for innovation and creative thinking.

**4h-P)** Opportunities to develop critical listening skills.

### **STANDARD 5. COLLABORATION**

Entry-level interior designers engage in multi-disciplinary collaboration.

#### **Student Learning Expectations:**

Students have awareness of:

**5a-P)** Team work structures and dynamics.

**5b-P)** The nature and value of integrated design practices.

#### **Program Expectations:**

The interior design program includes learning experiences that engage students in:

**5c-P)** Multi-disciplinary collaboration, leadership, and team work.

### **STANDARD 6. COMMUNICATION**

*Entry-level interior designers are effective communicators.*

*Students are able to:*

**6b-S)** Express ideas clearly in oral communication.

**6c-S)** Express ideas clearly in written communication.

**6d-P)** Express ideas clearly through visual media (ideation drawings and sketches).

**6e-P)** Produce presentation drawings across a range of appropriate media.

**6f-S)** Produce integrated contract documents including drawings, schedules, and specifications appropriate to project size and scope.

**6g-P)** Integrate oral and visual material to present ideas clearly.

## **III. INTERIOR DESIGN: CORE DESIGN AND TECHNICAL KNOWLEDGE**

### **STANDARD 8. HISTORY**

Entry-level interior designers apply knowledge of interiors, architecture, decorative arts, and art within a historical and cultural context.

#### **Student Learning Expectations:**

**8a-P)** Students understand the social, political, and physical influences affecting historical changes in design of the built environment.

*Students understand movement and traditions in:*

**8b-S)** interior design

**8e-P)** Students apply precedent to inform design solutions.

### **STANDARD 9. SPACE AND FORM**

Entry-level interior designers apply elements and principles of two and three dimensional design.

#### **Student Learning Expectations:**

Students effectively apply the elements and principles of design to:

**9a-S)** Two-dimensional design solutions.

**9b-S)** Three-dimensional design solutions.

**9c-P)** Students are able to analyze and communicate theories or concepts of spatial definition and organization.

### **STANDARD 10. COLOR**

Entry-level interior designers apply color principles and theories.

#### **Student Learning Expectations:**

Student work demonstrates understanding of:

**10a-S)** Color principles, theories and systems.

**10b-S)** The interaction of color with materials, texture, light, form and the impact on interior environments.

Students:

**10c-S)** Appropriately select and apply color with regard to its multiple purposes.

**10d-S)** Apply color effectively in all aspects of visual communication (presentations, models, etc.).

### **STANDARD 11. FURNITURE, FIXTURES, EQUIPMENT, AND FINISH MATERIALS**

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

**Student Learning Expectations:**

Students have awareness of:

**11a-S)** A broad range of materials and products.

**11c-S)** Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes and life cycle cost.

**11d-S)** Students are able to layout and specify furniture, fixtures, and equipment.

**STANDARD 12. ENVIRONMENTAL SYSTEMS**

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

**Student Learning Expectations:**

Students:

**12a-S)** Understand the principles of natural and electrical lighting design.

**12b-S)** Competently select and apply luminaires and light sources.

Students understand:

**12c-P)** The principles of acoustical design.

**12d-P)** Appropriate strategies for acoustical control.

**12g-S)** The principles of indoor air quality.

**12h-S)** How the selection and application of products and systems impact indoor air quality.

**STANDARD 13. BUILDING SYSTEMS AND INTERIOR CONSTRUCTION**

Entry-level interior designers have knowledge of building systems and interior construction.

**Student Learning Expectations:**

Student work demonstrates understanding that design solutions affect and are impacted by:

**13a-S)** Structural systems.

**13b-S)** Non-structural systems including ceilings, flooring, and interior walls.

**13e-P)** The interface of furniture with distribution and construction systems

**13f-P)** Vertical circulation systems.

**STANDARD 14. REGULATIONS AND GUIDELINES**

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

**Student Learning Expectations:**

Students have awareness of:

**14a-S)** Sustainability guidelines.

**14b-S)** Industry-specific regulations.

Student work demonstrates understanding of laws, codes, and standards that impact fire and life safety, including:

**14c-P)** Compartmentalization: fire separation and smoke containment.

**14d-P)** Movement: access to the means of egress including stairwells, corridors, exitways.

**14e-P)** Detection: active devices that alert occupants including smoke/heat detectors and alarm systems.

**14f-P)** Suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.

Students apply:

**14g-P)** Federal, state/provincial, and local codes.

**14h-P)** Standards.

**14i-S)** Accessibility guidelines.

**EVALUATION:**

Class evaluation will consist of:

Project #1 – Library Design.....35%

Project #2 – Historic Design.....45%

Codes Summary & Worksheets.....15%

BE Learning Units.....5%

**BUILT ENVIRONMENT LEARNING UNITS**

The Built Environment Learning Unit (BELU) program is being promoted as an enhancement to the major courses of study in the Department of Built Environment. Students are to attend a minimum of 3

events per semester to receive credit towards class professionalism as outlined in each syllabus. Acceptable events include non-class time related activities such as: Guest Speaker Presentations, Career Fair, Student Club Events (not meetings), Extra Credit Field Trips, and other sponsored programs noted as BELU credits. Students should check with professor to ensure an event will be acceptable for the course.

**Instructions:**

Students are to complete a BELU form and obtain a signature from a faculty/staff member at events to receive credit. Students are to show the FINAL, SIGNED form to each professor for courses in the Built Environment (Safety Management, Interior Architecture Design, Construction Management) to receive credit towards professionalism in their course. No credit will be given for lost or incomplete forms or photocopied signatures. Forms are available from your course professor or in the department lounge.

**COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations

- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

**CRITICAL REVIEWS:**

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

**GRADING SCALE:**

- A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)
- A 93 - 96** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)
- A- 90 - 92** SUPERIOR, OUTSTANDING, EXCEPTIONAL (3.7)
- B+ 87 - 90** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.3)
- B 83 - 86** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.0)
- B- 80 - 82** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (2.7)
- C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.3)
- C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.0)
- C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (1.7)
- D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.3)
- D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.0)
- D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT (0.7)
- F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT (0.0)

## **ATTENDANCE POLICY FOR BUILT ENVIRONMENT:**

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states "students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors." The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

## **LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

## **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, each student should plan on 5 hours in the classroom each week, plus an additional 15 hours outside the classroom each week for a total of 20 hours per week for this course.

## **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

## **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the

student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

**FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

**CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

**LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is

forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading



## WEEKLY SCHEDULE: IAD 352

Week	Date	Activity	Studio
<b>Week 1</b>	T 07 - Jan	Introduction and Project 1 Research	Project 1 review
	TH 09 - Jan		Research & Goals
<b>Week 2</b>	T 14 - Jan	Building Codes	Concept statement
	TH 16 - Jan	Building Codes	Design Stage
<b>Week 3</b>	T 21 - Jan	Building Codes	Design Stage
	TH 23 - Jan	Building Codes	Project 1
<b>Week 4</b> 3W Attendance	T 28 - Jan	Building Codes	Project 1
	TH 30 - Jan	Building Codes	Project 1
<b>Week 5</b>	T 04 - Feb	Building Codes	Project 1
	TH 06 - Feb	Building Codes	Project 1
<b>Week 6</b>	T 11 - Feb	<b>PROJECT 1 DUE</b>	<b>Presentations</b>
	TH 13 - Feb	Intro Project 2	Project 2/ Codes
<b>Week 7</b>	T 18 - Feb	<b>Codes Summary Due</b>	Case Study Research
	TH 20 - Feb	Codes & universal design	Complete Research
<b>Week 8</b>	T 25 - Feb	Concepts & programming	Research
	TH 27 - Mar	Project development	Studio time
<b>Week 9</b> Mid term grades due	T 04 - Mar	Project development	Studio time
	TH 06 - Mar	<b>MID-TERM REVIEW</b>	Studio time
<b>Week 10</b>	TTH 11/13 - Mar	<b>No Class – Spring Break</b>	
<b>Week 11</b>	T 18 - Mar	Project development	Studio time
	TH 20 - Mar	Project development	Studio time
<b>Week 12</b>	TTH 25/27 - Mar	Project development	Studio time
<b>Week 13</b>	TTH 01/03 - Apr	Project development	Studio time
<b>Week 14</b>	TTH 08/10 - Apr	Project development	Studio time
<b>Week 15</b>	TTH 15/17 - Apr	Project development	Studio time
<b>Week 16</b> Study Week	T 22 - Apr	Project Development	
	TH 24 - Apr	Mock-Presentations	
<b>Week 17</b>	<b>29/31 – Apr</b>	<b>FINAL PRESENTATION*</b>	
		* final submission & presentation dates may change...	

This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.



**Indiana State  
University**

## **COURSE CONTRACT: IAD 352**

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 07 January 2014



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 354/354H: TRADITIONAL INTERIORS

FALL 2013

TECHNOLOGY BUILDING TA238 – TTH 3:30-4:45

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### CATALOGUE DESCRIPTION:

3 credits. The development of the Western world interiors, furnishings and architecture from antiquity through the mid-nineteenth century. The economic, social, political and technological factors that shaped change.

### INSTRUCTOR:

Jessica Simmons, MFA  
Office: TA142B  
Office hours: by appointment only  
T/TH 11:00-2:00pm  
W 8:00-9:00am  
812.237.3678 office  
[Jessica.Simmons@indstate.edu](mailto:Jessica.Simmons@indstate.edu)

### PREREQUISITES:

Art 271 and/or Art 272, or consent of instructor

### INTRODUCTION:

Welcome to class! Keep this syllabus as a reference. *You are responsible for knowing everything in this syllabus.*

### POLICIES:

Based upon the Code of Student Conduct as published by Indiana State University revised 12-14-2011  
<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

### REQUIRED TEXT:

Architecture and Interior Design:

An Integrated History to the Present  
Bue Harwood, Bridget May, Curt Sherman  
ISBN-10: 0135093570  
ISBN-13: 9780135093573  
Publisher: Pearson/Prentice Hall  
Copyright: 2012

### COURSE OBJECTIVES:

After completing this course, student work and the student *must* be able to demonstrate according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standards 2011:

### COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2011 EMBEDDED INTO COURSE OBJECTIVES:

II. Interior Design: Critical Thinking, Professional Values, and Processes

### STANDARD 2: GLOBAL PERSPECTIVE FOR DESIGN

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

### Student Learning Expectations

**2c-S)** how design needs may vary for a range of socio-economic stakeholders.

**Program Expectations**

The interior design program provides: **2f-P)** opportunities for developing knowledge of other cultures.

III. Interior Design: Core Design and Technical Knowledge

**STANDARD 8: HISTORY**

Entry-level interior designers apply knowledge of interiors, architecture, art, and the decorative arts within a historical and cultural context.

**Student Learning expectations**

**8a-P)** Students understand the social, political, and physical influences affecting historical changes in design of the built environment.

Students are able to identify:

**8b-P)** movements and periods in interior design and furniture.

**8c-P)** movements and traditions in architecture.

**8e-S)** Students are able to use historical precedent to inform design solutions.

**COURSE EVALUATION:**

Semester Project.....	30%
Sketchbook.....	20%
Notebook/Binder.....	10%
Exams.....	30%
Final Exam.....	10%

**COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period

- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

**CRITICAL REVIEWS:**

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

**GRADING SCALE:**

<b>A+ 97 - 100</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A 93 - 96</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A- 90 - 92</b> SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>B+ 87 - 89</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B 83 - 86</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B- 80 - 82</b> VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**C+ 77-79** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM  
**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**D+ 67-69** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT  
**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT  
**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

#### **ATTENDANCE:**

Student participation is a main component of this course. In order to get the best results possible, everyone should attend all classes and participate with respect and consideration for classmates. STUDENTS MUST BE PRESENT AND WORKING ON STUDIO ASSIGNMENTS DURING SCHEDULED STUDIO HOURS. Instructors should be notified in advance in person, by phone or by email of any necessary absence. Three unexcused absences are tolerated without penalty. Each additional unexcused absence results in the reduction of the student's course grade by one letter grade. Having more than six unexcused absences entails automatic failure of the course.

#### **MANDATORY ATTENDANCE**

All IAD students are required to attend the following events:

- IAD Fall Orientation, 4:30-6:30pm on August 29<sup>th</sup>, Dede I
- IAD Fall Chicago Field Trip, all day on October 9<sup>th</sup>

#### **LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE

STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

#### **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 2 hours & 30 minutes in the classroom plus 7 hours & 30 minutes outside the classroom or 10 hours per week for this course.

#### **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

#### **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (BE Chair Dr Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr Kara Harris. All students will follow proper protocol as a demonstration of their professionalism.

**FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

**CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the confiscation of the communication device until the end of semester.

**LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:** "Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**SCHEDULE:** The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative

material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading.



# Indiana State University

## WEEKLY SCHEDULE: IAD 354

WEEK	DATE	CLASSROOM	
Week 1			
	T	20-Aug	Review Syllabus, Project Introduction
	TH	22-Aug	Cultural Precedents
Week 2			
	T	27-Aug	China
	TH	29-Aug	No Class – IAD Fall Advisory Board Meeting
	TH	29-Aug	<b>IAD ORIENTATION, DEDE I, 4:30-6:30</b>
Week 3			
	T	03-Sep	Japan
	TH	05-Sep	Egypt
Week 4			
	T	10-Sep	Greece
	TH	12-Sep	Rome
Week 5			
	T	17-Sep	Review
	TH	19-Sep	<b>EXAM 1</b>
Week 6			
	T	24-Sep	Early Christian
	TH	26-Sep	Byzantine
Week 7			
	T	01-Oct	Islamic
	TH	03-Oct	Romanesque
Week 8			
	T	08-Oct	Gothic
	W	09-Oct	CHICAGO FIELD TRIP
	TH	10-Oct	Review
Week 9			
	T	15-Oct	<b>EXAM 2</b>
	TH	17-Oct	Italian Renaissance
Week 10			
	T	22-Oct	Spanish Renaissance
	TH	24-Oct	French Renaissance
Week 11			
	T	29-Oct	English Renaissance
	TH	31-Oct	Review

Week 12			
	T	05-Nov	<b>EXAM 3</b>
	TH	07-Nov	European Baroque
Week 13			
	T	12-Nov	Louis XIV
	TH	14-Nov	English Restoration
Week 14			
	T	19-Nov	Le Regence and Louis XV
	TH	21-Nov	English Neo-Palladian and Georgian
Week 15			
	T	26-Nov	<b>FALL BREAK HAPPY THANKSGIVING!</b>
	TH	28-Nov	
Week 16			
	T	03-Dec	<b>PROJECT PRESENTATIONS</b>
	TH	05-Dec	<b>PROJECT PRESENTATIONS</b>
Week 17			
	T	10-Dec	<b>FINAL EXAM-TBA</b>
	TH	12-Dec	



# Indiana State University

## COURSE CONTRACT: IAD 354

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Design Program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

NAME (ARCHITECTURAL HAND LETTER):

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SIGNATURE:

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DATE: AUGUST 20, 2013



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 355: LIGHT + COLOR

FALL 2013

TECHNOLOGY BUILDING TA246 – MW 2:00-4:45

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### CATALOGUE DESCRIPTION:

3 credit hours Lecture and studio applications of technical, aesthetic, and psychological uses of light, lighting fixtures, and their relationships to color

### INSTRUCTOR:

Jessica Simmons, MFA  
Office: TA202  
Office hours: by appointment only  
T/TH 11:00am-2:00pm  
W 8:00-9:00am  
812.237.3678 office  
[jessica.simmons@hotmail.com](mailto:jessica.simmons@hotmail.com)

### INTRODUCTION:

Welcome to class! Keep this syllabus as a reference. *You are responsible for knowing everything in this syllabus.*

**Prerequisites:** IAD 251 or consent of instructor.

**Co requisites:** IAD 355 or consent of instructor.

**Policies:** based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/Cod eConduct.pdf>

### Required Texts:

Gordon, G. (2003). *Interior lighting for designers*, 4<sup>th</sup> edition. New Jersey: John Wiley & Sons, Inc. (E-book format also available.)

Karlen, M. & Benya, J. R. (2004). *Lighting design basics*. New Jersey: John Wiley & Sons, Inc. (E-book format also available.)

### References:

Egan, M. D. & Olgyay, V. W. (2002). *Architectural lighting*. New York: McGraw-Hill, Inc.

Steffy, G. R. (2008). *Architectural lighting design*, third edition. New Jersey: John Wiley & Sons, Inc.

Whitehead, R. (2009). *Residential lighting: a practical guide to beautiful and sustainable design*, 2<sup>nd</sup> edition. New Jersey: John Wiley & Sons, Inc.

**COUNCIL FOR INTERIOR DESIGN  
ACCREDITATION (C.I.D.A.)  
PROFESSIONAL  
STANDARDS 2009 EMBEDDED INTO  
COURSE OBJECTIVES:**

**II. INTERIOR DESIGN: CRITICAL THINKING,  
PROFESSIONAL VALUES, AND PROCESSES**

**STANDARD 2. GLOBAL PERSPECTIVE FOR  
DESIGN**

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

**Student Learning Expectations**

Student work demonstrates understanding of:

a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants. SECONDARY EVIDENCE

**Program Expectations**

The interior design program provides:  
d) exposure to contemporary issues affecting interior design. SECONDARY EVIDENCE

e) exposure to a variety of business, organizational, and familial structures. SECONDARY EVIDENCE

f) opportunities for developing knowledge of other cultures. SECONDARY EVIDENCE

**STANDARD 3. HUMAN BEHAVIOR**

The work of interior designers is informed by knowledge of behavioral science and human factors.

**Student Learning Expectations**

a) Students understand that social and cultural norms may vary from their own and are relevant to making appropriate

design decisions. SECONDARY EVIDENCE

Student work demonstrates:

b) the ability to appropriately apply theories of human behavior.

SECONDARY EVIDENCE

c) the ability to select, interpret, and apply appropriate anthropometric data. SECONDARY EVIDENCE

d) the ability to appropriately apply universal design concepts. SECONDARY EVIDENCE

**STANDARD 4. DESIGN PROCESS**

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

**Student Learning Expectations**

Students are able to:

a) identify and define relevant aspects of a design problem (goals, objectives, performance criteria). SECONDARY EVIDENCE

b) gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation). SECONDARY EVIDENCE

c) synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements. SECONDARY EVIDENCE

d) demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts. SECONDARY EVIDENCE

**Program Expectations**

The interior design program includes:

e) opportunities to solve simple to complex design problems. SECONDARY EVIDENCE

f) exposure to a range of design research and problem solving methods. SECONDARY EVIDENCE

g) opportunities for innovation and creative thinking. SECONDARY EVIDENCE

h) opportunities to develop critical listening skills. SECONDARY EVIDENCE

### **STANDARD 5. COLLABORATION**

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

#### **Student Learning Expectations**

Students have awareness of:

a) team work structures and dynamics. SECONDARY EVIDENCE

b) the nature and value of integrated design practices. SECONDARY EVIDENCE

#### **Program Expectations**

The interior design program includes learning experiences that engage students in:

c) collaboration, consensus building, leadership, and team work. SECONDARY EVIDENCE

d) interaction with multiple disciplines representing a variety of points of view and perspectives. SECONDARY EVIDENCE

### **STANDARD 6. COMMUNICATION**

Entry-level interior designers are effective communicators.

#### **Student Learning Expectations**

Students are able to:

c) use sketches as a design and communication tool (ideation drawings). SECONDARY EVIDENCE

d) produce competent presentation drawings across a range of appropriate media. SECONDARY EVIDENCE

f) integrate oral and visual material to present ideas clearly. SECONDARY EVIDENCE

### **III. Interior Design: Core Design and Technical Knowledge**

#### **STANDARD 9. SPACE AND FORM**

Entry-level interior designers apply elements and principles of two- and three-dimensional design.

#### **Student Learning Expectations**

Students effectively apply the elements, principles, and theories of design to:

b) three-dimensional design solutions. PRIMARY EVIDENCE

#### **STANDARD 10. COLOR**

Entry-level interior designers apply color principles and theories.

#### **Student Learning Expectations**

Student work demonstrates understanding of:

a) color principles, theories, and systems. PRIMARY EVIDENCE

b) the interaction of color with materials, texture, light, form and the impact on interior environments. PRIMARY EVIDENCE

#### **STANDARD 12. ENVIRONMENTAL SYSTEMS AND CONTROLS**

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

#### **Student Learning Expectations**

Students:

a) understand the principles of natural and electrical lighting design.

SECONDARY EVIDENCE

b) competently select and apply luminaires and light sources. PRIMARY EVIDENCE

**STANDARD 14. REGULATIONS**

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

**Student Learning Expectations**

Students have awareness of:

a) sustainability guidelines. SECONDARY EVIDENCE

b) industry-specific regulations. SECONDARY EVIDENCE

**Evaluation:**

Luminaire Design.....	30%
Exams (3).....	30%
Studio Practicum.....	30%
Notebook.....	10%

**COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
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- Seek critiques from faculty and students on a consistent and regular schedule

- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

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- A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL
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The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading



# Indiana State University

## WEEKLY SCHEDULE: IAD 355

WEEK	DATE	STUDIO	READINGS
<b>WEEK 1</b>			
	W	22-Aug	Distribute and Discuss Syllabus Luminaire Design Internet Research Report
			Introduction Chapters 1+2 Gordon Text
<b>WEEK 2</b>			
	M	26-Aug	Introduction Chapter 1 Perception
	W	28-Aug	Chapter 2 Psychology
	TH	29-Aug	<b>IAD ORIENTATION, DEDE I, 4:30-6:30</b>
<b>WEEK 3</b>			
	M	02-Sep	Chapter 3 Brightness
	W	04-Sep	Chapter 4 Color Study Review
			Chapters 5+6 Gordon Text
<b>WEEK 4</b>			
	M	09-Sep	Exam 1 (Chapters 1-4) Chapter 5 Daylight Chapter 6 incandescent Lamps Lighting Evaluation 2 – (sketching)
	W	11-Sep	Chapter 7 Discharge Lamps Chapter 8 Auxiliary Equipment Chapter 9 Light Control
			Chapters 7,8+9 Gordon Text
<b>WEEK 5</b>			
	M	16-Sep	Critiques Luminaire Study Review
	W	18-Sep	Luminaire Design In-Progress
			Chapters 10+11 Gordon Text
<b>WEEK 6</b>			
	M	23-Sep	Exam 2 (Chapters 5-9) Luminaire Design In-Progress
	W	25-Sep	Chapter 10 Photometrics Chapter 11 Electricity
			Chapters 12+13 Gordon Text
<b>WEEK 7</b>			
	M	30-Sep	Chapter 12 Luminaries Chapter 13 Design Study Review
	W	02-Oct	Exam 3 (Chapters 10-13)
<b>WEEK 8</b>			
	M	07-Oct	Introduce Universal and Lighting Design Project
	W	08-Oct	<b>CHICAGO FIELD TRIP</b>
<b>WEEK 9</b>			
	M	14-Oct	Luminaire Design In-Progress
	W	16-Oct	Critiques Luminaires

<b>WEEK 10</b>				
	M	21-Oct	Universal and Lighting Design Project	
	W	23-Oct	Universal and Lighting Design Project	
<b>WEEK 11</b>				
	M	28-Oct	Universal and Lighting Design Project	
	W	30-Oct	Universal and Lighting Design Project <b>LUMINAIRE DESIGN DUE</b>	
<b>WEEK 12</b>				
	M	04-Nov	<b>LUMINAIRE DESIGN PRESENTATIONS</b> Universal and Lighting Design Project	
	W	06-Nov	Universal and Lighting Design Project	
<b>WEEK 13</b>				
	M	11-Nov	Universal and Lighting Design Project	
	W	13-Nov	Universal and Lighting Design Project	
<b>WEEK 14</b>				
	M	18-Nov	Universal and Lighting Design Project	
	W	20-Nov	Universal and Lighting Design Project	
<b>WEEK 15</b>				
	M	25-Nov	<b>FALL BREAK HAPPY THANKSGIVING!</b>	
	W	27-Nov		
<b>WEEK 16</b>				
	M	02-Dec	Universal and Lighting Design Project	
	W	04-Dec	Universal and Lighting Design Project	
<b>WEEK 17</b>				
	M	09-Dec	<b>FINAL PRESENTATION-TBA</b>	
	W	11-Dec		



# Indiana State University

## COURSE CONTRACT: IAD 355

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Design Program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

NAME (ARCHITECTURAL HAND LETTER):

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SIGNATURE:

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DATE: AUGUST 21, 2013



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 451: INTERIOR DESIGN STUDIO 4

FALL 2013

TECHNOLOGY BUILDING TA246 – TTH 8:00-10:45

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### CATALOGUE DESCRIPTION:

3 credits.

Design solutions to specialized problems in non-residential interiors using design processes and knowledge of materials, fixtures, furnishings, and equipment. CAD applications.

### INSTRUCTOR:

Jessica Simmons, MFA

Office: TA202

Office hours: M/F 8:30-10:30, W 1:00-2:00

812.237.3678 office

812.241.7557 cell

[Jessica.Simmons@indstate.edu](mailto:Jessica.Simmons@indstate.edu)

**PREREQUISITES:** IAD 352

### INTRODUCTION:

Welcome to class! Keep this syllabus as a reference. *You are responsible for knowing everything in this syllabus.*

### POLICIES:

based upon the Code of Student Conduct as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

### TEXT:

Building Codes Illustrated for Health Care Facilities. Wilkel Steven, Collins David and

Juroszek Steven. John Wiley & Sons. 2007. ISBN 978-0-470-04847-4 (pbk)

Evidence Based Healthcare Design. Rosalyn Cama. John Wiley & Sons Inc. 2009. ISBN 978-0-470-14942-3 (cloth: alk. paper)

### REFERENCE TEXTS:

1. Harmon, Sharon Koomen and Kennon, Katherine. (2008). The Codes Guidebook for Interiors 4<sup>th</sup> Edition. New Jersey: John Wiley & Sons. ISBN: 9780470149416

2. International Code Council. (2009). International Building Code, and the Residential Building Code. International Code council

3. Leibrock Cynthia. (2000). Design Details for Health. Making the most of interior design's healing potential. New Jersey: John Wiley & Sons

4. Kobus Richard. (2008). Building Type Basics for Healthcare Facilities . 2<sup>nd</sup> edition. New Jersey: John Wiley & Sons

5. Guenther Robin and Vittori Gail. (2008). Sustainable Healthcare Architecture. New Jersey: John Wiley & Sons

6. 2010 FGI Guidelines, <http://www.fgiguidelines.org/guidelines2010.php>

### **COURSE GOALS:**

Through this course, students have an opportunity to explore the different challenges and restrictions a healthcare facility presents as related to its interior architecture and design.

### **COURSE OBJECTIVES:**

After completing this course, student work and the student *must* be able to demonstrate according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standards 2011:

### **COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2011 EMBEDDED INTO COURSE OBJECTIVES:**

#### **II. INTERIOR DESIGN: CRITICAL THINKING, PROFESSIONAL VALUES, AND PROCESSES**

#### **STANDARD 2. GLOBAL CONTEXT FOR DESIGN**

Entry level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

#### **Student Learning Expectations**

Student work demonstrates understanding of:

**2a-S)** The concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

Students understand:

**2c-P)** How design needs may vary for different socio-economic populations.

#### **STANDARD 3. HUMAN BEHAVIOR**

The work of interior designers is informed by knowledge of behavioral science and human factors.

#### **Student learning expectations**

**3a-S)** Students understand that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions

Student work demonstrates:

**3b-P)** the *ability* to appropriately *apply* theories of human behavior.

**3c-P)** The ability to select, interpret, and apply appropriate ergonomic and anthropometric data.

**3d-P)** Understanding and the ability to appropriately apply universal design concepts

#### **STANDARD 4. DESIGN PROCESS**

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

#### **Student Learning Expectations**

Students are able to:

**4a-P)** gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).

**4b-P)** Gather appropriate and necessary information and research findings to solve the problem (evidence-based design).

**4c-P)** synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.

**4d-P)** demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.

#### **Program Expectations**

The interior design program includes:

**4e-S)** opportunities to solve simple to complex design problems.

**4f-P)** exposure to a range of design research and problem solving methods.

**4g-P)** opportunities for innovation and creative thinking.

**4h-P)** opportunities to develop critical listening skills.

### **STANDARD 5. COLLABORATION**

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

#### **Student Learning Expectations**

Students have awareness of:

**5b-S)** The nature and value of integrated design practices.

#### **Program Expectations**

The interior design program includes learning experiences that engage students in:

**5c-P)** Collaboration, consensus building, leadership, and teamwork.

**5d-P)** interaction with multiple disciplines representing a variety of points of view and perspectives.

### **STANDARD 6. COMMUNICATION**

Entry-level interior designers are effective communicators.

#### **Student Learning Expectations**

**6a-S)** Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

Students are able to:

**6b-P)** Express ideas clearly in oral and written communication.

**6c-P)** Use sketches as a design and communication tool (ideation drawings).

**6d-P)** Produce competent presentation drawings across a range of appropriate media.

**6f-P)** Integrate oral and visual material to present ideas clearly.

### **III. INTERIOR DESIGN: CORE DESIGN AND TECHNICAL KNOWLEDGE**

#### **STANDARD 9. SPACE AND FORM**

Entry-level interior designers apply the theories of two and three dimensional

design, and spatial definition and organization.

#### **Student Learning Expectations**

Students effectively apply the elements, principles, and theories of design to:

**9b-S)** Three-dimensional design solutions

**9c-P)** Students are able to analyze and discuss spatial definition and organization

### **STANDARD 10. COLOR AND LIGHT**

Entry-level interior designers apply the principles and theories of color and light.

#### **Student Learning Expectations**

Student work demonstrates understanding of:

**10a-S)** Color principles, theories and systems

**10b-P)** The interaction of light and color and the impact they have on one another and interior environments

Students:

**10c-P)** Appropriately select and apply color with regard to its multiple purposes.

**10d-P)** Apply color effectively in all aspects of visual communication (presentations, models, etc.)

### **STANDARD 11. FURNITURE, FIXTURES, EQUIPMENT, AND FINISH MATERIALS**

Entry-level interior designers select and specify furniture, fixtures, equipment, and finish materials in interior spaces.

#### **Student Learning Expectations**

Students have awareness of:

**11a-P)** A broad range of materials and products

**11b-S)** Typical fabrication and installation methods and maintenance requirements

**11c-P)** Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including environmental attributes and life cycle cost.

**11d-P)** Students are able to layout and specify furniture, fixtures, and equipment.

## **STANDARD 12. ENVIRONMENTAL SYSTEMS AND CONTROLS**

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

### **Student Learning Expectations**

Students:

**12a-P)** Understand the principles of natural and electrical lighting design.

**12b-P)** Competently select and apply luminaries and light sources.

Students *understand*:

**12c-P)** The principles of acoustical design.

**12d-P)** Appropriate strategies for acoustical control.

Students *understand*:

**12e-S)** the principles of thermal design.

**12f-S)** how thermal systems impact interior design solutions.

Students *understand*:

**12g-P)** The principles of indoor air quality.

**12h-P)** How the selection and application of products and systems impact indoor air quality.

## **STANDARD 13. INTERIOR CONSTRUCTION AND BUILDING SYSTEMS**

Entry-level interior designers have knowledge of interior construction and building systems.

### **Student Learning Expectations**

Student work demonstrates understanding that design solutions affect and are impacted by:

**13b-S)** Non-structural systems including ceilings, flooring, and interior walls.

**13c-S)** Distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.

**13d-P)** Energy, security, and building controls systems.

**13e-S)** The interface of furniture with distribution and construction systems.

**13f-P)** vertical circulation systems.

**13g-S)** Students are able to read and interpret construction drawings and documents.

## **STANDARD 14. REGULATIONS**

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

### **Student Learning Expectations**

Students have awareness of:

**14a-S)** sustainability guidelines.

**14b-S)** industry-specific regulations.

Student work demonstrates understanding of laws, codes, standards, and guidelines that impact fire and life safety, including:

**14c-S)** Compartmentalization: fire separation and smoke containment.

**14d-P)** Movement: access to the means of egress including stairwells, corridors, and exit ways.

**14e-P)** Detection: active devices that alert occupants including smoke/heat detectors and alarm systems.

**14f-P)** Suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.

Students apply appropriate:

**14g-P)** Federal, state/provincial, and local codes.

**14h-P)** Standards.

**14i-P)** Accessibility guidelines.

**EVALUATION:**

Class evaluation will consist of:

Process Reviews/Critiques .....15%

- 3 Process Reviews during the course of the semester (see schedule for dates)

Healthcare Project.....85%

- Research/Programming
- Schematic Design
- Design Development
- Project Presentation

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# Indiana State University

## WEEKLY SCHEDULE: IAD 451

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WEEK	DATE	STUDIO	
Week 1			
	T	20-Aug	Review Syllabus, Project Introduction and Research
	TH	22-Aug	Research
Week 2			
	T	27-Aug	Research
	TH	29-Aug	Research
	TH	29-Aug	<b>IAD ORIENTATION, DEDE I, 4:30-6:30</b>
Week 3			
	T	03-Sep	Research
	TH	05-Sep	Research
Week 4			
	T	10-Sep	Research
	TH	12-Sep	<b>PROCESS REVIEW 1</b>
Week 5			
	T	17-Sep	Schematic Design
	TH	19-Sep	Schematic Design
Week 6			
	T	24-Sep	Schematic Design
	TH	26-Sep	Schematic Design
Week 7			
	T	01-Oct	Schematic Design
	TH	03-Oct	Schematic Design
Week 8			
	T	08-Oct	Schematic Design
	W	09-Oct	CHICAGO FIELD TRIP
	TH	10-Oct	Schematic Design
Week 9			
	T	15-Oct	<b>PROCESS REVIEW 2</b>
	TH	17-Oct	Design Development
Week 10			
	T	22-Oct	Design Development
	TH	24-Oct	Design Development
Week 11			
	T	29-Oct	Design Development
	TH	31-Oct	Design Development

Week 12			
	T	05-Nov	Design Development
	TH	07-Nov	<b>PROCESS REVIEW 3</b>
Week 13			
	T	12-Nov	Design Presentation + Documentation
	TH	14-Nov	Design Presentation + Documentation
Week 14			
	T	19-Nov	Design Presentation + Documentation
	TH	21-Nov	Design Presentation + Documentation
Week 15			
	T	26-Nov	<b>FALL BREAK HAPPY THANKSGIVING!</b>
	TH	28-Nov	
Week 16			
	T	03-Dec	Design Presentation + Documentation
	TH	05-Dec	Design Presentation + Documentation
Week 17			
	T	10-Dec	<b>FINAL PRESENTATION-TBA</b>
	TH	12-Dec	



# Indiana State University

## COURSE CONTRACT: IAD 451

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Design Program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Name (architectural hand letter):

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Signature:

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Date: August 20, 2013



College of Technology  
Department of Built Environment

## Interior Architecture Design

IAD 452 Interior Design Studio V  
Course Syllabus

Spring Semester 2014  
Technology Annex Building Design Studio 246  
MW 2:00 - 4:45 PM

**Catalog Description:** 3 credit hours  
Capstone senior projects incorporating advanced problem solving techniques, technical knowledge, oral, visual, graphic, and written communication skills into comprehensive design solutions.

**Professor:** Mary C. Sterling, RID  
IDEC, IIDA, NCIDQ Certified No.  
012147, LEED AP  
Office TA 216 - office hours T (11:00-1:00) (2:00-5:00)  
812 237 3311  
mary.sterling@indstate.edu

**Prerequisite:** IAD451 or consent of professor.

**Policies:** based upon the Code of Student Conduct as published by Indiana State University  
<http://www.indstate.edu/sjp/code.htm>

**Required Texts:**

Ballast, D. K. (2012). *Interior design reference manual: Everything you need to know to pass the NCDQ exam*, 6<sup>th</sup> Edition. Belmont, CA: Professional Publications, Inc. ISBN 978-1-59126-427-9

Dreyfuss, H. Associates. (2002). *The measure of man and woman: Human factors in design*. New York: John Wiley & Sons, Inc. ISBN 978-0-471-09955-0

Harmon, S. K., & Kennon, K. E. (2011). *The codes guidebook for interiors*, Fifth Edition. New Jersey: John Wiley & Sons, Inc. ISBN 978-0-470-59209-0

McDonough, W., & Braungart, M. (2002). *Cradle to cradle: Remaking the way we make things*. New York: North Point Press.

Osterber, A. E. (2010). *Access for everyone: A guide to the accessibility of buildings and sites with references to 2010 ADAAG*. Ames, Iowa: Iowa State University.

Pena, W. M., & Parshall, S. A. (2012). *Problem seeking: An architectural programming primer*, 5<sup>th</sup> Edition. New York: John Wiley & Sons, Inc. ISBN 978-1118084144

Reznikoff, S. C. (1989). *Specifications for commercial interiors: Professional liabilities, regulations, and performance criteria*. New York: Watson-Guption Publications.

Riggs, J. R. (2013). *Materials and components of interior architecture (eighth edition)*. Upper Saddle River, NJ: Prentice Hall, Inc. ISBN-13: 9780132769150

Wakita, O. A., Linde, R. M., & Bakhoun, N.R. (2011). *The professional practice of architectural working drawings*, 4<sup>th</sup> Edition. New York: John Wiley & Sons, Inc. ISBN 0470618159

**References:**

Ching, F. D. K., & Winkel, S. R. (2003). *Building codes illustrated: A guide to understanding the International Building Code*. New York: John Wiley & Sons, Inc.

DeChiara, J., Panero, J., & Zelnik, M. (1992). *Time-saver standards for interior design and space planning*. New York: McGraw-Hill, Inc.

International Building Code. (2006). Country Club Hills, IL: International Code Council, Inc.

International Residential Code. (2003). Country Club Hills, IL: International Code Council, Inc.

McGowan, M., & Kruse, K. (2004). *Interior graphic standards*. Hoboken, NJ: John Wiley & Sons, Inc.

The American Institute of Architects. (2000). *Architectural graphic standards: Student edition*. New York: John Wiley & Sons, Inc.

This course is the final studio, so although lecture will be a component of this course, class critiques (creative thinking) and studio applications (creative problem solving) will comprise the majority of the in-class experience. Field research will be extremely important to the successful completion of the design project.

**Council for Interior Design  
Accreditation (C.I.D.A.) Professional  
Standards 2014 Embedded as Course  
Objectives:**

**II. Interior Design: Critical Thinking,  
Professional Values, and Processes**

**Standard 2. Global Perspective for  
Design**

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

*Student Learning Expectations*

Student work demonstrates **understanding** of:

a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants. PRIMARY

Students **understand**:

b) the implications of conducting the practice of design within a world context. SECONDARY

c) how design needs may vary in cultural and social groups with different economic means. SECONDARY

**Program Expectations**

The interior design program provides:

d) exposure to contemporary issues affecting interior design. PRIMARY

e) exposure to a variety of business and organizational structures. SECONDARY

f) exposure to varying group norms and dynamics. SECONDARY

g) opportunities for developing knowledge of other cultures.

SECONDARY

**Standard 3. Human-centered Design**

The work of interior designers is informed by knowledge of human factors and theories of human behavior related to the built environment.

*Student Learning Expectations*

Student work demonstrates:

b) the **ability** to appropriately **apply** theories of human behavior in the built environment. PRIMARY

c) the **ability** to select, interpret, and **apply** appropriate anthropometric data. PRIMARY

d) the **ability** to appropriately **apply** Universal Design principles. PRIMARY

**Standard 4. Design Process**

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

*Student Learning Expectations*

Students are **able** to:

a) identify and define relevant aspects of a design problem (goals, objectives, performance criteria). PRIMARY

b) gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation). PRIMARY

c) synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements. PRIMARY

d) demonstrate creative thinking through presentation of a variety of ideas, approaches, and concepts. PRIMARY

## Program Expectations

The interior design program includes:

- e) opportunities to solve simple to complex design problems. PRIMARY
- f) exposure to a range of design research and problem solving methods. PRIMARY
- g) opportunities for innovation and creative thinking. PRIMARY
- h) opportunities to develop critical listening skills. SECONDARY

### **Standard 5. Collaboration**

Entry-level interior designers engage in multi-disciplinary collaborations.

#### *Student Learning Expectations*

Students have **awareness** of:

- b) the nature and value of integrated design practices. PRIMARY

## Program Expectations

The interior design program includes learning experiences that engage students in:

- c) multi-disciplinary collaboration, leadership, and team work. SECONDARY
- d) interaction with multiple disciplines representing a variety of points of view and perspectives. SECONDARY

### **Standard 6. Communication**

Entry-level interior designers are effective communicators.

#### *Student Learning Expectations*

- a) Students **apply** a variety of communication techniques and technologies appropriate to a range of purposes and audiences. PRIMARY

Students are **able** to:

- b) express ideas clearly in oral communication. PRIMARY
- c) express ideas clearly in written communication. PRIMARY
- d) express ideas clearly through visual media (ideation drawings and sketches). PRIMARY
- e) produce presentation drawings across a range of appropriate media. PRIMARY
- f) produce integrated contract documents including drawings, schedules, and specifications appropriate to project size and scope. PRIMARY
- g) integrate oral and visual material to present ideas clearly. PRIMARY

## **III. Interior Design: Core Design and Technical Knowledge**

### **Standard 9. Space and Form**

Entry-level interior designers apply elements and principles of two- and three-dimensional design.

#### *Student Learning Expectations*

Students effectively **apply** the elements and principles of design to:

- a) two-dimensional design solutions. SECONDARY
- b) three-dimensional design solutions. PRIMARY
- c) Students are **able** to analyze and communicate theories or concepts of spatial definition and organization. PRIMARY

### **Standard 10. Color**

Entry-level interior designers **apply** color principles and theories.

#### *Student Learning Expectations*

Student work demonstrates **understanding** of:

- a) color principles, theories, and systems. PRIMARY
- b) the interaction of color with materials, texture, light, form and the impact on interior environments. PRIMARY

Students:

- c) appropriately select and **apply** color with regard to its multiple purposes. PRIMARY
- d) **apply** color effectively in all aspects of visual communication (presentations, models, etc.) PRIMARY

### **Standard 11. Furniture, Fixtures, Equipment, and Finish Materials**

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

#### *Student Learning Expectations*

Students have awareness of:

- a) a broad range of materials and products. PRIMARY
- b) typical fabrication and installation methods, and maintenance requirements. PRIMARY
- c) Students select and **apply** materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes and life cycle cost. PRIMARY
- d) Students are **able** to layout and specify furniture, fixtures, and equipment. PRIMARY

### **Standard 12. Environmental Systems**

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

#### *Student Learning Expectations*

Students:

- a) **understand** the principles of natural and electrical lighting design. PRIMARY
- b) competently select and **apply** luminaires and light sources. PRIMARY

Students **understand**:

- c) the principles of acoustical design. SECONDARY
- d) appropriate strategies for acoustical control. SECONDARY

Students **understand**:

- e) the principles of thermal design. SECONDARY
- f) how thermal systems impact interior design solutions. SECONDARY

Students **understand**:

- g) the principles of indoor air quality. PRIMARY
- h) how the selection and application of products and systems impact indoor air quality. PRIMARY

### **Standard 13. Building Systems and Interior Construction**

Entry-level interior designers have knowledge of building systems and interior construction.

#### **Student Learning Expectations**

Student work demonstrates **understanding** that design solutions affect and are impacted by:

- a) structural systems. PRIMARY
- b) non-structural systems including ceilings, flooring, and interior walls. PRIMARY
- c) distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing. PRIMARY

d) energy, security, and building controls systems. PRIMARY

f) vertical circulation systems.  
SECONDARY

g) Students are **able** to read and interpret construction drawings and documents. PRIMARY

i) accessibility guidelines. PRIMARY

#### **Standard 14. Regulations and Guidelines**

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

##### Student Learning Expectations

Students have **awareness** of:

a) sustainability guidelines.  
SECONDARY

b) industry-specific regulations.  
SECONDARY

Student work demonstrates **understanding** of laws, codes, and standards that impact fire and life safety, including:

c) compartmentalization: fire separation and smoke containment. PRIMARY

d) movement: access to the means of egress including stairwells, corridors, exitways. PRIMARY

e) detection: active devices that alert occupants including smoke/heat detectors and alarm systems. PRIMARY

f) suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc. PRIMARY

Students **apply**:

g) federal, state/provincial, and local codes. PRIMARY

h) standards. PRIMARY

**Course Content:**

The 2014 Thesis Design Project will form the design problem for the final studio course. This project will use all of the knowledge acquired in the years of your design study.

Weekly time sheets will be submitted to the professor every Monday.

**Keep all your trash paper, conceptual sketches, and schematic diagrams.**

**Date and keep all work-in-progress in a binder/professional folder.** Portions of this documentation will be incorporated into a portfolio as prepared in IAD470.

**Evaluation:**

- P.O.E.....05%
- Programming.....20%
- Schematic Design and Space Planning .....15%
- Design Development.....20%
- Working Drawings and Specifications .....20%
- Senior Thesis Exhibit.....10%
- Work-in-progress.....05%
- BE Learning Units.....05%
- IDEA (see IAD458).....
  - ASID, IIDA, NKBA, USGBC (join only two organizations)
  - IDEA meetings (5)
  - IDEA Advisory Board Luncheon
  - IAD Open House
  - BE Golf Outing
  - NASAD 10-11 April

**BUILT ENVIRONMENT LEARNING UNITS**

The Built Environment Learning Unit (BELU) program is being promoted as an enhancement to the major courses of study in the Department of Built Environment. Students are to attend a minimum of 3 events per semester to receive credit towards class professionalism as outlined in each syllabus. Acceptable events include non-class time

related activities such as: Guest Speaker Presentations, Career Fair, Student Club Events (not meetings), Extra Credit Field Trips, and other sponsored programs noted as BELU credits. Students should check with professor to ensure an event will be acceptable for the course.

**Instructions:**

Students are to complete a BELU form and obtain a signature from a faculty/staff member at events to receive credit. Students are to show the FINAL, SIGNED form to each professor for courses in the Built Environment (Safety Management, Interior Architecture Design, Construction Management) to receive credit towards professionalism in their course. No credit will be given for lost or incomplete forms or photocopied signatures. Forms are available from your course professor or in the department lounge.

**Mandatory Memberships and Attendance:**

After careful analyze of the professional interior architecture design market place, the Interior Design faculty verified the need for all senior interior architecture design students to be active members of IDEA. Active membership in IDEA translates into two student memberships in ASID, IIDA, NKBA or UGBC. Memberships start in January of each year. Memberships allow each student to participate in student competitions, to apply for scholarships, to enroll in job shadowing experiences, and to network with professionals assisting with internship and full time placements. Memberships must be current and in good standing on an annual basis. Proof of membership must be presented during mid-term exams each semester. Mandatory IDEA attendance for five Spring Semester meetings is required. Mandatory attendance and active

involvement in the IDEA Advisory Board Luncheon are required. To earn the 5% of your total evaluation in IAD 458 ALL requirements must be met.

**ATTENDANCE POLICY FOR BUILT ENVIRONMENT:**

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the

**Assignment Deadlines:**

Late projects WILL NOT BE ACCEPTED after the due date and an 'F' grade will be recorded for that project. No make up projects will be considered.

discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states "students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors." The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

**Time Expectations:**

IAD guidelines suggest that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 5 hours in the classroom plus 15 hours outside the classroom or 20 hours per week for this studio course.

**Professionalism:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

**Complaint Procedures on all Matters within the IAD Program**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (Chair Dr Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

**Food in Design Studio:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the design studio. All such foods are to be consumed within the eating area within the common department area. Should students disrespect this privilege they will be asked to immediately exit the design studio. Bottled water is the ONLY food item allowed in the design studio.

**Cell Phones or Other Communication Media:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class resulting in an automatic unexcused absence.

**Laptops:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the *Code of Student Conduct*.

**ADA:**

“Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.”

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading

**Grading Scale:**

**A+** 100 – 97 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A** 96– 94 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A-** 93 – 90 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**B+** 89 – 87 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B** 86-84 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B-** 83 – 80 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**C+** 79 – 77 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C** 76-74 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C-** 73-70 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**D+** 69 – 67 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D** 66-64 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D-** 63-60 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**F** 59 – 0 UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT



College of Technology  
Department of the Built Environment

# Interior Architecture Design

IAD 452 Interior Design Studio V  
Course Syllabus

## Weekly Schedule:

Week	Date	Activity	Assignment
Week 1	06 Jan 08 Jan	Thesis Design Project Thesis Design Project Thesis Design Project	
Week 2	13 Jan <b>15 Jan</b>	Thesis Design Project	<b>2:00pm References Research List in APA Format Due</b> <b>2:00pm Five Major Goals and Design Concept Statement Due</b> Thesis Design Project
Week 3	20 Jan <b>22 Jan</b>	Martin Luther King, Jr.'s Birthday <b>No Class</b> <b>2:00pm P.O.E. Due</b> Thesis Design Project	
Week 4	27 Jan 29 Jan	Thesis Design Project Thesis Design Project	
Week 5	<b>03 Feb</b> 05 Feb	<b>2:00pm Phase 1: Programming Due</b> Thesis Design Project Thesis Design Project	
Week 6	10 Feb 12 Feb	Thesis Design Project Thesis Design Project	
Week 7	17 Feb <b>19 Feb</b>	Thesis Design Project	<b>2:00pm Phase 2: Schematic Design and Space Planning Due</b>

**Weekly Schedule:**

<b>Week</b>	<b>Date</b>	<b>Activity</b>	<b>Assignment</b>
Week 8	24 Feb	Thesis Design Project	
	26 Feb	Thesis Design Project	
Week 9	03 Mar	Thesis Design Project	
	05 Mar	Thesis Design Project	
<b>Spring Break 10-14 March</b>			
Week 10	17 Mar	Thesis Design Project	
	19 Mar	Thesis Design Project	
Week 11	24 Mar	Thesis Design Project	
	26 Mar	Thesis Design Project	
	<b>28 Mar</b>	<b>IDEA Advisory Board Luncheon</b>	
Week 12	<b>31 Mar</b>	<b>5:00pm Phase 3: Design Development Due</b>	
	<b>02 Apr</b>	<b>Presentations</b>	
	<b>04 Apr</b>	<b>Assemble Seniors' Show - times to be negotiated</b>	
	<b>05 Apr</b>	<b>Assemble Sophomore Portfolio Review – Atrium Space</b>	
Week 13	07 Apr	Thesis Design Project	
	09 Apr	Thesis Design Project	
	10 Apr	NASAD	
	11 Apr	NASAD	
	<b>11 Apr</b>	<b>IAD Open House</b>	
Week 14	14 April	Thesis Design Project	
	16 April	Thesis Design Project	
	<b>17 April</b>	<b>Professional Advisory Board Meeting Indianapolis</b>	
	<b>18 April</b>	<b>Professional Portfolio review Indianapolis</b>	
	<b>26 April</b>	<b>Tear down Sophomore Portfolio Review – Atrium Space</b>	
Week 15	21 April	Thesis Design Project	
	23 April	Thesis Design Project	
Week 16	<b>01 May</b>	<b>5:00pm Phase 4: Working Drawings &amp; Specifications Due</b>	
	<b>02 May</b>	<b>Disassemble Seniors' Show – subject to HMSU approval</b>	



College of Technology  
Department of the Built Environment

# Interior Architecture Design

## Contract Agreement

IAD 452 Interior Design Studio V

I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Name (architectural hand letter):

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Signature:

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Date: 06 January 2014



Indiana State  
University

More. From day one.

## DEPARTMENT OF THE BUILT ENVIRONMENT

### INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 454: CONTEMPORARY INTERIORS

FALL 2013

TECHNOLOGY BUILDING TA238 – TTH 2:00-3:15

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**Catalogue Description:** 3 credits.

Study of the design field after the industrial revolution, emphasizing its role in interior design, architecture, product design, furniture, textiles, art, and accessories.

**Instructor:** Dr. Andrew Phillip Payne

Office: TA217

812.237.3267 office

812.237.3532 Dept. Assistant

[Andrew.payne@indstate.edu](mailto:Andrew.payne@indstate.edu)

**Prerequisites:** IAD 354

**Introduction:**

Welcome to class! Keep this syllabus as a reference. *You are responsible for knowing everything in this syllabus.*

**Policies:** based upon the Code of Student

Conduct as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

**Required Text:**

Architecture and Interior Design:

An Integrated History to the Present

Buie Harwood, Bridget May, Curt Sherman

ISBN-10: 0135093570

ISBN-13: 9780135093573

Publisher: Pearson/Prentice Hall

Copyright: 2012

**Course Objectives:** After completing this course, student work and the student *must* be able to demonstrate according to the

Council for Interior Design Accreditation (C.I.D.A.) Professional Standards 2011:

**Council for Interior Design Accreditation (C.I.D.A.) Professional Standards 2011 Embedded into Course Objectives:**

II. Interior Design: Critical Thinking, Professional Values, and Processes

**Standard 2: Global Perspective for Design**

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

**Student Learning Expectations**

**2c-S)** how design needs may vary for a range of socio-economic stakeholders.

**Program Expectations**

The interior design program provides:

**2f-P)** opportunities for developing knowledge of other cultures.

III. Interior Design: Core Design and Technical Knowledge

**Standard 8: History**

Entry-level interior designers apply knowledge of interiors, architecture, art, and the decorative arts within a historical and cultural context.

**Student Learning expectations**

**8a-P)** Students understand the social, political, and physical influences affecting historical changes in design of the built environment.

Students are able to identify:

**8b-P)** movements and periods in interior design and furniture.

**8c-P)** movements and traditions in architecture.

**8d-P)** stylistic movements and periods of art.

**8e-S)** Students are able to use historical precedent to inform design solutions.

**Course Evaluation:**

Semester Project.....	30%
Sketchbook.....	20%
Notebook/Binder.....	10%
3 Exams.....	30%
Final Exam.....	10%

**Assignments Deadlines:**

Late assignments WILL NOT BE ACCEPTED after the due date and an 'F' grade will be recorded for that assignment. No extra credit or "make up" work/exams will be given or accepted. If you are late to class the day we have an exam (project or presentation), you will receive an F for that exam, quiz or presentation.

**GRADING SCALE:**

**A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A 93 - 97** SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A- 90 - 93** SUPERIOR, OUTSTANDING, EXCEPTIONAL

**B+ 87 - 90** VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B 83 - 87** VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B- 80 - 83** VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C 73-77** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C- 70-73** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D 63-67** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D- 63-60** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

**Attendance:** Class begins at 2:00 pm. Roll will be taken at the beginning of class. Arriving after role call will be considered an absence. Any student with four unexcused absences or more will have their final course grade lowered by a full letter grade, e.g. from an A+ to a B+, B- to a C-, and so on. Any student with seven or more unexcused absences will receive an F for the course.

**Time Expectations:**

University guidelines suggest that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 2 hours & 30 minutes in the classroom plus 7 hours & 30 minutes outside the classroom or 10 hours per week for this course.

**Professionalism:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

**Complaint Procedures on all Matters within the IAD Program:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (Chair Dr. Andrew Phillip Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Kara Harris. All students will follow proper protocol as a demonstration of their professionalism.

**Food in Classroom:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

**Cell Phones or Other Communication****Media:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the confiscation of the communication device until the end of semester.

**Laptops:** While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:** "Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an

accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**Schedule:** The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading.



**Indiana State  
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*More. From day one.*

## Weekly Schedule: IAD 454

Week	Date	Activity	Classroom
Week 1			
	T	20-Aug	Review Syllabus
	TH	22-Aug	Project Expectations
			Victorian Era Review
Week 2			
	T	27-Aug	Romanesque Revival, Richardson Romanesque
	TH	29-Aug	Complete 2 sketches each from lectures <b>NO – CLASS / IAD Orientation, Dede I 4:30-6:30</b>
Week 3			
	T	03-Sep	Classical Eclecticism /Colonial Revival
	TH	04-Sep	Review for Exam 1
			Spanish Colonial Revival
Week 4			
	T	10-Sep	<b>Exam 1</b>
	TH	12-Sep	Shakers
Week 5			
	T	17-Sep	Aesthetic Movement
	TH	19-Sep	English Arts and Crafts
Week 6			
	T	24-Sep	Review for Exam 2
	TH	26-Sep	Shingle Style and American Arts and Crafts
			<b>Exam 2</b>
Week 7			
	T	01-Oct	Art Nouveau
	TH	03-Oct	Vienna Secession
Week 8			
	T	09-Oct	Chicago School
	W	10-Oct	<b>Chicago Field Trip</b>
	TH	11-Oct	<b>NO CLASS</b>
Week 9			
	T	15-Oct	Modern Forerunners
	TH	17-Oct	Review for Exam 3
			De Stijl & The Bauhaus
Week 10			
	T	22-Oct	<b>Exam 3</b>
	TH	24-Oct	International Style
Week 11			

	T	29-Oct		Art Deco, Art Moderne
	TH	31-Oct		Scandinavian Modern
Week 12				
	T	05-Nov		Geometric Modern
	TH	07-Nov		Organic and Sculptural Modern
Week 13				
	T	12-Nov	Review for Exam 4	Modern Historicism
	TH	14-Nov		<b>Exam 4</b>
Week 14				
	T	19-Nov		Late Modern 1/Post Modern/ Late Modern 2
	TH	21-Nov	Review for Final Exam	Environmental Modern/ Neo-Modern
Week 15				
	T	26-Nov	<b>Fall Break Happy Thanksgiving!!</b>	
	TH	28-Nov		
Week 16				
	T	03-Dec	Project Presentations	
	TH	05-Dec	Project Presentations	
Week 17				
	T	10-Dec	Final Exam – TBA	
	TH	12-Dec		



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## **Course Contract: IAD 454**

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Architecture Design Program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Name (architectural hand letter):

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Signature:

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Date: August 20, 2013



College of Technology - Department of Built Environment  
**INTERIOR ARCHITECTURE DESIGN PROGRAM**

**IAD 455: American Interiors and Furniture**

Course Syllabus - Spring Semester 2014  
TA 246- TTh 11:00 – 12:15 PM

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**Catalogue Description:** 3 Credit Hour

The study of the history of architecture, Interiors, and furniture in America from 1600 through the Victorian revivals and the industrial revolution of the 19<sup>th</sup> century. Historic preservation and adaptive reuse are examined. The class links with interior design studio III, IAD 352, for IAD majors only.

**Professor:** Mary C. Sterling, RID  
IDEC, IIDA, NCIDQ Certified No. 012147, LEED AP  
Office: TA 216 office hours T (11:00-1:00) (2:00-5:00)  
812 237 3311  
Mary.sterling@indstate.edu

**Prerequisites:** IAD 351, 354

**Policies:** based upon the Code of Student Conduct as published by Indiana State University  
<http://www.indstate.edu/sjp/code.htm>

**Required Text:**

Architecture and Interior Design:  
An Integrated History to the Present  
Buie Harwood, Bridget May, Curt Sherman  
ISBN-10: 0135093570  
ISBN-13: 9780135093573  
Publisher: Pearson/Prentice Hall  
Copyright: 2012

**Recommended Texts:**

A History of Interior Design  
3<sup>rd</sup> Edition, John Pile  
ISBN 9780470228883  
Publisher: Wiley  
Copyright 2009

The Elements of Style- an Encyclopedia of Domestic Architectural Detail  
Stephen Calloway general editor  
ISBN-13: 9781554070794  
ISBN-10: 1554070794  
Publisher: Firefly

Copyright: 2005

The Abrams Guide to American House Styles  
William Morgan  
ISBN-13: 9780810949430  
ISBN-10: 0810949431  
Publisher: Harry N Abrams Inc  
Copyright: 2004

What Style is it? A Guide to American Architecture  
John C. Poppeliers, S. Allen Chambers Jr., Nancy B. Schwartz,  
Publisher: John Wiley & Sons;  
ISBN-10: 0471144347  
ISBN-13: 978-0471144342  
Copyright: June 29, 1995

<http://buffaloah.com/a/DCTNRY/vocab.html>

**References:**

A Documentary History of American Interiors from the Colonial Era to 1915  
Edgar deN. Mayhew & Minor Myers, jr.  
ISBN: 0684162938  
Publisher: Scribner's  
Copyright 1980

Interior Design and Decoration 4<sup>th</sup> ed  
Sherrill Whiton  
ISBN: 0397473028  
Publisher: Lippencott  
Copyright:1974

Identifying American Architecture – A Pictorial Guide to Styles and Terms 1600-1945  
John J.-G. Blumenson  
ISBN: 0910050244  
Publisher: American Association for State and Local History  
Copyright:1977

**Council for Interior Design Accreditation (C.I.D.A.)  
Professional Standards 2014 Embedded into  
Course Objectives:**

**III. Interior Design: Core Design and Technical  
Knowledge**

**Standard 8: History**

**Entry-level interior designers apply knowledge of interiors, architecture, decorative arts, and art within a historical and cultural context.**

**Student Learning expectations**

- a) Students **understand** the social, political, and physical influences affecting historical changes in design of the built environment.
- Students **understand** movements and traditions in:
- b) interior design
- c) architecture.
- d) furniture, decorative arts, and art.
- e) Students **apply** precedents to inform design solutions.

**Course Evaluation:**

Semester Project	30%
Sketchbook	20%
Notebook/Binder	10%
Exams	30%
Final	10%

**Assignments Deadlines:**

Late assignments WILL NOT BE ACCEPTED after the due date and an 'F' grade will be recorded for that assignment. No extra credit or "make up" work/exams will be given or accepted. If you are late to class the day we have an exam (project or presentation), you will receive an F for that exam, quiz or presentation.

**GRADING SCALE:**

<b>A+</b>	97 - 100	SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A</b>	94 - 96	SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>A-</b>	90 - 93	SUPERIOR, OUTSTANDING, EXCEPTIONAL
<b>B+</b>	87 - 89	VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B</b>	84 - 86	VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>B-</b>	80 - 83	VERY GOOD, COMMENDABLE, ABOVE AVERAGE
<b>C+</b>	77 - 79	AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>C</b>	74 - 76	AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

<b>C-</b>	70 - 73	AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM
<b>D+</b>	67 - 69	UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D</b>	64 - 66	UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT
<b>D-</b>	63 - 60	UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT
<b>F</b>	0 - 59	UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

**ATTENDANCE POLICY FOR BUILT ENVIRONMENT:  
Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course. All**

absences (**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states "students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors." The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

**Time Expectations:**

University guidelines suggest that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 2 hours & 30 minutes in the classroom plus 7 hours & 30 minutes outside the classroom or **10 hours per week for this course.**

**Professionalism:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

**Complaint Procedures on all Matters within the IAD Program**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one meeting with the Chair of the Department of the Built Environment (Interim Chair Dr Robert English). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr Kara Harris. All students will follow proper protocol as a demonstration of their professionalism.

**Food in Classroom:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

**CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

**Laptops:** While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:** "Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**Schedule:** The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading.



College of Technology - Department of Built Environment  
**INTERIOR ARCHITECTURE DESIGN PROGRAM**

**IAD 455: American Interiors and Furniture  
 Schedule**

<b>Week</b>	<b>Date</b>	<b>Activity</b>
1	07 Jan 09 Jan	Syllabus, discuss semester project and sketchbook Ch 16 American Colonial
2	14 Jan 16 Jan	Ch 20 Review Le Régence and Louis XV (Rococo) Ch 21 English Neo-Palladian and Georgian
3	21 Jan 23 Jan	Ch 22 American Georgian, Review-Exam 1 EXAM 1, SKETCHBOOK DUE - CH 16,20,21,22
4	28 Jan 30 Jan	Ch 23 Louis XVI and French Provincial Ch 24 Late English Georgian
5	04 Feb 06 Feb	Ch 25 American Federal Ch 26 Industrial Revolution, Review-Exam 2
6	11 Feb 13 Feb	EXAM 2, SKETCHBOOK DUE - CH 23,24,25,26 Ch 27 Directoire, French Empire
7	18 Feb 20 Feb	Ch 28 German Greek Revival, Beidermeier Ch 29 English Regency, British Greek Revival
8	25 Feb 27 Feb	Ch 30 American Greek Revival, American Empire, Review-Exam 3 EXAM 3, SKETCHBOOK DUE - CH 27,28,29,30
9	04 Mar 06 Mar	Ch 31 Gothic Revival Ch 32 Italianate, Italian Renaissance
	11 Mar 13 Mar	SPRING BREAK – NO CLASS SPRING BREAK – NO CLASS
10	18 Mar 20 Mar	Ch 33 Second Empire, Rococo Revival Ch 34 Exoticism
11	25 Mar 27 Mar	Ch 35 Stick, Queen Anne, Review-Exam 3 EXAM 4, SKETCHBOOK DUE - CH 31,32,33,34,35
12	01 Apr 03 Apr	Ch 36 Romanesque Revival, Richardsonian Romanesque Ch 37 Classical Eclecticism
13	08 Apr 10 Apr	Ch 38 Colonial Revival Ch 39 Spanish Colonial Revival, Review-Final Exam
14	15 Apr 17 Apr	PROJECT + RESEARCH PAPER DUE PROJECT + RESEARCH PAPER DUE
15	22 Apr 24 Apr	CIDA PREP FINAL SKETCHBOOK DUE
16	29 Apr	FINAL EXAM



**Indiana State  
University**

College of Technology - Department of the Built Environment

## **INTERIOR ARCHITECTURE DESIGN PROGRAM**

### **IAD 455: American Interiors and Furniture Contract Agreement**

I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the class. I understand that as a student of the Interior Design Program at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Name: (Architectural hand letter)

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Signature:

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Date: 09 January 2014



**Indiana State  
University**

College of Technology - Department of the Built Environment

## **INTERIOR ARCHITECTURE DESIGN**

### **IAD 458 Professional Practices and Procedures**

Course Syllabus - Spring Semester 2014

TA 238- TTh 9:30 – 10:45 AM

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**Catalog Description:** 3 credit hours  
Application of professional business practices and procedures, contract documents, and ethical issues in interior design. Portfolio preparation to seek positions in the interior design field.

**Professor:** Mary C. Sterling, RID  
IDEC, IIDA, NCIDQ Certified No. 012147,  
LEED AP  
Office TA216 - office hours T (11:00-1:00)  
(2:00-5:00)  
812 237 3311  
mary.sterlingl@indstate.edu

**Prerequisites:** IAD451.

**Co requisites:** IAD452.

**Policies:** based upon the Code of Student Conduct as published by Indiana State University  
<http://www.indstate.edu/sjp/code.htm>

#### **Required Texts:**

Ballast, D. K. (2013). *Interior design reference manual: Everything you need to know to pass the NCIDQ exam, 6<sup>th</sup> Edition*. Belmont, CA. Professional Publications, Inc. ISBN 978-1-59126-427-9

Linton, H. (2012). *Portfolio design (4th edition)*. New York: W. W. Norton & Company, Inc. ISBN 978-0-393-73253-5

Mitton, M. (2012). *Interior design visual presentation (4th edition)*. Hoboken, NJ: John Wiley & Sons, Inc. ISBN: 978-0-470-61902-5

Piotrowski, C. M. (2013). *Professional practice for interior designers 5th edition*. Hoboken, New Jersey: John Wiley & Sons, Inc. ISBN: 978-1-118-09079-4

#### **References:**

Knackstedt, M. V. (2012). *The interior design business handbook: A complete guide to profitability*. New York: John Wiley & Sons, Inc.

Marjanovic, I., Ray, K. R., & Lookko, L. N. N. (2004). *The portfolio: An architecture student's handbook*. Burlington, MA: Architectural Press.

Piotrowski, C. M. (2009). *Becoming an interior designer: A guide to careers in design (second edition)*. Hoboken, NJ: John Wiley & Sons, Inc.

**Council for Interior Design Accreditation  
(C.I.D.A.) Professional Standards 2014  
Embedded into Course Objectives:**

**II. Interior Design: Critical Thinking,  
Professional Values, and Processes**

**Standard 4: Design Process**

**Program Expectations**

h) opportunities to develop critical listening skills. PRIMARY

**Standard 5: Collaboration**

Entry-level interior designers engage in multi-disciplinary collaboration.

**Student Learning Expectations**

Students have *awareness* of:  
b) the nature and value of integrated design practices. PRIMARY

**Standard 6. Communication**

Entry-level interior designers are effective communicators.

**Student Learning Expectations**

Students are **able** to:  
b) express ideas clearly in oral communication. PRIMARY  
c) express ideas clearly in written communication. PRIMARY

**Standard 7. Professionalism and Business Practice**

Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and

understand the value of their contribution to the built environment.

**Student Learning Expectations**

Students understand:

- a) the contributions of interior design to contemporary society. PRIMARY
- b) various types of design practices. PRIMARY
- c) the elements of business practice (business development, financial management, strategic planning, and various forms of collaboration and integration of disciplines). PRIMARY
- d) the elements of project management, project communication, and project delivery methods. PRIMARY

e) professional ethics. PRIMARY

**Program Expectations**

f) The interior design program provides exposure to various market sectors and client types. PRIMARY

The interior design program provides exposure to the role and value of:

- g) legal recognition for the profession. PRIMARY
- h) professional organizations. PRIMARY
- i) life-long learning. PRIMARY
- j) public and community service. SECONDARY

**Course Content:**

The semester will be divided into a series of lectures, guest speakers, field trips, and examinations. Owner (client)-designer agreements and professional ethics will be studied; and business skills including general business management, marketing, financial management, carrying insurance, and managing employees will be discussed.

**Evaluation:**

Professional Services and Fees Document.....	30%
Etiquette Dinner.....	05%
Advisory Board Meeting.....	05%
Ethics Paper.....	20%
Exams (3).....	30%
Notebook Preparation.....	05%
IDEA .....	05%
o ASID, IIDA, NKBA, USGBC (join only two organizations)	
o IDEA meetings (5)	
o IDEA Advisory Board Luncheon	
o IAD Open House	
o BE Golf Outing	
o NASAD 10-11 April	

All seniors can expect to be assigned various tasks to assist with NASAD Exhibit preparation on all Fridays (10:00am-2:00pm) days to be negotiated.

**BUILT ENVIRONMENT LEARNING UNITS**

The Built Environment Learning Unit (BELU) program is being promoted as an enhancement to the major courses of study in the Department of Built Environment. Students are to attend a minimum of 3 events per semester to receive credit towards class professionalism as outlined in each syllabus. Acceptable events include non-class time related activities such as: Guest Speaker Presentations, Career Fair, Student Club Events (not meetings), Extra Credit Field Trips, and other sponsored programs noted as BELU credits. Students should check with professor to ensure an event will be acceptable for the course.

**Instructions:**

Students are to complete a BELU form and obtain a signature from a faculty/staff member at events to receive credit. Students are to show the FINAL, SIGNED form to each professor for courses in the Built Environment (Safety Management, Interior Architecture Design, Construction

Management) to receive credit towards professionalism in their course. No credit will be given for lost or incomplete forms or photocopied signatures. Forms are available from your course professor or in the department lounge.

**Grading Scale:**

**A+** 100 – 97 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A** 96– 94 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A-** 93 – 90 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**B+** 89 – 87 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B** 86-84 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B-** 83 – 80 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**C+** 79 – 77 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C** 76-74 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C-** 73-70 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**D+** 69 – 67 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D** 66-64 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**D-** 63-60 UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT

**F** 59 – 0 UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT

**Assignment Deadlines:**

Late projects WILL NOT BE ACCEPTED after the due date and an 'F' grade will be recorded for that project. No make up projects will be considered.

## **ATTENDANCE POLICY FOR BUILT ENVIRONMENT:**

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (unless officially excused by ISU) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states “students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors.” The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

### **Attendance:**

Class begins at 9:30AM. Arriving after role call will be considered an absence. Any student with four absences or more will have their final course grade lowered by a letter grade, e.g. from an A+ to a B+, B- to a C-, and so on. Any student with seven or more absences will receive an F for the course.

### **Time Expectations:**

University guidelines suggest that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, plan on 2.5 hours in the classroom plus 7.5 hours outside the classroom or 10 hours per week for this course.

### **Professionalism:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

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**ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."



College of Technology - Department of the Built Environment  
**INTERIOR ARCHITECTURE DESIGN**

**IAD 458 Professional Practices and Procedures**

**Weekly Schedule:**

<b>Week</b>	<b>Date</b>	<b>Activity</b>	<b>Assignment</b>
Week 1	07 Jan	Introduction	<b>reading</b> <b>pp 3-41</b>
	09 Jan	Interior Design as a Profession Professional Preparation	<b>Chapters 1 &amp; 2</b>
Week 2	14 Jan	Ethics	<b>reading</b> <b>pp 43-57</b>
	16 Jan	Personal Goals	<b>pp 77-83</b> <b>Chapters 3 &amp; 28</b>
Week 3	21 Jan	Getting the Next – or First – Job	<b>reading</b> <b>pp 649-678</b>
	23 Jan	Guest Speaker	<b>Chapter 29</b>
Week 4	28 Jan	Business Formations	<b>reading</b> <b>pp 137-151</b>
	30 Jan	Practice Organization and Management	<b>pp191-199</b> <b>Chapters 18 &amp; 15</b>
Week 5	<b>04 Feb</b>	<b>Exam #1 (Chapters 1, 2, 3, 28, 29, 18, &amp; 15)</b>	
	06 Feb	Guest Speaker	
Week 6	11 Feb	Project Compensation and Fees	<b>reading</b> <b>pp 403-426</b> <b>Chapter 6</b>
	13 Feb	Review Professional Services and Fees Document	
Week 7	18 Feb	Preparing Design Contracts	<b>reading</b> <b>pp 429-469</b> <b>Chapter 7</b>
<b>20 Feb</b>		<b>Interior Design Education Council Conference</b>	
	21 Feb	Review Professional Services and Fees Document	

**Weekly Schedule:**

<b>Week</b>	<b>Date</b>	<b>Activity</b>	<b>Assignment</b>
Week 8	25 Feb	Selling Strategies	<b>reading</b> <b>pp 359-376</b> <b>Chapter 25</b>
	27 Feb	Design Presentations	<b>reading</b> <b>pp 377-399</b> <b>Chapter 26</b>
Week 9	04 Mar	The Project Management Process	<b>reading</b> <b>pp 529-560</b> <b>pp 561-574</b> <b>Chapters 11 &amp; 10</b>
	06 Mar	Trade Sources	
<b>Spring Break 11 Mar</b>			
<b>13 Mar</b>			
Week 10	18 Mar	Exam #2 (Chapters 25, 26, 6, 7, 11, & 10)	
	20 Mar	Guest Speaker	
Week 11	25 Mar	Contract Documents and Specifications	<b>reading</b> <b>pp 575-602</b> <b>pp 605-631</b> <b>Chapters 12 &amp; 13</b>
	27 Mar	Contract Administration	
Week 12	01 Apr	Guest Speaker	<b>reading</b> <b>pp 85-101</b> <b>Chapter 29</b>
	03 Apr	Professional Options	
	<b>04 Apr</b> <b>04 Apr</b>	<b>Assemble Seniors' Show – subject to HMSU approval</b> <b>Assemble Sophomore Portfolio Review – Atrium Space</b>	
Week 13	08 Apr	Basic Financial Accounting	<b>reading</b>
	10 Apr	Guest Speaker	<b>pp 259-282</b> <b>Chapter 21</b>
	<b>10-11 Apr</b> <b>12 Apr</b>	<b>NASAD Exhibit</b> <b>IAD Open House</b>	
Week 14	15 April	Portfolio Production	
	17 April	Portfolio Production	
	<b>17 April</b>	<b>Professional Advisory Board Meeting Indianapolis</b>	
	<b>18 April</b> <b>25 April</b>	<b>Professional Portfolio review Indianapolis</b> <b>Tear down Sophomore Portfolio Review – Atrium Space</b>	

**Weekly Schedule:**

<b>Week</b>	<b>Date</b>	<b>Activity</b>	<b>Assignment</b>
Week 15	22 April 24 April	Portfolio Production Portfolio Production	
<b>Week 16</b>	<b>02 May</b>	<b>10:00AM to 12:00PM</b>	
	<b>03 May</b>	<b>Exam #3 (Chapters 29, 21, 12, &amp; 13)</b> <b>Disassemble Seniors' Show – subject to HMSU approval</b>	



**Indiana State  
University**

College of Technology - Department of the Built Environment

## **INTERIOR ARCHITECTURE DESIGN**

### **IAD 458 Professional Practices and Procedures Contract Agreement**

I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the professional practices class. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Name (architectural hand letter):

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Signature:

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Date: 09 January 2014

# interior architecture design



College of Technology  
Department of Built Environment

## IAD 470: Interior Architecture Design Portfolio

Course Syllabus  
Spring Semester 2014  
Technology Annex Building - Design Studio 246  
Th 6:00 – 8:45 PM

**Catalog Description:** 3 credit hours

Specialized problems in portfolio preparation for the interior architecture design field. Digital applications.

**Professors:**

**Sr. Alma Mary Anderson (SAMy)**

Office FA211 – office hours MW10-11, 2-3; TH 5-6; MWF mornings  
812 237 2738  
SAMy@indstate.edu

**Mary C. Sterling, RID**

IDEC, IIDA, NCIDQ Certified No. 012147, LEED AP  
Office 302J - office hours by appointment only  
812 237 3311  
mary.sterlingl@indstate.edu

**Pre requisites:** Successful completion of or concurrent enrollment in IAD452 or consent of instructor.

**Policies:** based upon the 2009-2010 Code of Student Conduct as published by Indiana State University <http://www.indstate.edu/sjp/code.htm>

**Required Texts:**

*Adobe InDesign CS6 Classroom in a Book*. (2009). Berkeley, CA: Peachpit.

Linton, H. (2003). *Portfolio design (third edition)*. New York: W. W. Norton & Company, Inc.

Mitton, M. (2008). *Interior design visual presentation (third edition)*. Hoboken, NJ: John Wiley & Sons, Inc.

**References:**

Marjanovic, I., Ray, K. R., & Lookko, L. N. N. (2003). *The portfolio: An architecture student's handbook*. Burlington, MA: Architectural Press. *Materials –*

**Council for Interior Design Accreditation (C.I.D.A.) Professional Standards 2014 Embedded into Course Objectives:****II. Interior Design: Critical Thinking, Professional Values, and Processes****Standard 6. Communication**

Entry-level interior designers are effective communicators.

**Student Learning Expectations**

a) Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

Students are able to:

- b) express ideas clearly in oral communication.
- c) express ideas clearly in written communication.
- g) integrate oral and visual material to present ideas clearly.

**Standard 9. Space and Form**

Entry-level interior designers apply elements and principles of two- and three-dimensional design.

*Student Learning Expectations*

Students effectively apply the elements and principles of design to:

- a) two dimensional design solutions.
- b) Students are able to analyze and communicate theories or concepts of spatial definition and organization.

**Keep all your trash paper, conceptual sketches, and schematic diagrams. Date and keep all work-in-progress in a folder.**

**Evaluation:**

- Portfolio Review Indianapolis.....10%
- Process Work (manual).....10%
- Portfolio.....40%
- Portfolio Container.....10%
- Portfolio CD in Jewel Case.....10%
- Business Card.....10%
- Resume + Cover Letter.....10%

**Mandatory Memberships and Attendance:**

After careful analyze of the professional interior design market place, the Interior Design faculty verified the need for all interior design students to be active members of IDEA. Active membership in IDEA translates into student membership in ASID, IIDA, and NKBA. Memberships start in January of each year. Memberships allow each student to participate in student competitions, to apply for scholarships, to enroll in job shadowing experiences, and to network with professionals assisting with internship and full time placements. Memberships must be current and in good standing on an annual basis. Proof of membership must be presented during mid-term exams each semester.

Mandatory IDEA attendance for 90% of Spring Semester meetings is required. Mandatory attendance and active involvement in the ASID Design Interaction Day, Friday 14 March when not in conflict with Spring Break.

**Assignment Deadlines:**

Late projects WILL NOT BE ACCEPTED after the due date and an 'F' grade will be recorded for that project. No make up projects will be considered.

**ATTENDANCE POLICY FOR BUILT ENVIRONMENT:**

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences (**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the**

**Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states “students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors.” The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

**Professionalism:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

**Food in Studio:**

Do not consume food of any form (including snack food, candy, “takeout”, hot food, and drinks) in the studio. All such foods are to be consumed outside of the design studio. Bottled water is the ONLY food item allowed in the studio.

**Cell Phones or Other Communication Media:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor’s approval. Violation of this etiquette will result in the student being asked to leave the studio, being noted as an absent until the end of studio that day.

**Laptops:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

**ADA:**

“Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.”

**Grading Scale:**

**A+** 100 – 96 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A** 95 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**A-** 94 – 90 SUPERIOR, OUTSTANDING, EXCEPTIONAL

**B+** 89 – 86 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B** 85 VERY GOOD, COMMENDABLE, ABOVE AVERAGE

**B-** 84 – 80 AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM

**C+** 79 – 76 UNACCEPTABLE FOR COURSE CREDIT

**C** 75 UNACCEPTABLE FOR COURSE CREDIT

**C-** 74-70 UNACCEPTABLE FOR COURSE CREDIT

**D+** 69 – 66 UNACCEPTABLE FOR COURSE CREDIT

**D** 65 UNACCEPTABLE FOR COURSE CREDIT

**D+** 64-60 UNACCEPTABLE FOR COURSE CREDIT

**F** 59 – 0 UNACCEPTABLE FOR COURSE CREDIT

A grade of 3.00 or higher is required in each of the Interior Architecture Design Studio course.

# interior architecture design



**Indiana State  
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Department of the Built Environment**

## IAD 470: Interior Architecture Design Portfolio

Spring Semester 2014  
Technology Annex Building Design Studio 246  
Th 6:00 - 8:45 PM

### **Weekly Schedule:**

Week	Date	Activity	Assignment
Week 1	09 Jan		
Week 2	16 Jan		
Week 3	23 Jan		
Week 4	30 Jan		
Week 5	06 Feb		
Week 6	13 Feb		
Week 7	20 Feb		
Week 8	27 Feb	Portfolio Production	

Week 9      06 Mar

**Spring Break**

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Week 10     20 Mar

Week 11     27 Mar

Week 12     03 Apr

Week 13     10 April      Portfolio Production

Week 14     17 April      Professional Advisory Board Meeting Indianapolis

18 April      Professional Portfolio Review Indianapolis

Week 15     24 April      Portfolio Production

Week 16     **01 May**      **6:00 p.m. All portfolio progress materials due.  
Process Work/Portfolio/Portfolio Container/CD + CD  
Container/Business Card/Resume/Cover Letter due**

*This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*

# interior architecture design

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Department of the Built Environment**

## **IAD 470: Interior Architecture Design Portfolio**

Spring Semester 2014  
**Contract Agreement**

I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 09 January 2014



# Indiana State University

## DEPARTMENT OF THE BUILT ENVIRONMENT INTERIOR ARCHITECTURE DESIGN PROGRAM

IAD 497: CAD FUNDAMENTALS OF IAD

SPRING 2014

TECHNOLOGY BUILDING TA246

MW 11:00AM-1:45PM

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### CATALOGUE DESCRIPTION:

Lecture and studio. Studio instruction of AutoCAD software using 2D representations with emphasis on interior architecture design as well as Adobe Photoshop and Illustrator for 2D visualization/presentation3  
Credit hours.

**PROFESSOR:** Azizi J. Arrington-Bey, Assistant Professor, Lecturer/Studio Professor.

Office: JMCT - TA215

Office hours: M 2:00-4:00pm

TTh 11:00-12:00 & 1:00-2:00pm

Office Telephone: 812.237.3314

E-mail: azizi.arrington-bey@indstate.edu

**PREREQUISITES:** IAD 150, IAD 151, IAD 152, IAD 252

**CO-REQUISITES:** IAD 260

### INTRODUCTION:

Welcome to class! We are going to have a great semester. Keep this syllabus as a reference. You are responsible for knowing everything in this syllabus.

### POLICIES:

Based upon the *Code of Student Conduct* as published by Indiana State University revised 12-14-2011

<http://www.indstate.edu/sci/docs/CodeConduct.pdf>

### REQUIRED TEXT:

Muccio, Dean. (2013) *AutoCAD 2014 for the Interior designer*. Kansas: SDC Publications. ISBN: 978-1-58503-786-5

Moss, Elise. (2013) *Autodesk AutoCAD Architecture 2014 Fundamentals*. Kansas: SDC Publications. ISBN: 978-1-58503-794-0

### REQUIRED MATERIALS:

You are required to have media to store, save, and backup your working files besides the university server. Be aware that some files may be very large. I would recommend multiple means to back-up and you're your work, such as jump drives, CDs, DVDs, external hard drives, or email. The exercises, assignment, and final project will have to be submitted on CDs during and at the conclusion of the semester.

### COURSE GOALS:

Through this course, students will develop skills to become proficient in two and three-dimensional computer technology for producing presentation drawings and construction documents.

### COURSE OBJECTIVES:

After completing this course, students will be able to:

1. Identify the basic use of the AutoCAD software as a tool to create presentation drawings as related to Interior Architecture
2. Distinguish between the different AutoCAD commands and their use to create a variety of architectural drawings
3. Create a complete set of Architectural drawings according to specific project needs
4. Select the appropriate AutoCAD commands for the creation of Architectural drawings as related to Interior Architecture.
5. Acknowledge the role of AutoCAD software in the creation of Architectural and construction drawings
6. Be willing to ask-answer questions and go beyond the minimum requirements
7. Behave according to the code of student conduct
8. Organize the drawings according to international standards for the creation of architectural drawings

After completing this course, student work and the student *must* be able to demonstrate standards according to the Council for Interior Design Accreditation (C.I.D.A.) Professional Standard 2011:

**COUNCIL FOR INTERIOR DESIGN ACCREDITATION (C.I.D.A.) PROFESSIONAL STANDARDS 2014 EMBEDDED INTO COURSE OBJECTIVES:**

**II. INTERIOR DESIGN: CRITICAL THINKING, PROFESSIONAL VALUES, AND PROCESSES**

**STANDARD 6. COMMUNICATION**

Entry-level interior designers are effective communicators.

**Student Learning Expectations**

**6a-S)** students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

**EVALUATION:**

Classroom Exercises and Assignments.....	30%
Projects.....	25%
Mid-Term Exam.....	10%
Final Project.....	30%
Notebooks.....	5%

**Evaluation will be based on:**

1. Ability to use the software to create 2D drawings
2. Ability to prepare final presentations using different output materials and techniques
3. Understanding of basic drawing tools, editing tools and layers
4. Ability to print digital files using different scales and paper sizes
5. Class participation and interaction with classmates during activities
6. Willingness to work, initiative, organizational skills and consistency
7. Ability to create drawings and documents with appropriate line weights, text size and fonts.
8. Ability to offer and accept criticism

**COURSE REQUIREMENTS:**

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations

- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

#### **CRITICAL REVIEWS:**

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. **NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS.** However, office hours are not to be used in substitution for class critiques.

#### **GRADING SCALE:**

**A+ 97 - 100** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A 93 - 96** SUPERIOR, OUTSTANDING, EXCEPTIONAL (4.0)

**A- 90 - 92** SUPERIOR, OUTSTANDING, EXCEPTIONAL (3.7)

**B+ 87 - 90** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.3)

**B 83 - 86** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (3.0)

**B- 80 - 82** VERY GOOD, COMMENDABLE, ABOVE AVERAGE (2.7)

**C+ 77-80** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.3)

**C 73-76** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (2.0)

**C- 70-72** AVERAGE, COMPETENT, SATISFACTORY, SOLVED PROBLEM (1.7)

**D+ 67-70** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.3)

**D 63-66** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTABLE FOR ISU COURSE CREDIT (1.0)

**D- 60-62** UNACCEPTABLE FOR INDUSTRY BUT ACCEPTALBE FOR ISU COURSE CREDIT (0.7)

**F 0-59** UNACCEPTABLE FOR INDUSTRY AND ISU COURSE CREDIT (0.0)

#### **ATTENDANCE POLICY FOR BUILT ENVIRONMENT:**

**Attendance and punctuality are characteristics of a professional and are expected. This means attendance is mandatory for this course.** All absences

(**unless officially excused by ISU**) will have a detrimental impact on your final grade. You are allowed a set number of absences based on the number of times per week the course meets (i.e. M/W/F classes are allowed 3 absences; **M/W or T/TH are allowed two absences**; and one-day-a-week classes are allowed one absence). Each additional absence will result in a 2.5 grade point reduction in the final course grade. Also note that being late (15 minutes past the course start time) or leaving early (before the faculty has officially dismissed class) constitutes an absence. Tardiness, arriving between the course start time and 15 minutes late, will equal ½ absence and will be calculated into the grade reduction as stated above.

Attendance requirement for activities scheduled outside of regular class time (i.e. field trips) and nontraditional classes (i.e. labs and studios) are at the discretion of the instructor. **This attendance policy is non-negotiable and will be levied equally to all students registered for coursework within the Department of Built Environment.** If you need to be excused from class for religious reasons or due to ISU sponsored activities, ISU policy states "students who know of necessary absences should consult with their instructors before the absence. Students who miss classes are not excused from their obligations to their instructors." The faculty is expected to provide students with an opportunity to meet class commitments when the absences are in accordance with the student handbook.

## **LATE ASSIGNMENTS**

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors **prior** to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

## **TIME EXPECTATIONS:**

The IAD faculty suggests that students spend at least three (3) hours reading, studying, and working on projects outside the classroom for every one (1) contact hour in class. Accordingly, each student should plan on 5 hours in the classroom each week, plus an additional 15 hours outside the classroom each week for a total of 20 hours per week for this course.

## **PROFESSIONALISM:**

Students should be able to demonstrate a professional attitude and behavior toward their work, their fellow students, and their instructor(s): reliability, respect for and cooperation with colleagues, willingness to work calmly and courteously under difficult conditions, determination to achieve first-class work while meeting deadlines, respect for equipment and systems, and constructive response to criticism.

## **COMPLAINT PROCEDURES ON ALL MATTERS WITHIN THE IAD PROGRAM:**

Students will first arrange a one on one meeting with the appropriate professor or coordinator. After an appropriate time period (as agreed between the professor and student), the student will then arrange for a one on one meeting with the IAD Program Coordinator as appropriate. Again after an appropriate time period, the student will then arrange for a one on one

meeting with the Chair of the Department of the Built Environment (BE Chair Dr. Andrew Payne). If the situation still remains unresolved, the student will arrange for a one on one meeting with the Director of Student Services, Dr. Joe Ashby. All students will follow proper protocol as a demonstration of their professionalism.

## **FOOD IN CLASSROOM:**

Do not consume food of any form (including snack food, candy, "take-out", hot food, and drinks) in the studio/classroom. All such foods are to be consumed outside of the classroom. Bottled water is the ONLY food item allowed in the studio/classroom.

## **CELL PHONES OR OTHER COMMUNICATION MEDIA:**

No use of cell phones and/or text messaging during class. All exceptions will require instructor's approval. Violation of this etiquette will result in the student being asked to leave the classroom for the remainder of the class period. Removal from class will be an automatic unexcused absence.

## **LAPTOPS:**

While there are no assignments or exams for which you must use your laptop, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct. However, there may be occasions where laptop usage is forbidden, in which failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

## **ADA:**

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 812 237 2300 and the office is located in Gillum Hall, 2<sup>nd</sup> Floor. The Director will ensure that you receive all the additional help that

Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

**NOTE:**

The instructor reserves the right to alter the sequence, scope, and content of the weekly class schedule material to permit the introduction of new/innovative material or when current topics/guests can measurably add to the students' understanding of relevant issues. This will be done only when necessary and according to the considered judgment of the instructor. Students will be notified of any change in project criteria in sufficient time to meet any changes prior to due dates and/or grading

## WEEKLY SCHEDULE: IAD 497

Week	Date	Studio – Activity
<b>Week 1</b>	M 06 - Jan	Introduction Muccio – Chapter 1 & 2 – Intro to CAD
	W 08 - Jan	
<b>Week 2</b>	M 13 - Jan	Muccio – Chapter 3 – Drawing Construcion Muccio – Chapter 4 – Hotel Suite Tutorial 1
	W 15 - Jan	
<b>Week 3</b>	M 20 - Jan	<b>NO CLASS – MLK Jr Day</b> Muccio – Chapter 5 – Working with Drawing
	W 22 – Jan	
<b>Week 4</b> 3w Attendance	M 27 - Jan	Muccio – Chapter 6 – Hotel Suite Tutorial 2 Muccio – Chapter 7 – Printing
	W 29 - Jan	
<b>Week 5</b>	M 03 - Feb	Muccio – Chapter 8– Hotel Suite Tutorial 3 Muccio – Chapter 9 – Drawing Organizing
	W 05 - Feb	
<b>Week 6</b>	M 10 - Feb	Muccio – Chapter 10 – Hotel Suite Tutorial 4 Muccio – Chapter 11 – Annotating
	W 12 - Feb	
<b>Week 7</b>	M 17 – Feb	Muccio – Chapter 12– Hotel Suite Tutorial 5 Muccio – Chapter 13 – Schedules
	W 19 - Feb	
<b>Week 8</b>	M 24 - Feb	Muccio – Chapter 14 – Curves & Rendering Muccio – Chapter 15 - Miscellaneous
	W 26 – Feb	
<b>Week 9</b> <b>Mid-term grades due</b>	M 03 - Mar	Studio Time Studio Time
	W 05 - Mar	
	<b>F 07 – Mar</b>	<b>260 Presentation Boards Due 5:00 p.m.</b>
<b>Week 10</b>	M 10 - Mar	<b>No Class – Spring Break</b> <b>No Class – Spring Break</b>
	W 12 - Mar	
<b>Week 11</b>	M 17 - Mar	Moss – Chapter 1 – Desktop Features Moss – Chapter 3 – Floor Plans
	W 19 - Mar	
<b>Week 12</b>	M 24 - Mar	Moss – Chapter 4 – Space Planning Moss – Chapters 5 & 6 – Roofs & Structural Members
	W 26 – Mar	
<b>Week 13</b>	M 31 – Mar	Moss – Chapter 7 – Rendering & Materials Moss – Chapter 8 – Documentation
	W 02 - Apr	
<b>Week 14</b>	M 07 - Apr	Studio Production Time Studio Production Time
	W 09 - Apr	
<b>Week 15</b>	MW 14/16 - Apr	Studio Production Time
<b>Week 16</b>	MW 21/23 - Apr	Studio Production Time
<b>Week 17</b>	MW 28/30 - Apr	<b>Final Project Due</b> Date and time TBD.

*This syllabus is subject to change and revision. YOU are responsible for keeping abreast of any such changes.*



**Indiana State  
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## **COURSE CONTRACT: IAD 497**

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I have read the complete course syllabus and understood all the requirements and expectations stated in it, including the acquisition of supplies, tools, and textbook(s) necessary for the successful expediting of the course. I understand that as a student of Interior Architecture Design at Indiana State University, I am required to comply with all the rules stated in this syllabus. I agree to follow the rules and guidelines inside the scope of this document and beyond to ensure a good learning environment. I also understand that violating this agreement may result in disciplinary action according to University, Department, and Program guidelines.

Student Name (architectural hand lettering):

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Student Signature:

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Date: 06 January 2014

## ART SCHOLARSHIP COMPETITION CREATIVE AND PERFORMING ARTS AWARDS

**Sponsored by the Department of Art and Design  
and The College of Arts and Sciences  
at Indiana State University**

<b>Eligibility</b>	Open to High School Seniors who have been admitted to the University by February 21, 2014 for admission to ISU commencing Fall, 2014. A minimum GPA of 2.5 is required.
<b>Media</b>	All art media are eligible.
<b>Number of Works</b>	8-to-12 works of art in a digital portfolio (PowerPoint format) completed by applicant and/or written article or research paper (for those interested in pursuing a degree in Art History).
<b>Awards Available</b>	Up to 10 Creative & Performing Arts Awards: between \$3,000 and \$6,000 annually, renewable for 4 years. The primary criterion for the Creative & Performing Arts Award is the student's potential for contributing to the quality of the arts at ISU. A student must enroll as an art major. The award is forfeited if the student changes his/her major. A portfolio or paper is required for the application. All awards require full admission to Indiana State University and a minimum GPA of 2.5. Students may apply to Indiana State University at: <a href="http://www.indstate.edu/admissions">http://www.indstate.edu/admissions</a>
<b>Entry Procedures</b>	<p><b>Apply for the scholarships at:</b> <a href="https://indstate.academicworks.com/opportunities/3453">https://indstate.academicworks.com/opportunities/3453</a> for instructions, sign in at bottom of page to begin application process.</p> <p><b>Digital Portfolio:</b> All work must be embedded and captioned in a PowerPoint file and submitted to the above site per further instructions listed there.</p> <p><b>Papers:</b> a 1000-1500-word article or research paper pertaining to a visual arts subject may be submitted to the above site by students interested in becoming art history majors. Further instructions are listed on the site.</p>
<b>Deadline</b>	All application materials <b><u>must be submitted online before Friday, February 21, 2014.</u></b>
<b>Jurying</b>	Will take place March 3-7, 2014.
<b>Announcement of Awards</b>	Award recipients will be notified by mail.



Department of Art and Design

Fine Arts108  
Terre Haute, Indiana 47809  
812-237-3697  
ISU-Art.Design@indstate.edu  
www.indstate.edu/art-design

## Attention High School Art Teachers and Students

### ART SCHOLARSHIP COMPETITION CREATIVE AND PERFORMING ARTS AWARDS

This annual competition gives scholarships in both studio and arts writing areas

The Department of Art and Design at Indiana State University is pleased to announce the **Art Scholarship Competition** for the **Creative and Performing Arts Awards**. Online applications must be completed no later than Friday, February 21, 2014. Each undergraduate scholarship provides an annual amount ranging from approximately **\$3,000 to \$6,000 that is renewable for four years**. Particularly talented art students may also be eligible for advanced placement within our program. The Application and details for the Art Scholarship Competition can be found on the University scholarship application website: <https://indstate.academicworks.com/opportunities/3453>

**This competition is open to high-school seniors who have been admitted to the University by February 21, 2014 for admission to ISU commencing Fall 2014. A minimum GPA of 2.5 is required.** Applications for admission to ISU can be found on the Indiana State University Admissions Page: <http://www.indstate.edu/admissions>

Rules for the competition and instructions regarding how to apply are found on the website. Students should pay particular attention to the directions for the digital portfolio presentation, and should consult with their art teacher in preparing their materials. Students interested in pursuing a degree in Art History may also submit an article or research paper pertaining to a visual arts subject. Guidelines for the paper presentation are also found on the website.

Please read and share these materials with all interested teachers and students.

If you have any questions, please feel free to call or write. The Art and Design Department office is open weekdays from 8:00 am until 4:30 pm. Tours are available by appointment. Please contact Ms. Joy Cook at 812-237-3697 or ISU-Art.Design@indstate.edu.

The ISU Art and Design faculty looks forward to reviewing the recent work of our future students. Good luck and best wishes for your continued success.

**Dr. William V. Ganis**  
Chairperson, Department of Art and Design



## Careers for Art and Design Majors

### Ceramics:

- Ceramic Artist
- Ceramic Designer
- Ceramic Technician
- Ceramics Expert
- Kiln Expert
- Kiln Technician
- Potter
- Tile Artist

### Drawing:

- Artist
- Caricaturist
- Cartoonist
- Cell Animation Artist
- Comic Illustrator
- Courtroom Sketch Artist
- Draftsperson
- Illustrator

### Graphic Design:

- Advertising Artist
- Advertising Designer
- Bank Note Designer
- Album Cover Designer
- Digital Designer
- Display Artist
- Display Designer
- Exhibition Designer
- Graphic Designer
- Graphic Facilitator
- Graphic Interface Designer
- Greeting Card Artist
- Municipal Graphic Designer
- Packaging Designer
- Project Manager
- Publications Designer
- Typographer

### New Media:

- Animator
- CAD Designer
- Cinematographer
- Computer Artist
- Digital Sculptor
- Director
- Editor
- Filmmaker
- Mobile Apps Designer
- Motion Picture Artist
- Photograph Conservation
- Special Effects Artist
- Video Game Designer
- Video Producer

### Painting:

- Airbrush Artist
- Cartoonist
- Details Painter
- Display Painter
- Mural Artist
- Painter
- Painting Conservation
- Set Painter

### Photography:

- Aerial Photographer
- Commercial Photographer
- Digital Photographer
- Events Photographer
- Fashion Photographer
- Fine Art Photographer
- Food Photographer
- Photojournalist
- Portrait Photographer
- Sports Photographer
- Still Photographer
- Videographer

## Printmaking:

Bookmaker  
Commercial Printer  
Engraver  
Lithographer  
Master Printer  
Plate Maker  
Silkscreen Artist  
Studio Assistant

## Sculpture:

3D Artist  
Artist Welder  
Exhibition Designer  
Forensic Sculptor  
Industrial Designer  
Sculptor  
Stone Carver  
Tile Sculptor

## Career opportunities possible for all Art and Design majors:

Antiques Dealer  
Architectural Artist  
Architectural Model Builder  
Archivist  
Arts Administrator  
Art and Design College Professor\*  
Art Buyer  
Art Conservator  
Art Consultant  
Art Critic  
Art Dealer  
Art Director  
Art Exhibition Coordinator  
Art Graphic Assistant  
Art Handler  
Art Historian\*  
Art Teacher\*\*  
Art Therapist\*  
Artist  
Artist's Agent  
Assistant Curator  
Auctioneer Transporter  
Book Artist  
Bookplate Artist  
Calligrapher  
Cartoonist  
Catalog Illustrator  
Color Expert  
Conservator

Copyist  
Costume and Mask Designer  
Curator  
Decorator  
Display Artist  
Display Designer  
Drafter  
Editorial Illustrator  
Environmental Designer  
Fashion Artist / Designer  
Floral Designer  
Furniture Designer  
Gallery Owner  
Glass Artist  
Glass Blower  
Graphic Arts Technician  
Graphist  
Jewelry Designer  
Landscape Architect\*  
Mannequin Decorator  
Mechanical & Production Artist  
Motion Picture Animator  
Motion Picture Set Designer  
Newspaper Layout Artist  
Paper Maker  
Studio Assistant  
Web Designer

\*May require advanced degree

\*\*Requires certification

## Major in Art, Two-Dimensional Arts Concentration

Example Four-Year Plan of Study 2013-14

Major Requirements – 61 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Health & Wellness	3	Quantitative Literacy	3
	Communication	3	Social & Behavioral Studies	3
		15		15
<b>2nd year</b>	ARTS 230 Intro to Painting OR ARTS 235 Intro to Photography OR ARTS 240 Intro to Printmaking OR ARTS 251 Intro to Digital Art	3	ARTS 210 Intro to Ceramics OR ARTS 245 Intro to Sculpture OR ARTS 255 Intro to Sculpture-Wood	3
	ARTS 215 Fundamentals of Drawing II	3	ARTS 230 Intro to Painting OR	3
	ARTH 271 Survey of Art History I	3	ARTS 235 Intro to Photography OR	
	Non-Native Language	3	ARTS 240 Intro to Printmaking OR	
	Fine & Performing Arts	3	ARTS 251 Intro to Digital Art	
			ARTH 272 Survey of Art History II	3
			Lab Science	4
			Non-Native Language	3
		15	16	
<b>3rd year</b>	ARTS Elective	3	ARTS Elective	3
	ARTS 230 Intro to Painting OR ARTS 235 Intro to Photography OR ARTS 240 Intro to Printmaking OR ARTS 251 Intro to Digital Art	3	ARTS Elective	3
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3
	Junior Composition	3	Upper Division Integrative Elective	3
	Literary Studies	3	Global Perspectives & Cultural Diversity	3
			15	15
<b>4th year</b>	ARTS Elective	3	Art History 300/400-level course	3
	Upper Division Integrative Elective	3	ARTS 400 Senior Studio	3
	Historical Studies	3	ARTS Elective	3
	Ethics & Social Responsibility	3	Elective	3
	Elective	3	Elective	1
			ARTP 496 Final Visual Exhibition	1
		15	14	

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Major in Art, Three-Dimensional Arts Concentration

Example Four-Year Plan of Study 2013-14

Major Requirements – 61 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Health & Wellness	3	Quantitative Literacy	3
	Communication	3	Social & Behavioral Studies	3
		15		15
<b>2nd year</b>	ARTS 210 Intro to Ceramics OR ARTS 245 Intro to Sculpture	3	ARTS 210 Intro to Ceramics OR ARTS 245 Intro to Sculpture	3
	ARTS 215 Fundamentals of Drawing II	3	ARTS Elective	3
	ARTH 271 Survey of Art History I	3	ARTH 272 Survey of Art History II	4
	Non-Native Language	3	Lab Science	3
	Fine & Performing Arts	3	Non-Native Language	3
		15		16
<b>3rd year</b>	ARTS Elective	3	ARTS Elective	3
	ARTS Elective	3	Elective	3
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	ARTS 230 Intro to Painting OR	3
	Junior Composition	3	ARTS 235 Intro to Photography OR	
	Literary Studies	3	ARTS 240 Intro to Printmaking OR ARTS 251 Intro to Digital Art	
			Art History 300/400-level course	3
			Global Perspectives & Cultural Diversity	3
		15		15
<b>4th year</b>	ARTS Elective	3	Art History 300/400-level course	3
	ARTS Elective	3	ARTS 400 Senior Studio	3
	Upper Division Integrative Elective	3	Upper Division Integrative Elective	3
	Historical Studies	3	Elective	3
	Ethics & Social Responsibility	3	Elective	1
			ARTP 496 Final Visual Exhibition	1
		15		14

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Major in Art, Intermedia Concentration

Example Four-Year Plan of Study 2013-14

Major Requirements – 61 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Health & Wellness	3	Quantitative Literacy	3
	Communication	3	Social & Behavioral Studies	3
		15		15
<b>2nd year</b>	ARTS Elective Primary Area	3	ARTS Elective Primary Area	3
	ARTS Elective	3	ARTS Elective	3
	ARTH 271 Survey of Art History I	3	ARTH 272 Survey of Art History II	3
	Non-Native Language	3	Lab Science	4
	Fine & Performing Arts	3	Non-Native Language	3
		15		16
<b>3rd year</b>	ARTS Elective Primary Area	3	ARTS Elective	3
	ARTS Elective	3	ARTS Elective	3
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3
	Junior Composition	3	Upper Division Integrative Elective	3
	Literary Studies	3	Global Perspectives & Cultural Diversity	3
		15		15
<b>4th year</b>	ARTS Elective	3	Art History 300/400-level course	3
	ARTS Elective	3	ARTS 400 Senior Studio Primary Area	3
	Upper Division Integrative Elective	3	Elective	3
	Historical Studies	3	Elective	3
	Ethics & Social Responsibility	3	Elective	1
		15	ARTP 496 Final Visual Exhibition	1
		15		14

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Major in Art, Graphic Design Concentration

Example Four-Year Plan of Study 2013-14

Major Requirements – 60 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Health & Wellness	3	Quantitative Literacy	3
	Communication	3	Lab Science	4
		15		16
<b>2nd year</b>	ARTD 220 Intro to Graphic Design	3	ARTD 321 Principles of Graphic Design	3
	ARTH 271 Survey of Art History I	3	ARTD 323 Illustration for Layout	3
	Non-Native Language	3	ARTH 272 Survey of Art History II	3
	Fine & Performing Arts	3	Non-Native Language	3
	ARTS 215 Fund of Drawing II OR ARTS 235 Intro to Photography	3	ARTS 215 Fund of Drawing II OR ARTS 235 Intro to Photography	3
		15		15
<b>3rd year</b>	ARTD 322 Layout Design	3	ARTD 421 Advanced Layout Design	3
	ARTD 420 Web Page Design	3	ARTD 423 Adv Apps to Graphic Design	3
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3
	Junior Composition	3	Global Perspectives & Cultural Diversity	3
	Literary Studies	3	ARTS 316 Intermediate Drawing OR ARTS 251 Intro to Digital Art	3
		15		15
<b>4th year</b>	Upper Division Integrative Elective	3	Art History 300/400-level course	3
	Historical Studies	3	Upper Division Integrative Elective	3
	Ethics & Social Responsibility	3	Elective	3
	Social & Behavioral Studies	3	Elective	2
	Elective	3	ARTD 490 Graphic Design Portfolio	3
		15		14

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Major in Art, Art History Concentration

Example Four-Year Plan of Study 2013-14

Major Requirements – 60 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	Non-Native Language	3
	Non-Native Language	3	Communication	3
	Social & Behavioral Studies	3	Lab Science	4
		15		16
<b>2nd year</b>	ARTS 104 Fund of 3D Design	3	PHIL 101 Intro Philosophy OR	3
	ARTH 271 Survey of Art History I	3	PHIL 404 Aesthetic Theory	
	Health & Wellness	3	ARTH 272 Survey of Art History II	3
	Language 201	4	Fine & Performing Arts	3
	Literary History OR Music History OR Theater or Film History	3	Language 202	5
		16		14
<b>3rd year</b>	Art History 300/400-level course	3	Art History 300/400-level course	3
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3
	Junior Composition	3	Historical Studies	3
	Literary Studies	3	Ethics & Social Responsibility	3
	Elective	3	Literary History OR Music History OR Theater or Film History	3
		15		15
<b>4th year</b>	Art History 300/400-level course	3	Art History 300/400-level course	3
	Art History 300/400-level course	3	Art History 300/400-level course	3
	Quantitative Literacy	3	Upper Division Integrative Elective	3
	Upper Division Integrative Elective	3	Global Perspectives & Cultural Diversity	3
	Elective	3	Elective	2
		15		14

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Major in Art Education

Example Four-Year Plan of Study 2013-14

PROGRAM MAY NOT BE ELIGIBLE FOR SYCAMORE GRADUATION GUARANTEE

Major Requirements – 84 Credits (57 Credits Art, 27 Credits Education)

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Health & Wellness	3	Quantitative Literacy	3
	Communication	3	Fine & Performing Arts	3
			Historical Studies	3
		15		18
<b>2nd year</b>	CIMT 200 Teaching I	2	ARTE 392 Elementary Art Education	3
	EPSY 202 Psych of Child & Adolesce	3	ARTH 272 Survey of Art History II	3
	ARTE 290 Intro to Art Education	3	ARTS 210 Ceramics I*	3
	ARTH 271 Survey of Art History I	3	Lab Science	4
	ARTS 215 Fundamentals of Drawing II*	3	Non-Native Language	3
	Non-Native Language	3		
		17		16
<b>3rd year</b>	ARTE 391 Secondary Art Education	3	ARTE 494 Current Problems in Art Ed	3
	CIMT 400/L Teaching III & Lab**	4	EDUC 368 Reading in Content Areas	3
	ARTH 371 History of Art: 20 <sup>th</sup> C. OR	3	ARTS 240 Introduction to Printmaking*	3
	ARTH 479 Modern Art		ARTS 245 Introduction to Sculpture*	3
	ARTS 230 Introduction to Painting*	3	Literary Studies	3
	Junior Composition	3		
		16		15
<b>4th year</b>	EPSY 341 Ed Multicultural Society	3	CIMT 401 Student Teaching	11
	ARTE 491 Visual Arts for Art Ed	3	CIMT 402 Teaching an Integrated Unit	1
	ARTS 251 Introduction to Digital Art*	3		
	ARTS, ARTH, ARTD Elective	3		
	Ethics & Social Responsibility	3		
	Upper Division Integrative Elective	3		
		18		12

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

\* ARTS 210, 215, 230, 240, 245 and 251 may be taken in any order

\*\*Must be admitted to Becoming a Complete Professional (BCP) Program prior to registration

## Bachelor of Fine Arts, Two-Dimensional Arts Concentration

Example Four-Year Plan of Study 2013-14

PROGRAM MAY NOT BE ELIGIBLE FOR SYCAMORE GRADUATION GUARANTEE

Major Requirements – 81 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Health & Wellness	3	Quantitative Literacy	3
	Communication	3	Lab Science	4
		<b>15</b>		<b>16</b>
<b>2nd year</b>	ARTS Elective	3	ARTS Elective	3
	ARTS 215 Fundamentals of Drawing II	3	ARTS Elective	3
	ARTH 271 Survey of Art History I	3	ARTS 210 Intro to Ceramics OR	3
	Historical Studies	3	ARTS 245 Intro to Sculpture	
	Non-Native Language	3	ARTS 255 Intro to Sculpture-Wood	
			ARTH 272 Survey of Art History II	3
		Social & Behavioral Studies	3	
		Non-Native Language	3	
		<b>15</b>		<b>18</b>
<b>3rd year</b>	ARTS Elective	3	ARTS Elective	3
	ARTS Elective	3	ARTS Elective	3
	ARTS 230 Intro to Painting OR	3	ARTS 230 Intro to Painting OR	3
	ARTS 235 Intro to Photography OR		ARTS 235 Intro to Photography OR	
	ARTS 240 Intro to Printmaking OR		ARTS 240 Intro to Printmaking OR	
	ARTS 251 Intro to Digital Art		ARTS 251 Intro to Digital Art	
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3
Junior Composition	3	Upper Division Integrative Elective	3	
Literary Studies	3	Fine & Performing Arts	3	
		<b>18</b>		<b>18</b>
<b>4th year</b>	ARTS 230 Intro to Painting OR	3	ARTS Elective	3
	ARTS 235 Intro to Photography OR		ARTS 400 Senior Studio (B,D,E, or J)	3
	ARTS 240 Intro to Printmaking OR		Art History 300/400-level course	3
	ARTS 251 Intro to Digital Art		Ethics & Social Responsibility	3
	ARTS Elective	3	ARTP 496 Final Visual Exhibition	3
	ARTS Elective	3		
	ARTS Elective	3		
	Upper Division Integrative Elective	3		
Global Perspectives & Cultural Diversity	3			
	<b>18</b>		<b>15</b>	

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Bachelor of Fine Arts, Three-Dimensional Arts Concentration

Example Four-Year Plan of Study 2013-14

PROGRAM MAY NOT BE ELIGIBLE FOR SYCAMORE GRADUATION GUARANTEE

Major Requirements – 81 Credits

	Fall		Spring		
	Class	CH	Class	CH	
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3	
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3	
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3	
	Lab Science	4	Quantitative Literacy	3	
	Communication	3	Social & Behavioral Studies	3	
				Fine & Performing Arts	3
		16		18	
<b>2nd year</b>	ARTS 210 Intro to Ceramics	3	ARTS Elective	3	
	ARTS 215 Fund of Drawing II	3	ARTS Elective	3	
	ARTH 271 Survey of Art History I	3	ARTS 245 Intro to Sculpture	3	
	Non-Native Language	3	ARTH 272 Survey of Art History II	3	
	Literary Studies	3	Non-Native Language	3	
	Health & Wellness	3	Global Perspectives & Cultural Diversity	3	
		18		18	
<b>3rd year</b>	ARTS 230 Intro to Painting OR ARTS 235 Intro to Photography OR ARTS 240 Intro to Printmaking OR ARTS 251 Intro to Digital Art	3	ARTS 230 Intro to Painting OR ARTS 235 Intro to Photography OR ARTS 240 Intro to Printmaking OR ARTS 251 Intro to Digital Art	3	
	ARTS Elective	3	ARTS Elective	3	
	ART 316 Intermediate Drawing	3	ARTS Elective	3	
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3	
	Junior Composition	3	Ethics & Social Responsibility	3	
	Upper Division Integrative Elective	3			
			18		15
	ARTS Elective	3	ARTS 400 Senior Studio	3	
ARTS Elective	3	ARTS Elective	3		
ARTS Elective	3	Art History 300/400-level course	3		
ARTS Elective	3	Historical Studies	3		
Upper Division Integrative Elective	3	ARTP 496 Final Visual Exhibition	3		
		15		15	

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Bachelor of Fine Arts, Intermedia Concentration

Example Four-Year Plan of Study 2013-14

PROGRAM MAY NOT BE ELIGIBLE FOR SYCAMORE GRADUATION GUARANTEE

Major Requirements – 81 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Communication	3	Quantitative Literacy	3
	Health & Wellness	3	Lab Science	4
		15		16
<b>2nd year</b>	ARTS Elective Primary Area	3	ARTS Elective Primary Area	3
	ARTS Elective	3	ARTS Elective	3
	ARTS Elective	3	ARTS Elective	3
	ARTH 271 Survey of Art History I	3	ARTH 272 Survey of Art History II	3
	Non-Native Language	3	Non-Native Language	3
Fine & Performing Arts	3	Social & Behavioral Studies	3	
		18		18
<b>3rd year</b>	ARTS Elective Primary Area	3	ARTS Elective Primary Area	3
	ARTS Elective	3	ARTS Elective	3
	ARTS Elective	3	ARTS Elective	3
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3
	Junior Composition	3	Ethics & Social Responsibility	3
Literary Studies	3			
		18		15
<b>4th year</b>	ARTS Elective	3	ARTS Elective	3
	ARTS Elective	3	Art History 300/400-level course	3
	ARTS Elective	3	ARTS 400 Senior Studio Primary Area	3
	Historical Studies	3	Upper Division Integrative Elective	3
	Global Perspectives & Cultural Diversity	3	ARTP 496 Final Visual Exhibition	3
Upper Division Integrative Elective	3			
		18		15

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## Bachelor of Fine Arts, Graphic Design Concentration

Example Four-Year Plan of Study 2013-14

PROGRAM MAY NOT BE ELIGIBLE FOR SYCAMORE GRADUATION GUARANTEE

Major Requirements – 81 Credits

	Fall		Spring	
	Class	CH	Class	CH
<b>1st year</b>	ENG 101 Freshman Writing I	3	ENG 105 Freshman Writing II	3
	ARTS 101 Fundamentals of Drawing	3	ARTS 102 Fund of 2D Design & Color	3
	ARTP 170 Intro to Visual Arts	3	ARTS 104 Fund of 3D Design	3
	Non-Native Language	3	Non-Native Language	3
	Social & Behavioral Studies	3	Communication	3
				Quantitative Literacy
		15		18
<b>2nd year</b>	ARTD 220 Intro to Graphic Design	3	ARTD 321 Principles of Graphic Design	3
	ARTH 271 Survey of Art History I	3	ARTD 323 Illustration for Layout	3
	ARTS 215 Drawing II OR	3	ARTH 272 Survey of Art History II	3
	ARTS 235 Intro to Photography		ARTS 215 Drawing II OR	3
	Historical Studies	3	ARTS 235 Intro to Photography	
	Lab Science	4	Health & Wellness	3
		16		15
<b>3rd year</b>	ARTD 322 Layout Design	3	ARTD 421 Advanced Layout Design	3
	ARTD 420 Web Page Design	3	ARTD 423 Adv Apps to Graphic Design	3
	ARTH 371 History of Art: 20 <sup>th</sup> C.	3	Art History 300/400-level course	3
	ARTS Elective	3	ARTD 400K Graphic Design Workshop	3
	Junior Composition	3	Global Perspectives & Cultural Diversity	3
	Literary Studies	3	ARTS 316 Intermediate Drawing OR	3
		18	ARTS 251 Intro to Digital Art	
		18		18
<b>4th year</b>	ARTD 400K Graphic Design Workshop	3	ARTH 300/400-level course	3
	ARTD 422 Marketing Graphics	3	ARTD 400K Graphic Design Workshop	3
	ARTS Elective	3	ARTS Elective	3
	Ethics & Social Responsibility	3	ARTD 490 Graphic Design Portfolio	3
	Fine & Performing Arts	3	Upper Division Integrative Elective	3
	Upper Division Integrative Elective	3		
		18		15

The above is an example plan; please consult the ISU Catalog and your advisor when planning and scheduling courses.

## 100 INTRODUCTION

- 100.1 Handbook.** The first Indiana State University handbook was published in 1961 under the title Administration – Organization, Policies and Procedures. The University Handbook describes the history, administrative organization, and the policies and procedures that govern operation of the University.
- 100.2 Policies Subject to Change at Sole Discretion of Trustees.** The policies stated in this Handbook are subject to change at the sole discretion of the Indiana State University Board of Trustees. This handbook supersedes all prior handbooks or written policies of Indiana State University that are inconsistent with its current provisions.
- 100.3 Handbook Does Not Create a Contract.** It does not create a contract of employment between ISU and its employees. Generally the employment relationship is at-will, and either the employee or ISU may terminate the employment relationship at any time, for any reason, with or without cause, unless a specific provision in this Handbook provides otherwise. For example, certain provisions related to tenured and tenure-track faculty are exceptions to the at-will relationship. No supervisor, manager, or representative of ISU other than the Indiana State University Board of Trustees has the authority to approve any agreement regarding the terms of employment that changes the employment relationship that deviates from the provisions in this Handbook, except to the extent such authority has been delegated.
- 100.4 Other Helpful University Publications.** Several other University publications contain supplementary information of interest to faculty and staff members, including the ISU Undergraduate Bulletin and the ISU Graduate Bulletin (University Catalogs), the ISU Student Handbook, and the Indiana State University Directory. In addition, Academic Notes contains important announcements of timely interest to faculty, including summaries of the actions and proceedings of the University Faculty Senate Executive Committee and of the University Faculty Senate. Campus Connection, a staff news publication, also contains special releases of interest to faculty and staff.
- 100.5 Establishment in 1865.** The original enabling Act creating Indiana State Normal School was passed by the Special Session of the 1865 Indiana General Assembly. The responsibility for establishing and operating the school was delegated to a four-member board of trustees appointed by the Governor (subject to confirmation by the State Senate), with the State Superintendent of Public Instruction serving as an ex-officio member. The purpose of the institution, as designated by the General Assembly, was “the preparation of teachers for teaching in the common schools of Indiana.” The Normal School opened on January 6, 1870, with 21 students in attendance. The faculty consisted of President W.A. Jones and four professors. Only two floors of the building were furnished, and there was only “the most necessary furniture and absolutely no equipment.”
- 100.6 First Bachelor’s Degrees Granted in 1908.** In 1907, a college course was established, and the first bachelor’s degrees were awarded to five students in 1908. In 1924, all courses, except non-prepared courses, were raised to the college level and were accepted to apply toward the bachelor’s degree.

- 100.7 Requirement of High School Diploma for Admission.** During the first 30 years of its operation, the majority of the students attending Indiana State Normal School were not high school graduates. In 1907, a high school diploma was made a requirement for all teaching certificates in Indiana. Since 1908, graduation from a commissioned high school or the equivalent has been required for admission to Indiana State University.
- 100.8 Establishment of Ball State in 1929.** As part of the growth of higher education in the state, Indiana State Normal, Eastern Division, was established in 1918 in Muncie, Indiana. In 1929 the Eastern Division became Ball State Teachers College. After Ball State (now Ball State University) became an autonomous institution, both colleges remained under the jurisdiction of the same board of trustees.
- 100.9 Establishment of a Graduate School in 1927; Name Change in 1929.** A “graduate school” was established in 1927, and the first master’s degrees were awarded to five students in 1928. In 1929, the General Assembly changed the name of the institution to Indiana State Teachers College, and the board of trustees was named the State Teachers College Board. Board membership and the method of appointment remained unchanged from the provisions in the 1865 statute.
- 100.10 Name Change to College in 1961.** By an act of the 1961 General Assembly, the school became Indiana State College and, for the first time since the creation of Ball State, had a separate board of trustees.
- 100.11 Name Change to Indiana State University in 1965.** The 1965 regular session of the General Assembly changed the name of the school to its present designation, Indiana State University. Academic reorganization and broadened study opportunities resulted in the establishment of the School of Education in 1960, School of Graduate Studies in 1961, College of Arts and Sciences in 1962, School of Nursing in 1962, School of Business in 1964, and the School of Health, Physical Education, and Recreation (later Health and Human Performance) in 1965. The first doctoral study program was initiated in 1965, and the first doctoral degrees were conferred in June, 1967. The School of Technology was established in 1967. In 2000, the academic “schools” were designated “colleges,” with the exception of the School of Graduate Studies. In 2007, the Colleges of Nursing and Health and Human Performance were merged into one College of Nursing, Health and Human Services. In 2009, the School of Graduate Studies was re-named the College of Graduate and Professional Studies.
- 100.12 Establishment of University of Southern Indiana in 1965.** The second special session of the 1965 Indiana General Assembly enacted a resolution encouraging Indiana State University and the other state higher education institutions to do all things necessary for the creation of a four-year state-assisted campus at Evansville. Indiana State University assumed the primary responsibility for development of the Evansville campus. During the fall semester of 1965, an Evansville campus of Indiana State University was established. New facilities were constructed on a 300-acre site between Evansville and Mt. Vernon, Indiana. Over the years, the campus grew to a separately-accredited institution offering degrees in a broad range of general arts and sciences and career-related programs. On July 1, 1985, the Evansville campus became the University of Southern Indiana by action of the Indiana General Assembly.

**100.13 Indiana State University Today.** Indiana State University has become a comprehensive, doctoral degree-granting institution with a continuing commitment to excellence in teaching, scholarly research, creative expression, and expanded forms of public service. The University earned initial accreditation from the North Central Association of Colleges and Schools (NCA) in 1915, and has continuously reaffirmed this status. The University's last NCA site visit occurred February 28-March 1, 2000. The evaluation team recommended continued accreditation for another ten-year period, with the next comprehensive visit scheduled during 2009-2010.

**100.14 Presidents of Indiana State University.** Since its establishment, the University has had eleven presidents and one acting president, as follows: William Albert Jones, 1869-1879; George Pliny Brown, 1879-1885; William Wood Parsons, 1885-1921; Linnaeus Neal Hines, 1921-1933; Lemuel M. Pittenger (acting), 1933; Ralph Noble Tirey, 1934-1953; Raleigh Warren Holmstedt, 1953-1965; Alan Carson Rankin, 1965-1975; Richard George Landini, 1975-1992; John William Moore, 1992-2000; Lloyd William Benjamin III, 2000-2008; Daniel Joseph Bradley, 2008 to present.

*Last revised February 1, 2011*

## 210 MISSION AND VALUES

*Policy 210 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees on February 22, 2008 and October 23, 2009.*

**210.1 Mission.** Indiana State University, a doctoral research university, combines a tradition of strong undergraduate and graduate education with a focus on community and public service. We integrate teaching, research, and creative activity in an engaging, challenging, and supportive learning environment to prepare productive citizens for Indiana and the world.

### **210.2 Value Statements:**

- 210.2.1 We value **high standards** for learning, teaching, and inquiry.
- 210.2.2 We provide a **well-rounded education** that integrates professional preparation and study in the arts and sciences with co-curricular involvement.
- 210.2.3 We demonstrate **integrity** through honesty, civility, and fairness.
- 210.2.4 We embrace the **diversity** of individuals, ideas, and expressions.
- 210.2.5 We foster **personal growth** within an environment in which every individual matters.
- 210.2.6 We uphold the **responsibility** of University citizenship.
- 210.2.7 We exercise **stewardship** of our global community.

*Last revised February 1, 2011*

**220 INDIANA STATE UNIVERSITY BOARD OF TRUSTEES-  
LEGISLATIVE AUTHORITY**

*Policy 220 was included in the 2001 University Handbook revision.*

***Preamble***

Indiana State University is an Indiana institution of higher education under the general control of a board of trustees, known and designated as the Indiana State University Board of Trustees. Other state boards, offices and agencies exercise certain statutory controls and have specified duties and responsibilities pertaining to the operation of the University. The Board of Trustees bylaws are located in Section 225 and the Board policies and procedures are located in Section 226 of this Handbook.

**220.1 Composition of the Board.** State law provides that the composition of the Board shall be as follows:

**220.1.1** The Indiana general assembly created the Indiana State University Board of Trustees (IC 21-21-2-1), which constitutes a perpetual body corporate (IC 21-21-2-2).

**220.1.2** The Indiana State University Board of Trustees is a bipartisan board composed of nine members (IC 21-21-3-2), two of whom are alumni and nominated by the ISU alumni council (IC 21-21-3-2(2)), one of whom must be a full-time student (IC 21-21-3-2(1)), and at least one of whom must be a woman (IC 21-21-3-8).

**220.1.2.1** All trustees must be citizens of the United States and residents of Indiana. IC 21-21-3-5.

**220.1.2.2** Trustees are appointed by the governor of the State of Indiana. IC 21-21-3-2.

**20.1.2.3** Trustees serve four-year terms of appointment, except the student trustee, who serve a two-year term of appointment. IC 21-21-3-3.

**220.1.3** The Trustees shall elect a president, vice-president, secretary, and assistant secretary. IC 21-21-4-1.

**220.1.3.1** Officers of the ISU Board of Trustees serve a one-year term. IC 21-21-4-1(b).

**220.1.3.2** A permanent treasurer is appointed who is not a member of the ISU Board of Trustees. IC 21-21-4-2.

**220.1.4** The only meeting of the ISU Board of Trustees that is required by statute is in July of each year, or as soon after July as is practicable, in Terre Haute, Indiana.  
IC 21-21-5-1.

**220.2 Functions, Powers and Duties of the Board.** The Board of Trustees is responsible for the establishment and maintenance of the University with attendant powers and authority. This authority is contained in Indiana law Title 21. With every name change, all powers, rights, duties, and obligations of the preceding Board of Trustees were transferred to its successor.

HISTORY: Acts 1969, ch. 273, § 2; 1971, P.L. 327, § 1; 1973, P.L. 226, § 1; P.L.218-1985, § 3; P.L.210-1989, § 1; P.L.8-1993, § 261.

*Last revised October 29, 2012*

## 225 INDIANA STATE UNIVERSITY BOARD OF TRUSTEES BYLAWS

*Policy 225 was included in the 2001 Handbook revision and was amended by the ISU Board of Trustees as follows: Section 225.3.1.1 on February 27, 2009 and Section 225.3.1.2 on June 22, 2007 and February 27, 2009.*

### 225.1 Article I.

**225.1.1 Name.** The name of the Board of Trustees is fixed by the statute of the State of Indiana as INDIANA STATE UNIVERSITY BOARD OF TRUSTEES.

**225.1.2 Name of University.** The name of the University under the control of this Board of Trustees is fixed by statute of the State of Indiana as INDIANA STATE UNIVERSITY.

**225.1.3 Seal.** The seal of the Board of Trustees shall be a circular disc with the words "INDIANA STATE UNIVERSITY" "SEAL" around the outer edge and words "BOARD OF TRUSTEES" in the center.

### 225.2 Article II.

**225.2.1 Membership.** The membership of this board of Trustees shall conform with the statutes of the State of Indiana governing the membership of the INDIANA STATE UNIVERSITY BOARD OF TRUSTEES.

### 225.3 Article III.

#### 225.3.1 Meetings and Powers of the Board of Trustees.

**225.3.1.1 Annual Meeting.** An annual meeting of the Board of Trustees shall be held during July of each year for the purpose of electing officers and the transaction of such other business as may be brought before the meeting.

**225.3.1.1.1 Place and Time.** Such meeting shall generally, but not necessarily, be held on the Friday following July 4 weekend, at the hour and place specified in the notice of the meeting.

**225.3.1.1.2 Notice.** The Secretary shall give five (5) days' notice of such annual meeting in person or by mail, telephone, or telegraph.

**225.3.1.1.3 Delayed Annual Meeting.** In the event of failure to hold an annual meeting during July of any year, a delayed annual meeting may be held on a later date upon being called by any two (2) members of the Board or by the President of the Board.

**225.3.1.1.3.1 Notice for Delayed Annual Meeting.** Five (5) days' notice of such delayed annual meeting shall be given by the Secretary in the same manner specified for the annual meeting.

**225.3.1.1.4 Order of Business.** The order of business at the annual meeting shall be as follows: Roll Call, Reading of the notice of the meeting, Election of Officers, Other Business.

**225.3.1.2 Regular Meetings.** The Board of Trustees shall hold five (5) regular meetings each year, in addition to the annual meeting. However, any regular meeting may be canceled with the consent of at least a majority of the members of the Board.

**225.3.1.2.1 Dates.** Generally, but not necessarily, a regular meeting of the Board shall be held at the hour and place specified in the notice of meeting, as follows:

- The first Thursday and Friday following Labor Day
- The Friday of Homecoming weekend
- The Friday preceding December commencement
- The third Thursday and Friday of February
- The Friday preceding May commencement

**225.3.1.2.2 Notice.** The Secretary shall give five (5) days' notice of each regular meeting in person or by mail, telephone, or telegraph.

**225.3.1.3 Special Meetings.** A special meeting of the board may be called on any date by the President of the Board or by a majority of the members of the Board, and may be held at such hour and at such place within the State of Indiana as shall be fixed in the notice of such meeting.

**225.3.1.3.1 Notice.** Notice of a special meeting shall be mailed or given personally or by telephone or telegraph by the Secretary to each member not less than five (5) days in advance of such meeting.

**225.3.1.4 Quorum for Meeting.** At all meetings of the Board there shall be present at least a majority of all of the members in order to constitute a quorum. If at any meeting there shall be less than a quorum present, such meeting may be adjourned from time to time until a quorum is present.

**225.3.1.4.1 Quorum for Vote.** All action taken by the Board at

any meeting shall be approved by vote of at least a majority of the members of the Board at the time holding office.

**225.3.1.5 Waiver of Notice.** Notice of any meeting may be waived in writing by any member of the Board, and the presence in person of a member at a meeting shall be deemed to be a waiver of notice of such meeting by such member.

**225.3.1.6 Powers of Board of Trustees.** In addition to the powers specifically granted by statutes of the State of Indiana, the board has and may exercise all other implied powers reasonably required for the conduct of the affairs of Indiana State University. The Board may from time to time, by resolution, prescribe the manner in which contracts shall be executed on behalf of the Board. In the absence of such provision, all contracts shall be executed by the President or Vice President and attested by the Secretary or Assistant Secretary.

#### 225.4 Article IV.

**225.4.1 Election of Officers.** At its annual meeting the Board of Trustees shall elect from among its membership a President, a Vice President, a Secretary, and an Assistant Secretary, and shall also appoint a qualified person, not a member of the Board of Trustees, to serve as Treasurer.

**225.4.1.1 Term.** Each officer shall be elected for a term of one (1) year or until a successor shall be elected and qualified.

**225.4.2 Vacancies of Office.** Whenever any vacancy shall occur in any office by death, resignation or otherwise, the same shall be filled by the Board of Trustees and the officer so elected or appointed shall hold office for the balance of the term of said office or until a successor is chosen and qualified.

**225.4.3 President.** The President shall preside at all meetings of the Board of Trustees, discharge all the duties which devolve upon a presiding officer, and perform such other duties as the bylaws provide or the Board of Trustees may prescribe.

**225.4.4 Vice President.** The Vice President shall perform all duties incumbent upon the President during the absence of or disability of the President, and perform any such other duties as the bylaws may require or the Board of Trustees may prescribe.

**225.4.5 Secretary.** The Secretary shall keep a record of the proceedings of all meetings and shall notify the members of all regular and special meetings and shall further be responsible for carrying on all correspondence as directed by the Board of Trustees. He/she shall also perform and discharge such other duties as the bylaws provide or the Board of Trustees may prescribe.

**225.4.6 Assistant Secretary.** The Assistant Secretary shall perform all duties incumbent upon the Secretary during the absence of or disability of the Secretary, and perform such other duties as the bylaws may require or the Board of Trustees may prescribe.

**225.4.7 Treasurer.** The Treasurer shall have custody of all funds and securities of the University which may come into his/her hands. He/she shall deposit the same to the credit of the University in such banks or depositories as the Board of Trustees shall direct. He/she shall keep an accurate account of all funds and securities, disburse and dispose of the same under the direction of the Board of Trustees and perform all acts incident to the position of Treasurer subject to order of the Board of Trustees and such other duties as the Board of Trustees may prescribe.

## **225.5 Article V.**

**225.5.1 Amendments.** The power to make, alter, amend or repeal these bylaws is vested in the Board of Trustees, but the affirmative vote of a majority of the members of the Board of Trustees for the time being shall be necessary to effect any alteration, amendment or repeal.

*Last revised February 1, 2011*

## 226 INDIANA STATE UNIVERSITY BOARD OF TRUSTEES POLICIES AND PROCEDURES

*Basic document adopted by the Indiana State University Board of Trustees, January 9, 1962; Policy 226 was included in the 2001 University Handbook revision.*

- 226.1 Administration.** It shall be the policy of the Indiana State University Board of Trustees to administer this University in accordance with the principles of college and university administration; to maintain and protect the academic freedom of the faculty; to furnish the faculty and instructional staff opportunities for research and continuing education to the end of providing suitable educational opportunities for all qualified applicants for admission to Indiana State University and the broadest and best educational opportunities that are within the power of this Board of Trustees to procure.
- 226.2 Agenda.** It shall be the policy of this Board of Trustees to transact such business at each meeting as may be included in an agenda for the meeting, which shall be prepared by the President of the University in consultation with the President of the Board. A copy of the agenda for a meeting shall be furnished to each Board member before the meeting. Any member of the Board of Trustees may cause an item to be placed on the agenda for a meeting by written request delivered to the President of the University or the President of the Board not later than the day preceding the day of the meeting. The Board of Trustees will not consider a matter not included in the agenda for a meeting unless, by resolution adopted by the favoring votes of at least two-thirds of the members present, the Board of Trustees determines that the matter is of such a nature that it should not be deferred until the next meeting.
- 226.2.1 Ratification of Policies and Procedure.** This Board of Trustees now approves and ratifies the policies, procedures and administrative procedures stated in the Indiana State University Handbook, as published in 1979 and thereafter revised from time to time to reflect changes and additions approved by this Board of Trustees.
- 226.3 President.** It will be the policy of this Board of Trustees to work through the Office of the President of the University as the chief administrative officer of the University and the President of the University will administer the University in accordance with these policies and shall be responsible for the execution of all policies of this Board of Trustees and the administration of the University. The President of the University shall be the Board's chief administrative agent on the University campus and may make such administrative arrangements as cannot well await the action of the Board of Trustees, subject to the approval of the Board of Trustees at its next regular meeting.
- 226.4 Faculty and Administrative Organizations.** It shall be the policy of this Board of Trustees to recognize and work with the faculty and administrative organizations now in existence and operating on the campus of Indiana State University and further to consult with and counsel with through the regular academic and administrative channels on matters concerning the faculty, the University Faculty Senate and the various standing committees of the faculty organization, namely: the Administrative Affairs Committee, the Curriculum and Academic Affairs Committee, the Faculty Economic Benefits Committee, the Graduate Council, the University Faculty Affairs Committee, the University Research Committee, the Student Affairs Committee, and the Faculty Dismissal Hearing Committee. The proposal and recommendations of the University Faculty

Senate and the standing committees which require Board of Trustees approval shall be transmitted to the Board of Trustees by the President of the University with recommendations for appropriate action.

**226.5 Student Government Organization.** It will be the policy of the Indiana State University Board of Trustees to recognize the student government organization now existing on the campus of this University and to encourage advice and consultation from the students to the Board of Trustees through the regular governing agency, Student Government Association.

**226.6 Tenure and Employment.** The policy of the Board of Trustees in regard to tenure and employment shall be as follows:

**226.6.1 Policies Now in Existence.** The Board of Trustees shall and does recognize all rules, regulations and policies of the University now in existence covering the tenure, employment and salary provisions of the administrative and instructional staffs and does hereby ratify the same as published by the University in the Indiana State University Handbook, and as amended.

**226.6.2 Support Staff Personnel.** The employment of support staff personnel that may be necessary for the operation of the University shall be made by the President of the University upon the recommendation of the chief administrative officers responsible for the respective administrative divisions and the chairpersons of academic departments subject to the approval of the Board of Trustees.

**226.6.3 Faculty Appointments.** Appointments to the Indiana State University faculty of the rank of professor or below shall be made by the Board of Trustees on the recommendation of the President of the University.

**226.6.4 Academic Administrative Appointments.** Appointments to academic administrative positions, including department chairpersons, heads of instructional service divisions and deans, shall be made by the Board of Trustees on the recommendation of the President of the University and the Provost and Vice President for Academic Affairs after consultation with the department faculty, the department chairpersons and deans directly involved in or affected by the appointment in question and, in the case of a general administrative officer, the University Faculty Senate.

**226.6.5 Non-Academic Administrative Appointments.** Appointments to non-academic administrative positions shall be made by the Board of Trustees on recommendation of the President of the University and the chief administrative officer of the administrative division in which the appointment is to be made.

**226.6.6 Academic Tenure, Academic Freedom and Promotion.** The policies on academic tenure, academic freedom and promotion now adopted by the University Faculty Senate and administration are hereby ratified and approved by this Board of Trustees and shall continue in operation, subject to amendment and change, at the discretion of the Board of Trustees.

**226.7 Business Affairs.** It shall be the policy of this Board of Trustees to conduct all of the fiscal business and business management of the Board of Trustees in accordance with the best business management possible and through the Office of the President of the University in accordance with the rules and regulations of the State Board of Accounts and the State Tax Board.

**226.7.1 Change of Administration, Expansion, or Change of University Program.** On any matters involving a change of administration, expansion or change of the present University program, change of facilities or re-organization of the existing program of the University, it shall be the policy of this Board of Trustees to institute no change in either the physical or instructional program of this University except on the advice of the President of the University and then after consultation with the administrative and faculty committee organizations affected thereby.

**226.8 Public Statements.** It will be the policy of this Board of Trustees and the members thereof to issue no public statements on any matter concerning the Board of Trustees and the University except through the President of this Board of Trustees and the President of the University, and then only after consultation and the approval of the Board of Trustees. This policy, however, does not and is not intended to abridge the authority or power of the President of the Board in making and issuing the traditional and usual statements and public remarks necessary to the fulfillment of the office.

**226.8.1 No Official Statements by Faculty or Administrative Staff Unless Authorized.** Unless authorized by virtue of the official position or by designation as a representative of the University by the Indiana State University Board of Trustees or the President of the University, no member of the faculty or the administrative staff may speak officially for the University or enter into any negotiations which involve commitments or obligations on the part of the Indiana State University Board of Trustees or the University administration.

**226.9 Use of Facilities.** It will be the policy of this Board of Trustees to extend the use of all facilities of the University to the local communities served by the University, to promote in every way possible community participation and interest in the University and the University affairs and to furnish such facilities and educational resources as are needed by the community served by the University, to the end that this University may fulfill its broadest functions as an educational institution to the public it is trying to serve.

*Last revised February 1, 2011*

## 230 PRESIDENT: DUTIES AND TRUSTEE DELEGATIONS OF AUTHORITY

*Policy 230 was included in the 2001 Handbook revision and was amended by the ISU Board of Trustees as follows: Section 230.3.1 approved October 24, 2008; Section 230.3.2 approved February 24, 2006; Section 230.3.3 approved June 22, 2007; Section 230.3.4 approved May 9, 2009; Section 230.3.5 approved February 18, 2010; and Section 230.3.6 approved September 9, 2010.*

**230.1 Responsibilities.** The University President, as chief executive officer, is responsible to the Indiana State University Board of Trustees for the operation, organization and administration of the University.

**230.1.1 Functional Areas.** The University is organized into the following major functional areas: Academic Affairs; Business Affairs and Finance; Enrollment Management, Marketing and Communications; Student Affairs.

**230.1.2 Delegation.** The University President delegates the administration of each of these functional units to a vice president. Each of the functional areas is organized into related administrative divisions, departments, units, and offices.

**230.1.3 Other Direct Reports.** In addition to the vice presidents, the following also report directly to and regularly meet with the University President as the executive staff: the General Counsel and Secretary of the University; the Executive Director for Government Relations; the Chief of Staff; the Chief Strategy Officer.

**230.2 Relationship to Board of Trustees.** An agenda of items requiring Board of Trustees action is prepared by the University President and the Secretary of the University. Actions and recommendations of the University Faculty Senate, committees of the faculty, instructional departments and administrative divisions (through the appropriate vice presidents) which require approval of the Board are transmitted to the Board of Trustees by the University President with recommendations for appropriate action.

**230.3 Delegation of Authority.**

**230.3.1 Normal Business Items.** The Board of Trustees has delegated to the University President the authority to approve the following normal, recurring items of business: financial analyses, the purchasing reports, the vendor reports, personnel actions, grants and contracts, and internship agreements. These items shall be presented to the Board of Trustees as items of information only, requiring no formal action.

**230.3.2 Fees for Programs of Strategic Importance.** The Board of Trustees has authorized the University President to determine programs of strategic importance to the University that would be eligible for a flexible fee assessment. With the approval of the President and Treasurer, the Provost is authorized to establish a credit hour fee for such strategically important programs that is not lower than the direct costs of such programs.

**230.3.3 Ticket Prices.** The Board of Trustees has delegated to the University President, or

his delegate(s), authority to fix prices for tickets for all events taking place on the campus of Indiana State University. The University President shall report to the Board of Trustees, from time to time, prices charged for such tickets.

- 230.3.4 On-Campus Workshop Fees.** The Board of Trustees has authorized the Provost and the Vice President for Business Affairs and Finance to determine on-campus workshops of strategic importance to the University that are not in lieu of program-related semester/term course offerings. These programs would not require the assessment of mandatory fees such as the recreation center fee. With the approval of the Provost and the Vice President of Business Affairs and Finance, an alternative credit hour fee for these workshops may be established, as may be deemed warranted. This authorization applies to all future workshop offerings, however, it does not extend to distance delivered workshop courses delivered via ISU.
- 230.3.5 Fees for Global Initiatives.** The Board of Trustees has authorized the Provost and the Vice President for Business Affairs and Finance to determine global initiatives of strategic importance to the University. These strategic initiatives are defined as international programs represented by signed participation agreements 1) from which the University derives specific benefit and that accord with broader University strategic goals; 2) under which a previously unidentified strategic advantage presented itself and supports larger University goals; or 3) through which objectives articulated by national, state, or local governing entities can be supported as an element of the University's civic service mission. With the approval of the Provost and the Vice President of Business Affairs and Finance, an alternative credit hour fee of 125% of the standard Board approved in-state fee in effect at the time of delivery of academic instruction may be established in association with such initiatives, effective beginning Fall, 2010.
- 230.3.6 Fees for Student Recreation Center.** The Board of Trustees has delegated to the University President the authority to set fees for the use of the Student Recreation Center.
- 230.3.7 Fees for Facility Rentals.** The Board of Trustees has delegated to the University President and University Treasurer the authority to review and establish facility rental rates for rental of University owned and operated venues.
- 230.3.8 Fees and Fines for Library Services.** The Board of Trustees has delegated to the University President and University Treasurer the authority to set library fines and fees for replacement of lost books and library materials, photocopies, and other services. These fines and fees apply to both students and faculty and staff members.
- 230.4 Absence, Disability, or Death of the University President.** In the event of the death or disability of the University President, the Provost and Vice President for Academic Affairs shall serve as Acting President of the University until the next meeting of the Board of Trustees of the University. In the event of the death or disability of both the University President and the Provost and Vice President for Academic Affairs, then the Vice President for Business Affairs and Finance shall serve as Acting President of the University until the next meeting of the Board of Trustees.

**230.4.1 Absence from Vigo County, Indiana.** If the University President plans to be absent from Vigo County, Indiana, and believes that it would be advisable that an Acting President be designated to serve during such absence, the University President, in writing delivered to the Secretary or Assistant Secretary of the Board, may designate either the Provost and Vice President for Academic Affairs or the Vice President for Business Affairs and Finance to serve as Acting President during such absence; provided, however, that no such designation of an Acting President shall be effective for a period longer than 30 days.

**230.4.1.1 Powers and Duties of Acting President.** The Acting President of the University, while serving as such under the provisions of any of the three (3) preceding paragraphs, shall exercise and perform all powers and duties theretofore delegated by the Board of Trustees to the University President and all other powers and duties inherent in the office of the University President.

**230.4.2 Determination of Disability Status.**

**230.4.2.1 Declaration of Disability by University President.** The University President may at any time declare to the Secretary or the Assistant Secretary of the Board in writing that he/she is temporarily disabled to perform the duties of University President. Upon the receipt by the Secretary of such written declaration, the University President shall be deemed to be in the status of disability until the time then or subsequently specified by the University President in writing delivered to the Secretary of the Board as the time at which he/she will resume the duties of University President.

**230.4.2.2 Declaration of Disability by President of Board of Trustees.** If, in the event of illness or personal injury of the University President, the President of the Board of Trustees concludes the University President is unable to declare his/her own disability, or concludes that it would be inadvisable, under the circumstances of the illness or injury, to ask the University President to make such a declaration, the President of the Board of Trustees may state his/her conclusion in that respect to the Secretary or Assistant Secretary of such a written statement by the President of the Board of Trustees, then the University President shall be deemed to be in the status of disability until the next meeting of the Board of Trustees, at which time the Board shall take such action as it deems appropriate. If, in the event of the illness or personal injury of both the University President and the Provost and Vice President for Academic Affairs, the President of the Board of Trustees concludes that each is unable to make a personal declaration of disability, or concluded that it would be inadvisable, under the circumstances of the illnesses or injuries, to ask them to make such declarations, then the President of the Board of

Trustees may state his/her conclusion in that respect to the Secretary or Assistant Secretary of the Board in writing. Upon the receipt of such a written statement by the Secretary or Assistant Secretary, both the University President and the Provost and Vice President for Academic Affairs shall be deemed to be in the status of disability until the next meeting of the Board of Trustees, at which time the Board shall take such action as it deems appropriate.

**230.4.3 Action by Board of Trustees.** At the first meeting of the Board of Trustees of the University following the death or disability of the University President, the Board of Trustees, by resolution, shall designate a person to serve as Acting President of the University until a designated time or until further action of the Board.

*Last revised October 30, 2012*

## 245 CONSTITUTION OF THE FACULTY OF INDIANA STATE UNIVERSITY

*Policy 245 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 245.3.1.4 on April 28, 2006; Section 245.3.1.1 on July 10, 2009; Section 245.3.1.1.1 on July 10, 2009; Section 245.3.1.3 on July 10, 2009; Section 245.3.1.4 on April 28, 2006 and July 10, 2009; Sections 245.1.4.2, 245.1.4.7, 245.1.5.1, 245.3.3.3, 245.3.3.4, 245.3.3.6; and Section 245.9.1.1 on May 6, 2011.*

### 245.1 Article I: The University Faculty.

- 245.1.1 Source of Authority.** The source of all authority exercised by the ISU Board of Trustees, the administration, the University Faculty, and the students is the Constitution of the State of Indiana and the laws passed thereunder. The authority of the University Faculty to participate in the determination of the policies of Indiana State University shall be within the limitations of the policies established by the ISU Board of Trustees in the exercise of its constitutional authority.
- 245.1.2 Definition of University Faculty.** All appointees with academic rank and the professional librarians shall constitute the faculty of Indiana State University.
- 245.1.3 Voting Members.** Only tenured and tenure-track members shall be voting members of the University Faculty.
- 245.1.4 Meetings.**
- 245.1.4.1 Regular Meetings.** The University Faculty shall hold two (2) regular meetings during each academic year. The first meeting shall be held during the first six (6) weeks of the academic year, and the University President shall report at this meeting the current status of the University. The second meeting shall be held during the month of May at which the University Faculty Senate and its committees shall report on their activities for the academic year.
- 245.1.4.2 Special Meetings.** Special meetings of the University Faculty may be called by the University President, by the University Faculty Senate, or must be called by the Secretary of the University Faculty Senate on petition of ten (10) percent of the voting members of the University Faculty, or as provided in 245.5.2.
- 245.1.4.3 Notice.** Meetings of the University Faculty shall be announced by the Secretary of the University Faculty Senate at least one (1) week in advance, except in emergencies.
- 245.1.4.4 Presiding Member.** The University President shall preside over University Faculty meetings. In his/her absence, the Chairperson of the University Faculty Senate shall preside.
- 245.1.4.5 Officers.** The officers of the University Faculty Senate shall serve as the officers of the University Faculty.

245.1.4.6 **Quorum.** One-third of the voting members of the University Faculty shall constitute a quorum.

245.1.4.7 **Actions.** Substantive actions shall be confined to the passing of resolutions and the introduction of legislative proposals to be voted on by physical or electronic ballot.

245.1.5 **University Faculty Vote.** Within two (2) weeks after a University Faculty meeting in which legislative proposals have been introduced, the Secretary of the University Faculty Senate shall prepare a ballot for the purpose of voting on the proposals and mail it to each voting member of the University Faculty.

245.1.5.1 **Ballots.** Ballots shall be returned to the Secretary of the University Faculty Senate within two (2) weeks of the date on which they were mailed by the Secretary. Ballots shall be counted and recorded in the presence of the Executive Committee of the University Faculty Senate.

245.1.5.2 **Majority Vote.** The proposal in question shall become effective upon approval by a majority of those voting, and by at least 40 per cent of the voting membership of the University Faculty.

## 245.2 Article II: Legislative Authority of the University Faculty.

245.2.1 **Means of Exercising Authority.** The legislative authority of the University Faculty will normally be exercised by the University Faculty Senate and by the committees of that body, as outlined in Article IV and the bylaws of this constitution. The University Faculty may, however, exercise its legislative authority directly in faculty meetings and votes as provided for in Sections 245.1.4 and 245.1.5, and in Section 245.2.4.

245.2.2 **Primary Authority.** Subject to the limitations of Section 245.1.1, the University Faculty shall have authority to formulate policy governing:

1. The curriculum of the University.
2. The facilitation of teaching and research.
3. The structure of the University with reference to academic matters.
4. Standards for admission and retention of students.
5. Requirements for the granting of academic degrees.
6. Faculty conduct and discipline.
7. Faculty appointment, retention, tenure, and promotion.
8. Freedom of expression and academic freedom.

9. Aspects of student life which relate directly to the educational process.
10. The necessary and proper implementation of the foregoing powers.

**245.2.2.1 Actions Requiring ISU Board of Trustees Approval.** University Faculty Senate actions requiring approval of the ISU Board of Trustees and University Faculty Senate actions in the area of its primary authority with which the University President does not concur shall be transmitted to the ISU Board of Trustees by the University President with his/her recommendations no later than the second board of trustees meeting following such action.

**245.2.3 Advisory Authority.** The University Faculty is properly concerned with and should actively participate in decisions made on other matters that may affect the educational policies for which it is primarily responsible. Therefore, the University Faculty shall have authority to advise on all matters of institutional policy and decision, particularly those matters dealing with:

1. Selection and removal of the principal administrative officers having university-wide responsibilities, as well as the creation or abolition of such offices.
2. University budgets.
3. Faculty benefits, including salaries, insurance, retirement, and leaves.
4. Research or service obligations to private or public agencies.
5. Student conduct and discipline.
6. Campus development and physical facilities.
7. The academic calendar.

**245.2.3.1 Notice to University Faculty Senate.** In the performance of this advisory function it is necessary that the University Faculty Senate be apprised in advance of significant prospective actions by the administration and the ISU Board of Trustees.

**245.2.4 University Faculty Veto.** The University Faculty shall have the power to veto any action of the University Faculty Senate. The procedure shall be as follows:

1. A University Faculty meeting shall be called by petition as provided in Section 245.1.4, or Section 245.5.2, for the purpose of discussing the University Faculty Senate action in question.
2. The procedure outlined in Section 245.1.5, shall be followed to determine the will of the University Faculty.

**245.3 Article III: Structure of the University Faculty Senate.**

## 245.3.1 Membership.

- 245.3.1.1 Faculty Representatives.** There shall be 34 elected faculty members. They shall be apportioned among the colleges of the University in this fashion: the total number of voting faculty in the University shall be divided by 34; this number, rounded off to the next higher whole number, shall be the “election unit.” Each college shall have as many representatives as it has complete election units of voting faculty provided that every such college is to have at least one (1) representative. The remaining seats, up to the total of 34, shall be apportioned to the colleges with the largest fractional remainders of voting faculty, lot being resorted to if equal fractional remainders make this necessary. This calculation shall be made before each annual election.
- 245.3.1.1.1 Transition Period.** In the transition from 40 to 34 members, there shall be an intermediate year with 37 members and 37 as the unit of election.
- 245.3.1.1.2 University Library.** In this Constitution the word “college” shall be understood to include the University Library as a coordinate academic subdivision.
- 245.3.1.1.3 College of Graduate and Professional Studies.** The College of Graduate and Professional Studies is not a coordinate academic subdivision in this sense and is not entitled to separate representation in the University Faculty Senate.
- 245.3.1.1.4 Special Purpose and Part-Time Temporary Faculty.** The special purpose and part-time temporary faculty advocate shall hold a speaking seat on the University Faculty Senate.
- 245.3.1.2 Administration Representatives.** Five (5) administrators shall hold speaking seats in the University Faculty Senate. They shall comprise the University President, the Provost and Vice President for Academic Affairs, and three (3) other administrators appointed by the University President.
- 245.3.1.3 Student Representatives.** Five (5) students shall hold speaking seats in the University Faculty Senate. They shall comprise the President of the Student Government Association, three (3) students elected by the Student Government Association Senate, and the President of the Graduate Student Association.
- 245.3.1.4 Other Representatives.** Other persons with speaking seats on the University Faculty Senate shall include the Special Purpose Faculty Advocate and the Chair of Support Staff Council.

## 245.3.2 Eligibility and Terms of Membership.

All persons who at the time of election are voting

members of the University Faculty, as defined above, shall be eligible for election to the University Faculty Senate, except as provided in the following paragraph and except as provided below for re-election.

**245.3.2.1 Ineligible Administrators.** No voting member of the University Faculty who occupies the position of Assistant Dean, or who occupies a position determined by the University Faculty Senate to have administrative status equal or superior to that of Assistant Dean shall be eligible for election to the University Faculty Senate.

**245.3.2.2 Term.** The term of office of elected faculty members shall be two (2) years. Of the initial group of 34, 17 shall serve for one (1) year, 17 for two (2) years; the distinction shall be made by lot, and in such fashion that approximately half of the members from each college or school shall serve for one (1) year, half for two (2) years.

**245.3.2.3 Term Limitation for Faculty.** No elected faculty member may serve more than two (2) consecutive two-year terms.

**245.3.2.4 Term Limitation for Administrative Members.** The appointed administrative members shall serve one-year terms, but may be reappointed without limitation.

**245.3.2.5 Term Limitation for Student Representatives.** The elected student representatives shall serve one-year terms, but may be re-elected once.

### **245.3.3 Manner of Election of University Faculty Representatives**

**245.3.3.1 Nomination.** A candidate for election to a faculty seat is nominated by a petition signed by ten (10) voting faculty of his/her college and addressed to the Secretary of the University Faculty Senate.

**245.3.3.2 Election.** The names of the nominees of each college shall be placed upon a ballot which the University Faculty Senate shall cause to be distributed to the voting members of that college. The seats apportioned to that academic unit shall be filled by the nominees receiving the largest number of votes; if two (2) or more nominees have an equal number of votes for the last seat or seats to be filled, the ties shall be resolved by lot.

**245.3.3.3 Timing of Nomination and Election.** Nominations will normally close the Friday after the return from Spring Break. The Faculty Senate Chairperson may extend this deadline by one (1) week if there are fewer nominees from a college than there are open seats for that college. The election shall commence one within one (1) week after the close of nominations and faculty will be given one (1) week to vote.

**245.3.3.4 Vacancies.** A seat which becomes vacant before the end of the term of office

because of death, resignation, leave of absence, or other cause shall be filled for the period of vacancy from the most recent list of nominees on which a vote of the college represented has been held, the seat being offered to the nominee not currently a member of the University Faculty Senate who had the largest vote, and so on successively until the seat is filled. When there are no remaining nominees for a Senate seat, the seat shall not count to the total number of seats when determining whether a quorum has been met.

**245.3.3.5 Special Election.** No special election shall be held unless a petition for a special election is signed by one-fourth of the voting members of the college.

**245.3.3.6 Election Committee.** Superintendence of all aspects of the election process shall be the charge of the Committee. Physical ballots shall be secured in the Faculty Senate office. Electronic Ballots shall be cast and stored in a manner consistent with maintaining the integrity of such ballots. The Faculty Affairs Committee of the Faculty Senate shall conduct an annual audit of elections to verify that the elections were conducted properly and that the votes were counted accurately.

#### **245.3.4 Officers of the University Faculty Senate.**

**245.3.4.1 Composition.** The officers of the University Faculty Senate shall be a Chairperson, a Vice Chairperson, a Secretary, and a Parliamentarian. Only elected faculty members may serve as officers.

**245.3.4.2 Term.** The officers shall serve for one (1) year but may be re-elected.

**245.3.4.3 Timing.** The officers of the newly constituted University Faculty Senate shall be elected at the first organizational meeting in April (Section 245.4.1).

**245.3.4.4 Presiding Officers.** The University President, or in his/her absence the Provost and Vice President for Academic Affairs, shall preside at this meeting until the officers are elected.

#### **245.3.5 The Executive Committee of the University Faculty Senate**

**245.3.5.1 Composition.** The Executive Committee of the University Faculty Senate shall include nine (9) voting members of the University Faculty Senate: the Chairperson, Vice Chairperson, and Secretary of the University Faculty Senate, and six (6) members elected by the University Faculty Senate. The University President and the Provost and Vice President for Academic Affairs shall have speaking seats on the Executive Committee.

**245.3.5.2 Officers.** The Chairperson, the Vice Chairperson, and Secretary of the University Faculty Senate shall be the officers of the Executive Committee.

**245.3.5.3 Nomination and Election.** The six (6) elected members of the Executive

Committee shall be nominated at the April meeting of the newly constituted University Faculty Senate, their election to be supervised by the officers of the University Faculty Senate as soon as those officers have themselves been elected.

**245.3.5.4 Term of Service.** The Executive Committee of the Faculty Senate shall serve from August 10 of the upcoming academic year to August 9 of the following year.

#### 245.4 Article IV: Operation of the University Faculty Senate.

##### 245.4.1 Meetings.

**245.4.1.1 Monthly Meetings.** The University Faculty Senate shall meet at least once in each calendar month throughout the academic year. The newly constituted University Faculty Senate shall hold its first meeting in April. The sole purpose of this meeting will be the election of officers and nomination of members of the Executive Committee.

**245.4.1.1.1 Opening of Academic Year.** The newly constituted University Faculty Senate and its committees, confirmed at the first meeting of the University Faculty Senate in the new academic year, shall begin functioning with the opening of the academic year.

**245.4.1.2 Additional Meetings.** Additional meetings may be called by the Chairperson, by resolution of the Executive Committee, or on a petition, addressed to the Secretary of the University Faculty Senate, of any 15 members of the Senate. A meeting of the University Faculty Senate shall also be called to consider any specific agenda presented by 50 members of the University Faculty.

**245.4.1.2.1 Notice.** Notice of all such additional meetings shall be published by the Secretary of the University Faculty Senate.

**245.4.1.3 Executive Committee Meetings.** The Executive Committee shall meet at least twice each calendar month throughout the academic year and during other months as necessary. Meetings will be called by the Chairperson, or in his/her absence, by the Vice Chairperson. Notice of the meetings shall, whenever possible, be published by the Secretary of the University Faculty Senate.

**245.4.1.4 Open Meetings.** All meetings of the University Faculty Senate are open. Meetings of the Executive Committee are also open except when the Committee determines otherwise.

##### 245.4.2 Agenda and Minutes

- 245.4.2.1 **Notice and Agenda.** The agenda shall be published by the Secretary of the University Faculty Senate sufficiently in advance of each meeting of the University Faculty Senate. The agenda shall be compiled by the Chairperson and Secretary, acting when possible in consultation with the Executive Committee. In like fashion, agenda for meetings of the Executive Committee shall, whenever possible, be published in advance.
- 245.4.2.2 **Minutes.** Minutes of the Executive Committee and the University Faculty Senate shall be published and circulated to the faculty after each meeting.
- 245.4.3 **Quorum.**
- 245.4.3.1 **University Faculty Senate.** Two-thirds of the voting membership of the University Faculty Senate shall constitute a quorum.
- 245.4.3.2 **Executive Committee.** Two-thirds of the voting membership of the Executive Committee shall constitute a quorum.
- 245.4.4 **Majority.** With the exception of amendments, and, in some cases, bylaws to the Constitution proper, and of decisions to bring a matter to the floor of the University Faculty Senate without consideration by the standing committees or by the Executive Committee, a motion before the University Faculty Senate is passed when approved by a majority of those present and voting.
- 245.4.4.1 **Amendments and Bylaws.** Amendments require a two-thirds majority, and bylaws may be adopted by a two-thirds majority, see Section 245.9. Decisions to bring a matter directly to the floor require a two-thirds majority; see Section 245.4.5.1(4) below.
- 245.4.4.2 **Executive Committee.** A motion before the Executive Committee is passed when approved by a majority of those present and voting.
- 245.4.5 **Channels of Legislative Action.** The normal route of legislative and advisory action is for an agendum to be considered successively by a standing committee of the University Faculty Senate, by the Executive Committee, and by the entire University Faculty Senate. At each of these stages of consideration, a decision to reject or alter an agendum shall be final unless a sponsor of the agendum appeals the decision to the next higher authority.
- 245.4.5.1 **Exceptions to the normal routing are:**
1. Resolutions without legislative significance may be considered by the University Faculty Senate at any time.
  2. An agendum presented to the University Faculty Senate for action by 50 members of the University Faculty may be considered directly.

3. A protest from a college that an action of the University Faculty or University Faculty Senate has encroached upon its autonomy may be considered directly.
4. The University Faculty Senate itself, by a two-thirds majority of those present and voting, may choose to bring any matter directly onto the floor.

**245.5 Article V: Interpretive Authority of the University Faculty.**

**245.5.1 Jurisdiction Relative to Administration and Students.** In jurisdictional disputes with administration or students arising out of the exercise of the primary authority of the University Faculty, or in cases of inaction by the administration, the University Faculty Senate shall by majority vote express its judgment. Should the University Faculty Senate’s judgment be ignored, modified, or rejected, the University Faculty Senate may submit the question to the University Faculty as provided in Sections 245.1.4 and 245.1.5. If the administration or students do not agree to the University Faculty decision, the question shall be carried to the ISU Board of Trustees for determination.

**245.5.1.1 Jurisdiction.** Decisions on questions of jurisdiction shall be understood to be a reaffirmation of the basic assumption in the Preamble that all groups should be afforded the greatest possible latitude for the performance of their respective roles in the operation of the University.

**245.5.2 Jurisdiction Relative to the College/Library.** When a college/library of the University, through its legislative body, protests an action of the University Faculty or the University Faculty Senate as encroaching on the autonomy of a college/library, the University Faculty Senate shall reconsider the question. The University Faculty Senate shall determine the issue unless the legislative body of the college/library appeals from this decision of the University Faculty Senate and the University Faculty. In such event, the Secretary of the University Faculty Senate shall call a meeting of the University Faculty and conduct a subsequent vote as provided in Sections 245.1.4 and 245.1.5.

**245.6 Article VI: Judicial Authority of the University Faculty.**

**245.6.1 Scope of Judicial Authority.** The University Faculty shall have judicial authority on all matters over which it has primary or advisory legislative authority as defined in Sections 245.2.2 and 245.2.3.

**245.6.2 Jurisdiction.**

**245.6.2.1 Faculty Grievances.** A member of the University Faculty or a group of faculty members may bring a grievance not falling within the authority of a college/library directly to the Executive Committee of the University Faculty Senate or may appeal a grievance to the Executive Committee after avenues of relief within the college/library affected have been exhausted.

**245.6.2.2 Student Grievances.** A student or group of students with an academic

grievance may also follow these procedures.

**245.6.3 Review by Executive Committee.** Both primary grievances and grievance appeals shall be presented in writing through the Secretary of the University Faculty Senate to the Executive Committee of the University Faculty Senate, which shall decide whether the grievance is of such a nature and locus as to warrant an initial hearing or appeals hearing before a standing committee.

**245.6.3.1 Time for Filing.** A grievance appeal must be filed within 20 working days of the decision being appealed.

**245.6.3.2 Grievance Accepted for Hearing.** A grievance accepted for hearing shall be transmitted by the Executive Committee to the standing committee within whose province the matter falls. This standing committee shall examine the issue with proper attention to due process and make a judgment.

**245.6.4 Procedure in Cases of Dismissal.** When the grievance complained of is dismissal of a University Faculty member who has tenure or whose term of appointment has not expired, the Executive Committee of the University Faculty Senate shall refer a grievance accepted for hearing to the Faculty Dismissal Hearing Committee. The full procedure is specified in the Section 246.13 of this Constitution.

**245.6.5 Procedure in Grievance Hearings.** When any other grievance is accepted for hearing, the Executive Committee of the University Faculty Senate shall refer it to the University Faculty Affairs Committee unless the grievance is deemed solely within the province of another standing committee. The full procedures for primary hearings and grievance appeal hearings before the University Faculty Affairs Committee are specified in Section 246.14 of this Constitution.

**245.6.5.1 Procedures used by Standing Committee.** Should the primary grievance hearing or grievance appeal hearing be held by a different standing committee, that committee shall follow the procedures specified for the University Faculty Affairs Committee.

## **245.7 Article VII: Committees of the University Faculty.**

**245.7.1 Standing Committees.** The standing committees of the University Faculty are created by the bylaws of this Constitution, which determine the size, composition, tenure, and duties of these committees. Standing committees are responsible to the University Faculty through the University Faculty Senate.

**245.7.1.1 Open Meetings.** Meetings of the standing committees are open, except when a committee determines otherwise.

**245.7.1.2 Appointment of Members.** Appointive members of the standing committees shall be appointed by, and may be discharged by, the Executive Committee of the University Faculty Senate with the approval of the University

Faculty Senate. The membership of the standing committees should reflect the heterogeneous character of the University Faculty.

**245.7.1.3 Representation.** The members represent the University Faculty, not the college/library to which they may belong, and no college/library is as such entitled to representation on a standing committee.

**245.7.2 Special Committees.** The University Faculty Senate may for special purposes and for determinate periods create special committees to investigate and make recommendations on any matter falling under the primary or advisory authority of the University Faculty.

**245.7.2.2 Appointment of Members.** The University Faculty Senate or the Executive Committee of the University Faculty Senate may, respectively, appoint or discharge members of such special committees.

## **245.8 Article VIII: Relationship with College/Library Governance Bodies**

**245.8.1 Representative Governance.** The faculty of the colleges/library are guaranteed a representative form of governance in respect to the formulation and administration of internal policy and the right to participate in the selection of their chief administrative officers.

**245.8.1.1 Selection of Administrative Officers.** Similarly, the faculty of each academic subdivision of the colleges/library are guaranteed the right to participate in the selection of its administrative officer.

**245.8.2 Plan of Internal Governance.** Within one (1) year following the adoption of this Constitution, each existing college/library shall submit to the University Faculty Senate an acceptable plan of internal governance consistent with this Constitution and bylaws.

**245.8.2.1 New College.** Within one (1) year of the establishment of any new college, it shall submit to the University Faculty Senate an acceptable plan of internal governance consistent with this Constitution and Bylaws.

(Constitutions of the colleges/library have been approved/amended by the University Faculty Senate on the dates as indicated: College of Arts and Sciences – April, 2000; College of Business – April, 1998; College of Education – Fall, 1992; College of Health and Human Performance – May, 1996; College of Nursing – April, 2000; College of Technology – March, 1986; Library Faculty – April, 2003.)

**245.8.3 Autonomy of the Colleges/Library.** Each college/library shall be autonomous in matters of internal policy, subject to the provisions of its constitution and bylaws and to actions of the University faculty and the University Faculty Senate pursuant to this Constitution and bylaws.

**245.8.4 College of Graduate and Professional Studies.** The faculty of the College of Graduate and Professional Studies, being already members of the faculties of their respective academic units, shall not as a graduate faculty have a representative form of governance. The policies of this College are determined by the Graduate Council of the University Faculty Senate subject to approval of the University Faculty Senate. The College of Graduate and Professional Studies

is, therefore, excluded from the autonomy provided by this Constitution.

**245.8.5 Liaisons between University Faculty Senate and College/Library Governance.**

The governance body of each college/library shall seat a University faculty senator as a liaison.

**245.8.5.1 Voting Rights.** The liaison may also serve as a member of the college/library governance body, and if such is the case, the liaison retains voting rights. If not serving as a member of the college/library body, the liaison cannot vote.

**245.8.5.2 Duties of Liaisons.** The liaison's duties are to report relevant actions and agendas of the University Faculty Senate to the college/library governance body, to report the relevant actions and agendas of the college/library governance body to the Senate, and generally, to facilitate communication between the Senate and college/library governance body.

**245.8.6 Council of Governance Chairs.** The Council of Governance Chairs shall consist of the Chairperson of the University Faculty Senate and the Chairperson of each college/library governance body. The Chairperson of the University Faculty Senate shall serve as Chairperson of the Council of Governance Chairs.

**245.8.6.1 Purpose.** The Council is not a legislative body. Its purpose is to facilitate coordination of the efforts of the University Faculty Senate and the college/library governance bodies in exercising the faculty's areas of primary and advisory authority.

**245.8.6.2 Meetings.** The Council shall meet three (3) times during the academic year: during the first month of the fall semester, during the first month of the spring semester, and during the last month of the spring semester.

**245.8.6.3 Minutes.** The University Faculty Senate administrative assistant shall record minutes of the meetings to be forwarded to each governance body.

**245.8.6.4 Additional Meetings.** The Chairperson of the Council may call additional meetings and consider requests for additional meetings from any member of the Council.

**245.9 Article IX: Amendments and Bylaws.**

**245.9.1 Amendments.** This Constitution may be amended as follows. Any amendment of the Constitution must be accepted by the ISU Board of Trustees.

**245.9.1.1** By preparation of a written statement of the proposed amendment signed by at least ten (10) members of the University Faculty Senate or ten (10) percent of the University Faculty.

**245.9.1.2** By presentation of that statement at a regular meeting of the University Faculty

Senate and approval by two-thirds of those present and voting at the next regular meeting of the University Faculty Senate; and

**245.9.1.3** By approval of that statement by the University Faculty in the manner provided in Sections 245.1.4 and 245.1.5.

**245.9.2 Bylaws.** Bylaws to this Constitution shall become effective when:

**245.9.2.1** Initiated by the University Faculty Senate; and either

**245.9.2.2** Approved by two-thirds of the voting members of the University Faculty Senate and accepted by the ISU Board of Trustees; or

**245.9.2.3** Approved by a majority of those present and voting in the University Faculty Senate and approved by the University Faculty in the manner provided in 245.1.5; and accepted by the ISU Board of Trustees.

*Last revised May 9, 2011.*

## 246 BYLAWS TO THE FACULTY CONSTITUTION

*Policy 246 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 246.1.1.2 on April 28, 2006; Section 246.1.1.3 on July 10, 2009; Section 246.2.1.1 on July 10, 2009; Section 246.4.1.1 on July 10, 2009; Section 246.5.1.1 on July 10, 2009; Section 246.9.1.1 on July 10, 2009; Section 246.10.1.1 on July 10, 2009; Section 246.16 on January 15, 2004; Sections 246.14.5.10, 246.5.18.1 on May 6, 2011; 246.14.4.6.2, 246.14.5.1, 246.14.5.1.1, 246.14.5.2, and 246.14.5.2.1 on February 17, 2012.*

- 246.1 Standing Committees of the University Faculty Senate.** The standing committees of the University Faculty Senate are the first echelon for conduct of almost all of the legislative business of the University Faculty Senate, both in the area of the primary authority of the University Faculty and in that of the advisory authority. They serve also as judicial bodies for grievances falling within their provinces.
- 246.1.1 Membership.** The membership of the standing committees is composed, except as especially noted below, of faculty selected by the Executive Committee and confirmed by the University Faculty Senate, of administrators, and of students appointed annually by the Student Government Association Senate.
- 246.1.1.1 Administrative and Student Members.** Administrative and student members shall participate in all privileges and duties of the committees, including the privilege of making and seconding motions, but excluding the privilege of voting.
- 246.1.1.2 Special Purpose and Part-time Temporary Faculty Advocate.** The special purpose and part-time temporary faculty advocate serving on the Faculty Affairs Committee shall have the same set of privileges and duties as the administrative and student representatives on that committee.
- 246.1.1.3 Number of Members.** Each standing committee except the Faculty Dismissal Hearing Committee, the Curriculum and Academic Affairs Committee, Graduate Council, and the University Research Committee, shall have seven (7) faculty members, at least one of whom shall be members of the University Faculty Senate.
- 246.1.1.4 Term.** Terms of service for these faculty members shall begin with the academic year. Appointments shall be announced upon University Faculty Senate confirmation at the first meeting of the University Faculty Senate in the new academic year. Appointment to a standing committee, except for the Faculty Dismissal Hearing Committee, shall be for a period of two (2) years. Three (3) members will be appointed in even years or four (4) in odd years, depending on the committee; reappointment to a committee is not precluded.
- 246.1.1.5 Officers.** Each standing committee shall elect its own officers from among the faculty in its membership.
- 246.1.1.6 Regular Meetings.** Each committee, except the Faculty Dismissal Hearing Committee, shall meet at least once each month during the academic year at a

regularly scheduled time and place which shall be published as soon as the schedule is established.

- 246.1.1.7 **Open Meetings.** Meetings shall be open except when a committee for particular reasons declares a meeting closed.
- 246.1.1.8 **Agenda and Minutes.** Both agenda and (except for closed meetings) minutes shall be published at least to the membership of the University Faculty Senate, to appropriate administrators of the University and its colleges/library, to department chairpersons, and to the officers of the Student Government Association.
- 246.1.1.9 **Annual Report.** Each committee shall present a report of its activities for the year at the May meeting of the University Faculty.
- 246.1.1.10 **Jurisdiction.** The standing committees of the University Faculty Senate concern themselves with matters which are of significance to the University as a whole: policies which apply to the entire institution; questions which arise between, or which affect several of the constituent colleges/library; and matters which, although arising within one (1) college/library, have an influence upon the character and destiny of the University.
- 246.1.1.11 **Other Matters.** Issues which pertain more narrowly only to the individual college/library will normally be dealt with by those autonomous subdivisions, unless appealed to the standing committees of the University Faculty Senate.
- 246.1.1.12 **Right of Review.** These committees retain, however, like the University Faculty and University Faculty Senate from which they derive their powers, a right of review and intervention in all matters within the primary and advisory authority of the University Faculty.

## 246.2 Administrative Affairs Committee

### 246.2.1 Membership.

- 246.2.1.1 **Faculty Representation.** Seven (7)
- 246.2.1.2 **Administrative Representation.** University President and Provost and Vice President of Academic Affairs.
- 246.2.1.3 **Student Representation.** Two (2) undergraduates, at least one of whom shall be a voting member of the Student Government Association Senate

246.2.2 **Duties.** The purpose of this committee shall be to keep apprised of administrative policies and procedures and to fulfill the advisory functions of the University Faculty on such matters as:

- 246.2.2.1 **Administrative Services.** The organization and reorganization of administrative services.
- 246.2.2.2 **Administrative Officers.** Selection and removal of principal administrative officers having university-wide responsibilities as well as the creation or abolition of such offices.
- 246.2.2.2.1 **Search Committee Membership Nominations.** Upon notification by the Chairperson of the University Faculty Senate, the Administrative Affairs Committee shall nominate the faculty members to serve on the presidential or vice presidential search committees and forward the slate to the Executive Committee of the University Faculty Senate for election by the University Faculty Senate. Should the Executive Committee or the University Faculty Senate not approve the complete slate, as submitted, the Administrative Affairs Committee will submit a new slate.
- 246.2.2.2.2 **Additional Members.** The President of the ISU Board of Trustees or the University President will confer with the Administrative Affairs Committee if additional faculty are needed to achieve appropriate representation of important faculty constituencies.
- 246.2.2.2.3 **Number of Faculty Members on Search Committee.** Faculty representatives shall constitute at least one-third of each such search committee.
- 246.2.2.2.4 **Reports.** Periodic progress reports by the chairperson (or designee) of the search committee shall be made to the University Faculty Senate without violating the confidentiality of the search. The members of the faculty elected to the search committee shall report to the Administrative Affairs Committee at the conclusion of the search.
- 246.2.2.3 University Budgets.
- 246.2.2.4 Campus Development and Physical Facilities.
- 246.2.2.5 The Academic Calendar.
- 246.2.2.6 Registration and Scheduling Procedures.
- 246.2.2.7 Public Relations.
- 246.2.2.8 University Publications.

## 246.3 Curriculum and Academic Affairs Committee

### 246.3.1 Membership

246.3.1.1 **Faculty Representation.** Nine (9)

246.3.1.2 **Administrative Representation.** Provost and Vice President for Academic Affairs, Deans of the colleges, except the College of Graduate and Professional Studies, Dean of Library Services, and Associate Vice President for Student Success.

246.3.1.3 **Student Representation.** Two (2) undergraduates, at least one of whom shall be a voting member of the Student Government Association Senate

246.3.2 **Duties.** The province of the Curriculum and Academic Affairs Committee shall be all undergraduate courses and curricula of the University, together with other University activities which are primarily educational in nature. This province includes, without being restricted to:

246.3.2.1 Requirements for all bachelor's degrees and all degrees or certificates of inferior status.

246.3.2.2 Requirements of all major and minor curricula and other programs of study, including programs of Foundational Studies.

246.3.2.3 All courses of instruction, including those offered through the independent study program; and all workshops, travel courses, and other special offerings, whether with or without academic credit.

246.3.2.4 Establishment and abolition, merger and subdivision of colleges, schools, departments, and other academic units of the University.

246.3.2.5 The policies of the University Library.

246.3.2.6 Convocations and all such conferences as are closely related to academic affairs.

246.3.3 **Entire University.** Since most of the academic units of the University will have committees governing their own curricula, the University Committee will in practice concern itself chiefly with matters which concern the entire University or which concern more than one (1) of the academic units.

246.3.4 **Right of Review.** The Committee retains the right of review and intervention in all matters within its province; but it will not ordinarily examine individual courses, or minor revisions of existing curricula and programs, or individual convocations and conferences.

246.3.5 **Procedures.** This Committee shall, however, establish such procedures as it deems proper for publication and approval of such courses, revisions, and functions; and formal notice of proposed courses, revisions, and functions is to be sent to the Committee.

- 246.3.6 **New Curricula.** New curricula and programs, and revisions sufficiently extensive that the curricula or programs are substantially new, must be examined by the Committee.
- 246.3.7 **Educational Philosophy of University.** The Committee will also properly concern itself with the educational philosophy of the University and with the relation of existing and future curricula and educational policies to that philosophy. (See 300 Level Policies related to Academic Affairs.)

#### 246.4 Faculty Economic Benefits Committee.

##### 246.4.1 Membership.

246.4.1.1 **Faculty Representation.** Seven (7)

246.4.1.2 **Administrative Representation.** University President and Provost and Vice President for Academic Affairs

246.4.2 **Duties.** This committee analyzes and evaluates faculty salary and benefits policies and practices and makes recommendations.

#### 246.5 University Faculty Affairs Committee.

##### 246.5.1 Membership.

246.5.1.1 **Faculty Representation.** Seven (7)

246.5.1.2 **Administrative Representation.** University President and Provost and Vice President for Academic Affairs

246.5.1.3 **Ex officio Member.** The special purpose faculty liaison, to be appointed by the Executive Committee in consultation with Academic Affairs.

246.5.2 **Duties.** The Committee will formulate policies and procedures pertaining to the University Faculty, particularly in these areas:

246.5.2.1 **Appointment, retention, and tenure.** Ordinarily, these policies and procedures will be formulated by the colleges/library acting under the autonomy provision of the Constitution, Section 245.8.3 but subject to review by the University Faculty Affairs Committee.

246.5.2.2 **Promotion.** (See Section 305, Faculty Appointment, Promotion, and Tenure Policies).

246.5.2.3 **Facilitation of teaching and research, including teaching load.**

246.5.2.4 **Leaves of absence.**

246.5.2.5 **Freedom of expression and academic freedom.**

246.5.2.6 Faculty conduct and discipline.

246.5.2.7 Professional ethics.

246.5.2.8 Professional growth.

246.5.2.9 Retirement.

## 246.6 Faculty Dismissal Hearing Committee.

### 246.6.1 Membership.

246.6.1.1 **Faculty Representation.** Ten (10) full-time tenured faculty members shall be chosen for five-year terms with no more than one (1) member from any department serving concurrently.

246.6.1.2 **Term.** Of the ten (10) members of the original committee, two (2) serve five (5) years; two (2), four (4) years; two (2), three (3) years; two (2), two (2) years; and two (2), one (1) year as determined by lot.

246.6.2 **Duties.** The purpose of the Faculty Dismissal Hearing Committee shall be to serve as the hearing committee in faculty dismissal proceedings as provided in Section 246.11.

246.6.2.1 **Meetings.** Unlike the other committees, this committee shall meet only when called by the University President and/or by the Executive Committee of the University Faculty Senate.

246.6.2.2 **Report.** The committee shall report its findings to the University President for transmission to the ISU Board of Trustees.

246.6.2.3 **Members on Hearing Panel.** Hearings will be conducted by five (5) members of the committee chosen by lot.

## 246.7 Graduate Council.

### 246.7.1 Membership.

246.7.1.1 **Faculty Representation.** Nine (9) members of the graduate faculty.

246.7.1.2 **Administrative Representation.** Provost and Vice President for Academic Affairs, Dean of the College of Graduate and Professional Studies, Assistant Dean of the College of Graduate and Professional Studies, Dean of Library Services, Deans of the colleges having graduate programs.

246.7.1.3 **Student Representation.** Two (2) graduate students.

**246.7.2 Duties.** The Graduate Council is responsible for the total academic policy of the School of Graduate Studies, its programs, and its faculty, particularly in these areas:

**246.7.2.1** Appointment to the graduate faculty.

**246.7.2.2** Admission of students to the College of Graduate and Professional Studies.

**246.7.2.3** Admission of candidates for graduate degrees.

**246.7.2.4** Requirements for graduate degrees.

**246.7.2.5** Approval of graduate curricula and courses.

**246.7.2.6** Standards for graduate study.

**246.7.2.7** Reviewing and passing on individual cases brought to the Graduate Council by the Dean of the College of Graduate and Professional Studies.

**246.7.2.8** New graduate curricula and programs, and revisions sufficiently extensive that the curricula and programs are substantially new, must be examined by the Graduate Council. The Council will also properly concern itself with the educational philosophy of the University and with the relationship of existing and future graduate curricula and educational policies to that philosophy.

## **246.8 University Research Committee.**

### **246.8.1 Membership**

**246.8.1.1 Faculty Representation.** Nine (9).

**246.8.1.2 Administrative Representation.** Provost and Vice President for Academic Affairs, Deans of the colleges, including the Dean of the College of Graduate and Professional Studies, and the Dean of Library Services.

**246.8.1.3 Student Representation.** One (1) graduate and one (1) undergraduate student.

**246.8.2 Duties.** The purpose of the committee is to further the development of research at the University. The committee shall:

**246.8.2.1** Recommend establishment or change of University research policies and procedures.

**246.8.2.2** Administer the University Research Fund and such other research funds as may be designated by the University administration.

246.8.2.3 Study methods of making available to faculty members information on sources of research funds.

246.8.2.4 Study methods of aiding in the grant application process.

## 246.9 Student Affairs Committee.

### 246.9.1 Membership.

246.9.1.1 **Faculty Representation.** Seven (7)

246.9.1.2 **Administrative Representation.** One (1) representative from each of the following areas: Academic Affairs, Registration and Records, Admissions, Financial Aid, Student Academic Services, Leadership, Student Activities and Greek Life, Residential Life, Hulman Memorial Student Union, Intercollegiate Athletics.

246.9.1.3 **Student Representation.** Four (4) undergraduates, two (2) of whom shall be voting members of the Student Government Association Senate.

246.9.2 **Duties.** Policies and procedures pertaining to the following matters related to undergraduate students are within the jurisdiction of this committee:

246.9.2.1 General University policy dealing with:

246.9.2.1.1 Admission, retention, and academic standards.

246.9.2.1.2 Advisement and counseling of students not enrolled in the colleges.

246.9.2.1.3 University scholarships, honors, and awards.

246.9.2.2 Ordinarily the following matters shall be determined by the colleges acting under the autonomous provision of the Constitution, Section 245.8.3, subject to the review of the Student Affairs Committee:

246.9.2.2.1 Grading standards.

246.9.2.2.2 Advisement and counseling of students enrolled in the colleges.

246.9.2.2.3 Student behavior with respect to curriculum and instruction.

246.9.2.2.4 Scholarships, honors, and awards granted by the colleges.

246.9.2.3 The following matters are to be an exercise of the advisory authority of the faculty:

246.9.2.3.1 Student housing, health, and welfare.

246.9.2.3.2 Student organizations, social activities, and publications.

246.9.2.3.3 Student employment, loans, and financial aid.

246.9.2.3.4 Athletic programs and facilities.

## 246.10 Arts Endowment Committee.

### 246.10.1 Membership.

246.10.1.1 **Faculty Representation.** Seven (7) with interest in the performance, literary, visual, and interpretive arts.

246.10.1.2 **Administrative Representation.** Provost and Vice President for Academic Affairs, Deans of the colleges, including the Dean of the College of Graduate and Professional Studies, and the Dean of Library Services.

246.10.1.3 **Student Representation.** One (1) graduate student and one (1) undergraduate student.

246.10.2 **Duties.** The purpose of the committee is to further the development, exhibition, publication, and performance of art works by the University Faculty. The committee shall:

246.10.2.1 Recommend establishment or change of University policies and procedures that determine the disbursement of funds for meritorious arts projects.

246.10.2.2 Administer the University Arts Endowment Fund and such other funds as may be designated by the University administration.

246.10.2.3 Provide assistance to faculty on methods of applying for University Arts Endowment grants.

246.11 **Deferral of University Faculty Senate Action.** On matters about which the University Faculty Senate has not received information at least one (1) week in advance, action may be deferred for as much as one (1) week by a vote of ten (10) members of the University Faculty Senate.

## 246.12 Seating of Alternates on the University Faculty Senate

246.12.1 **Alternate List.** The alternate list promulgated as a result of the spring election shall remain in force from the first day of the academic year until the beginning of the next academic year.

246.12.2 **Leaves.** Persons on leave for a given semester and persons not teaching during a given summer session will automatically be replaced for that period of time unless they respond affirmatively to the request of the Secretary of the University Faculty Senate that they be seated.

246.12.3 **Temporary Vacancies.** Members of the University Faculty Senate unable to attend a meeting will not be permitted to send proxies. If they desire to be replaced temporarily due to

illness, schedule conflicts, or other reasons, they must direct such requests to the Executive Committee. If extenuating circumstances exist which prevent an absent member of the University Faculty Senate from communicating with the Executive Committee, the latter will decide as to the disposition of the seat.

**246.12.4 Resolution of Disputes.** The University Faculty Senate will resolve any disputes that may arise in the seating of alternates.

### **246.13 Faculty Dismissal Proceedings.**

**246.13.1 Preliminary Proceedings Concerning the Fitness of a Faculty Member.** When reason arises to question the fitness of a University faculty member who has tenure or whose term appointment has not expired, the appropriate administrative officers will ordinarily discuss the matter with him/her in personal conference. The matter may be terminated by mutual agreement at this point.

**246.13.1.1 Role of Executive Committee.** If an agreement does not result, the Executive Committee of the University Faculty Senate, charged with the function of rendering confidential advice in such situations, shall informally inquire into the situation to effect an agreement if possible and, if none is effected, to determine whether in its view formal proceedings to consider his/her dismissal should be instituted. If the Executive Committee of the University Faculty Senate recommends that such proceedings should be initiated, or if the University President, even after considering a recommendation of the Executive Committee of the University Faculty Senate favorable to the faculty member, expresses the conviction that a proceeding should be undertaken, or if the concerned faculty member desires that a proceeding be undertaken, action shall be commenced under the procedures which follow. Except where there is disagreement, a statement with reasonable particularity of the grounds proposed for the dismissal shall then be jointly formulated by the University President and the Executive Committee of the University Faculty Senate. If there is disagreement, the University President, or designee, shall formulate the statement.

**246.13.2 Commencement of Formal Proceedings.** The formal proceedings shall be commenced by a communication addressed to the faculty member by the University President. This communication will include the statement detailing the grounds for the proposed dismissal and information that, if so requested, a hearing to determine whether he/she should be removed from his/her faculty position on the grounds stated will be conducted by the Faculty Dismissal Hearing Committee at a specified time and place.

- 246.13.2.1 Time for Hearing.** In setting the date of the hearing, sufficient time shall be allowed the faculty member to prepare his/her defense. The faculty member shall be informed, in detail or by reference to published regulations, of the procedural rights that will be accorded to him/her.
- 246.13.2.2 Response by Faculty Member.** The faculty member should state in the reply whether he/she wishes a hearing and, if so, shall answer in writing, not less than one (1) week before the date set for the hearing, the statements in the University President's letter.
- 246.13.3 Suspension of the Faculty Member.** Suspension of the faculty member during the proceedings involving him/her is justified only if immediate harm to himself/herself or others is threatened by his/her continuance. Unless legal considerations forbid, any such suspension shall be with pay.
- 246.13.4 Faculty Dismissal Hearing Committee.** The committee of the faculty members to conduct the hearing and reach a decision shall be the Faculty Dismissal Hearing Committee.
- 246.13.5 Committee Proceedings.** The Faculty Dismissal Hearing Committee shall proceed by considering the statement of grounds for dismissal already formulated and the faculty member's response submitted before the time of the hearing.
- 246.13.5.1 No Request for a Hearing.** If the faculty member has not requested a hearing, the Committee shall consider the case on the basis of the obtainable information and decide whether he/she should be removed; otherwise, the hearing shall go forward.
- 246.13.5.2 Public or Private Hearing.** The Committee, in consultation with the University President and the faculty member, shall exercise its judgment as to whether the hearing should be public or private.
- 246.13.5.3 Factual Dispute.** If any facts are in dispute, the testimony of witnesses and other evidence concerning the grounds set forth in the University President's letter to the faculty member shall be received.
- 246.13.5.4 Role of University President.** The University President shall have the option of attendance during the hearing. He/she may designate an appropriate representative to assist in developing the case; but the Committee shall determine the order of proof, shall conduct the questioning of witnesses and, if necessary, shall secure the presentation of evidence important to the case.
- 246.13.5.5 Right to Counsel.** The faculty member shall have the option of assistance by counsel, whose functions will be similar to those of the representative chosen by the University President.
- 246.13.5.6 Procedural Rights.** The faculty member shall have the additional

procedural rights set forth in the 1940 A.A.U.P. Statement on Principles of Academic Freedom and Tenure (as amended) and shall have the aid of the Committee, when needed, in securing the attendance of witnesses.

- 246.13.5.7 Witnesses.** The faculty member or his/her counsel and the representative designated by the University President shall have the right, within reasonable limits, to question all witnesses who testify orally. The faculty member shall have the opportunity to be confronted by all adverse witnesses. Where unusual and urgent reasons move the Committee to withhold this right, or where the witness cannot appear, the identity of the witness, as well as his/her statements, shall nevertheless be disclosed to the faculty member. Subject to these safeguards statements may, when necessary, be taken outside the hearing and reported to it.
- 246.13.5.8 Recording of Evidence.** All evidence shall be duly recorded.
- 246.13.5.9 Not a court proceeding.** Unless special circumstances warrant, it will not be necessary to follow formal rules of court procedure.

**246.13.6 Consideration by the Committee.**

- 246.13.6.1 Executive Session.** The Committee shall reach its decision, in executive session, on the basis of the hearing.
- 246.13.6.2 Oral Arguments.** Before doing so, it shall give opportunity to the faculty member or his/her counsel and the representative designated by the University President to argue orally before it.
- 246.13.6.3 Written briefs.** If written briefs would be helpful, the Committee may request them.
- 246.13.6.4 Transcript.** The Committee may proceed to decision promptly, without having the record of the hearing when it feels that a just decision can be reached by this means; or it may await the availability of a transcript of the hearing if its decision would be aided thereby.
- 246.13.6.5 Findings.** It shall make explicit findings with respect to each of the grounds of removal presented, and may provide its rationale.
- 246.13.6.6 Notice of Decision; Copy of Record.** The University President and the faculty member shall be notified of the decision in writing and shall be given a copy of the record of the hearing.

**246.13.7 Consideration by the ISU Board of Trustees.**

- 246.13.7.1 Report to Trustees.** The University President shall transmit to the ISU Board of Trustees the full report of the Committee.

**246.13.7.2 Acceptance of Committee Decision.** The acceptance by the ISU Board of Trustees of the Committee decision will normally be expected.

**246.13.7.3 Review.** If the ISU Board of Trustees chooses to review the case, its review will be based on the record of the previous hearing, accompanied by opportunity for argument, oral or written or both, by the principals at the hearing or their representatives.

**246.13.7.4 Decision by Board of Trustees.** The decision of the Committee will either be sustained or the proceeding be returned to the Committee with objections specified.

**246.13.7.4.1 Reconsideration by Committee.** In such a case the Committee shall reconsider, taking account of the stated objections and receiving new evidence if necessary. It shall frame its decision and communicate it in the same manner as before.

**246.13.7.4.2 Board of Trustees Final Decision.** Only after study of the Committee reconsideration will the ISU Board of Trustees make a final decision overruling the Committee.

#### **246.13.8 Publicity.**

**246.13.8.1 During Proceedings.** Except for simple announcements as may be required covering the time of the hearing and similar matters, public statements about the case by either the faculty member or administrative officers shall be avoided until the proceedings have been completed.

**246.13.8.2 Final Decision.** Announcement of the final decision shall include a statement of the Committee's original action, if this has not previously been made known.

**246.13.8.3 Release to Public.** Any release to the public shall be made through the University President's Office.

#### **246.14 University Faculty Grievances.**

**246.14.1 Policy Statement on University Faculty Grievances.** The faculty of Indiana State University has primary responsibility for such fundamental areas as curriculum, methods of instruction, research/creativity, faculty status (i.e., promotion, performance review, and tenure), and those aspects of student life which relate to the educational process. All faculty members (tenured or untenured) who believe a decision adversely affects these responsibilities or the financial, intellectual, or pedagogical aspects of their appointments and results from a violation of University policy, (i.e., arbitrary, punitive, or capricious application of policies regarding work assignment, or other procedures except those exempted below), academic

freedom, or inadequate consideration (this might be with regard to a working condition or assignment, except those exempted below), may petition the appropriate faculty committee for redress. All faculty members are entitled to due process, including a faculty hearing of record and the opportunity to confront any adverse witnesses and/or to respond to adverse information. Procedures other than this one exist in the University for faculty dismissal (tenured and untenured, but “dismissal” referred to here is different from the non-reappointment of a tenure-track faculty member, which is also addressed by a separate policy), appointment, tenure, and promotion, pay for performance, or conduct involving illegal discrimination.

**246.14.2 College/Library Level Grievances.** Each college/library shall maintain grievance procedures in writing that must grant faculty members the rights defined in Section 246.14.1 and ensure procedural due process. Grievances filed in the college/ library may be brought on grounds defined above.

**246.14.3 University Level Grievances.** University level grievances fall into one of two categories, appeals or primary grievances:

**246.14.3.1 Appeals of College/Library Level Grievances:** An aggrieved faculty member may appeal the decision of the college/library grievance hearing to the Executive Committee of the University Faculty Senate for one or more of the following reasons but no other:

**246.14.3.1.1 Adequacy of Evidence:** The evidence presented in the previous hearing did not adequately support the decision reached.

**246.14.3.1.2 Due Process:** Procedural errors in the previous hearing or evidence that should have been heard was not allowed or evidence that should not have been allowed was presented.

**246.14.3.1.3 New Evidence:** New and fully documented evidence has arisen since the previous hearing that is sufficient to suggest a major change in evaluation of the matter.

**246.14.3.2 Primary Grievances:** When a grievance does not fall within the jurisdiction of any one college/library, it shall be addressed directly by the Executive Committee. In cases when the parties disagree as to the jurisdiction of the grievance, the Executive Committee shall make the final determination.

**246.14.4 Procedures for University Level Grievances.** The following procedures apply to both appeals and primary grievances in the subsequent language defining procedures:

**246.14.4.1 Initiation of Grievance.** To initiate a University level grievance, be it an appeal or primary grievance, the faculty member must file a formal complaint within twenty (20) working days after final conclusion of the original grievance if the complaint constitutes an appeal, and within twenty (20)

working days after the grievable event if the complaint constitutes a primary grievance (using Grievance Form A) with the Executive Committee Chairperson through the University Faculty Senate Office.

**246.14.4.1.1 Definition of Working Day.** For the purposes of these Bylaws, working days are defined as Mondays through Fridays when classes are in session on campus except during the summer sessions. Exceptions to this guideline may be made only in special circumstances as determined by the Executive Committee.

**246.14.4.2 Notification to Executive Committee.** The Chairperson will notify the Executive Committee of the complaint at its next meeting following filing of the complaint. The Executive Committee must determine whether or not the grievance is within its jurisdiction and warrants mediation and a formal hearing.

**246.14.4.2.1 Mediation When No Hearing.** Grievances that the Executive Committee determines do not warrant a hearing may still be forwarded for mediation.

**246.14.4.3 Notice and Response by Respondent.** To facilitate that decision, the Executive Committee will notify the respondent(s) of the complaint and supply the respondent(s) with a copy. The notification of the respondent(s) should take place within one Executive Committee session after having received the complaint. The Executive Committee will request that the respondent(s) formally submit a written response to the complaint within seven (7) working days.

**246.14.4.4 Time for Review.** The Executive Committee should evaluate the set of materials at the session immediately following receipt of the materials at the session.

**246.14.4.4.1 Decision by Executive Committee.** If, after evaluating the submitted materials, the Executive Committee decides that the complaint warrants a hearing and/or mediation, it will send the complaint, and the response(s), to the Chairperson of the University Faculty Affairs Committee.

**246.14.4.4.2 Notice.** The response(s) will also be forwarded to both parties.

**246.14.4.4.3 Process of Mediation.** The process of mediation should begin within seven (7) working days of the date the materials are received by the Faculty Affairs Committee Chairperson. Once the process of mediation begins, no more than ten (10) working days should be allowed to resolve the dispute by mediation.

**246.14.4.5 Discrimination Complaints.** In discrimination complaints, if contacted first, the Executive Committee Chairperson will direct the faculty member to the Director of Affirmative Action.

**246.14.4.6 Mediation Process.** The Chairperson of the University Faculty Affairs Committee shall seek to arrange for resolving the conflict through mediation.

**246.14.4.6.1 Process of Mediation.** The process of mediation shall be voluntary, private, and confidential, led by an impartial third faculty member who has had mediation training supported by the Office of the Provost and Vice President for Academic Affairs.

246.14.4.6.2 In practice, this individual could be selected from the existing Grievance Pool since all members of the Grievance Pool will have received training.

**246.14.4.6.2 Report of Successful Mediation.** Upon completion of the mediation process, the mediator will submit to the Faculty Affairs Committee Chairperson any agreement, in writing, reached by the primary parties. If agreement is reached, the Faculty Affairs Committee Chairperson will report the agreement to the Executive Committee and the Provost and Vice President for Academic Affairs.

**246.14.4.6.2.1 Record.** The matter will be considered complete, and a record of it will be filed in the participating members' personnel files and in the files of the University Faculty Senate Office.

**246.14.4.6.3 Report of Unsuccessful Mediation.** If no agreement is reached within ten (10) working days, the Faculty Affairs Committee Chairperson will report this result to the respondents, and to both the Executive Committee Chairperson and the Provost and Vice President for Academic Affairs.

**246.14.4.6.4 Hearing.**

**246.14.4.6.4.1 Grievance Committee.** If the mediation is unsuccessful, and the Executive Committee has previously determined that the grievance warrants a hearing, the Faculty Affairs Committee Chairperson shall convene a grievance committee drawn from a grievance pool as set forth in Section 246.14.5.1 within

the time period set forth in Section 246.14.5.3 of this bylaw.

**246.14.4.6.4.2 Waiver of Hearing.** Either the complainant(s) or the respondent(s) may elect not to participate in a hearing, but neither may waive the right of the other to have a hearing. Only if both elect to waive a hearing, will the Grievance Committee base its findings solely on evidence submitted by the parties involved in the allegations.

**246.14.4.6.4.3 Procedure for Hearing.** If either the complainant or the respondent elects a hearing before the Grievance Committee, the specific procedures for the hearing are outlined in Section 246.14.5 of this Bylaw.

**246.14.4.6.4.4 Findings by Grievance Committee.** After the hearing, the Grievance Committee will deliberate and submit its findings and recommendations in writing to the Executive Committee, the Provost and Vice President for Academic Affairs, and the University President using Grievance Form A.

## **246.14.5 University Level Grievance Hearings.**

**246.14.5.1 Grievance Pool Members.** Every three years beginning in 2011, the Faculty Affairs Committee (FAC) will establish and maintain a new pool of twenty (20) or more tenured faculty to serve 3-year, 4-year, or 5-year terms as Grievance Pool members. Members of the pool will be selected from volunteers to represent every college (except the College of Graduate and Professional Studies) and the Library, and include some chairpersons and some members of federally defined protected classes.

**246.14.5.1.1** FAC is charged with reviewing the composition of the pool each year to ensure compliance with this Policy, namely presence of some chairpersons and some members of federally defined protected classes. All persons elected to serve as Grievance Pool members in a given cycle must participate in Training unless they have no more than one year left in their term.

**246.14.5.2 Training.** The Provost and Vice President for Academic Affairs, in cooperation with the Executive Committee Chairperson, every three years beginning in Fall 2011, will provide formal training of the Grievance Pool members.

**246.14.5.2.1 Required.** All persons elected to serve as Grievance Poll members in a given cycle must participate in Training unless they have no more than one year left in their term.

**246.14.5.3 Time for Hearing.** For cases that the Executive Committee has determined warrant grievance hearings, a grievance committee shall be constructed and its first meeting held within fifteen (15) working days of the reported failure of the mediation pursuant to Section 246.14.4.6.4.1.

**246.14.5.4 Construction of Grievance Committee.** Within the first five (5) days, the Faculty Affairs Committee Chairperson shall notify both parties that the process of constructing the Grievance Committee has begun. The Chairperson will begin the construction by randomly selecting nine (9) persons from the grievance committee pool for possible membership on the Grievance Committee. Any person selected may remove himself/herself from consideration because of a possible conflict of interest. Should this occur, the Faculty Affairs Committee Chairperson will select another name from the pool, offering the newly chosen person the opportunity to remove himself/herself for possible conflict of interest. This process will be repeated, if necessary, until nine (9) potential Grievance Committee members are named.

**246.14.5.5 Exclusion Process.** The Faculty Affairs Committee Chairperson will then offer each party to the dispute the opportunity to exclude up to two (2) persons from the Committee. If more than five (5) persons remain after this exclusion process is completed, the FAC Chairperson will select names at random from the remaining group in order to reduce the Committee to five (5) members.

**246.14.5.6 Role of Faculty Affairs Committee Chairperson.** Once the Grievance Committee has been established, the Faculty Affairs Committee Chairperson will conclude his/her formal involvement in the grievance process by convening an initial meeting of the Grievance Committee, transmitting the complainant's grievance materials to the Committee and to the respondent, and transmitting the respondent's materials to the Committee and to the complainant (see Section 246.14.5.8 of this Bylaw), and informing the complainant and respondent of the Committee's membership. The Committee will elect its own Chairperson.

**246.14.5.7 Presence of Committee Members Required.** A Committee member must be present at both the grievance proceedings and the final Committee deliberations in order to cast a vote.

**246.14.5.8 Materials from Complainant and Respondent.** During the same fifteen (15) working days as in Section 246.14.5.3 of this Bylaw, the complainant and respondent shall prepare and submit materials to the Faculty Affairs

Committee Chairperson. Materials submitted by the parties should contain everything deemed relevant to the dispute, including a list of witnesses which the Committee shall call and suggested questions to ask of both sides.

**246.14.5.8.1 Additional Materials.** The Grievance Committee has the right to request additional materials and to call additional witnesses.

**246.14.5.8.2 Right to Materials.** All written materials submitted to the Grievance Committee shall be shared with both parties by the Faculty Affairs Committee Chairperson immediately following the fifteen (15) working day period allowed for submission.

**246.14.5.9 Time for Hearing.** The Grievance Committee Chairperson will call for a hearing within fifteen (15) working days of the Committee's receiving a formal complaint. If needed, the Committee may decide to extend this period up to five (5) working days.

**246.14.9.1 Hearing Date Notice.** The Chairperson will notify the respondent(s), and the complainant(s) in writing of the date of the hearing, and will obtain confirmation from those individuals that they have been notified.

**246.14.5.10 Commencement of the Hearing.** The Grievance Committee Chairperson will call the meeting to order. The meeting will be recorded and transcribed for the record by a qualified person hired from outside the University community.

**246.14.5.10.1 Closed Proceedings; No Right to Counsel.** These proceedings will be closed and no legal representation will be present.

**246.14.5.10.2 Notice of Rules and Procedures.** Both sides in the dispute shall be apprised in writing of the rules and procedures to be followed, including statements that these are not proceedings at law.

**246.14.5.10.3 Faculty Advisor.** Each party to the dispute may choose one (1) tenured current or emeritus faculty member as an advisor and may confer with that advisor before answering questions during the hearing.

**246.14.5.11 Complainant's Case.** The complainant will have ten (10) minutes per respondent up to a maximum of thirty (30) minutes to present his/her case. The Grievance Committee will then direct questions to the complainant.

**246.14.5.12 Respondent's Case.** The respondent(s) will each have ten (10) minutes to present his/her case up to a maximum of thirty (30) minutes. When there is more than one (1) respondent, the respondents may elect to consolidate their allotted time and choose a spokesperson. The Grievance Committee will then direct questions to the respondent(s).

**246.14.5.13 Witnesses.** The Chairperson of the Grievance Committee will then call witnesses. No advisor will be allowed to be called as a witness. Only one (1) witness shall be present in the hearing room at a time. The Committee will recall witnesses if needed.

**246.14.5.13.1 Notarized Statement in Lieu of Witness.** The Committee may accept a written, notarized statement if necessary. The statement must be made available to the Committee before the date of the hearing. Included in the statement should be an explanation of why the witness is unable to appear in person.

**246.14.5.13.2 Questions by Committee Members.** Only questions by Grievance Committee members will be permitted during the proceedings. The members have the right to use or disregard questions previously submitted by the parties concerned and ask questions not suggested by the parties.

**246.14.5.13.3 Additional Questions.** The parties have the right during the proceedings to suggest additional questions. These suggestions should be passed to the Chairperson, who shall have the responsibility of determining whether the questions should be asked. The Chairperson may solicit advice on these matters from other members of the Committee. The Chairperson may limit such suggestions if they appear excessive. These rules hold as well for the questioning of witnesses.

**246.14.5.14 Case Summation.** The respondent(s) will each have ten (10) minutes to summarize his/her case up to a maximum of thirty (30) minutes. When there is more than one (1) respondent, the respondents may elect to consolidate their allotted time and choose a spokesperson. The complainant will then be allowed ten (10) minutes per respondent up to a maximum of thirty (30) minutes to summarize his/her case.

**246.14.5.15 Findings.** Within seven (7) working days after completion of the hearing, the Grievance Committee will meet to render its findings, conclusions, and recommendations.

**246.14.5.15.1 Majority Rule.** The results shall be reached on the basis of a simple majority of the Grievance Committee.

**246.14.5.15.2 Dissenting Opinions.** Dissenting opinions may be included in the Committee's report.

**246.14.5.16 Notice of Written Decision.** The Chairperson of the Grievance Committee shall immediately forward its written decision, through the University Faculty Senate Office to each party and to the Executive Committee, the Office of the Provost and Vice President for Academic Affairs, and the University President.

**246.14.5.16.1 Notice to Parties.** The University Faculty Senate Office should forward the decision to the fore-mentioned parties within seven (7) working days of having received the decision.

**246.14.5.17 Completion of Grievance Process.** Once the findings, conclusions, and recommendations have been forwarded to the Provost and Vice President for Academic Affairs, and the President, the grievance process is complete.

**246.14.5.18 Final Determination.** The President will consider the material forwarded and will make a final written determination. If the President's decision is counter to any or all of the recommendations of the governance committees then such written determination shall include an articulated basis for the President's decision.

**246.14.5.18.1 Notice of Determination.** Within ten (10) working days of the material's delivery to the President, his or her written determination should be forwarded to the Executive Committee Chairperson, the Chairperson of the Grievance Committee, and the complainant(s) and respondent(s).

**246.14.5.19 Hearing Materials.** All materials connected with the hearing shall be kept in the University Faculty Senate Office for five (5) years after the decision.

*Last revised February 17, 2012.*

## 255 INDIANA STATE UNIVERSITY STAFF COUNCIL BYLAWS

*Policy 255 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees on January 13, 2005 and December 18, 2009.*

**255.1 Article I: Name.** The name of the organization shall be the Indiana State University Staff Council (hereafter referred to as Council unless otherwise noted).

**255.2 Article II: Mission, Value Statements and Role of the Council.**

**255.2.1 Mission.** The Indiana State University Council is an advisory body representing the Staff. We consistently strive to enhance the working environment for Staff within Indiana State University and surrounding communities.

**255.2.2 Value Statements.**

- (a) We facilitate and maintain communication between Staff and the University community.
- (b) We serve as an advocate for Staff.
- (c) We disseminate information to Staff.
- (d) We promote and encourage community engagement for Staff.
- (e) We promote a healthy, safe, and equitable working environment for Staff.

**255.2.3 Role.** The Council will work to:

- (a) Increase the sense of identity, recognition, and value of Staff in his/her relationship to the University.
- (b) Identify concerns relating to Staff and work to seek solutions.
- (c) Provide a line of communication among Staff, Faculty, and Students.
- (d) Integrate Staff more fully into University affairs.
- (e) Support the University's mission as a supportive learning environment by promoting community engagement for Staff.
- (f) Foster a culture among Staff, Faculty, and Students of mutual support, respect, and professionalism.

**255.3 Article III: Definition of Staff.** For the purpose of the Staff Council the term "Staff" shall include all non-exempt and exempt Staff with the exception of:

- (a) Exempt Staff who are members of the President's Cabinet;

(b) Exempt Staff who report directly to a member of the President's Cabinet; and

(c) Exempt Staff who are represented by Faculty Senate.

**255.4 Article IV: Staff Council Year.** The Council year shall be from June 1 through May 31 of each year.

**255.5 Article V: Communications.** All Council communications shall first be reviewed by Executive Committee prior to publication. This shall include written and verbal communications within the realm of the University's standards as they concern external communities such as news media and the general public. The Communications Officer will be the liaison between the Council and any appropriate media.

**255.6 Article VI: Divisions.** The Council shall be divided into four (4) voting groups (hereafter referred to as Divisions unless otherwise noted). The Divisions are:

**255.6.1 Division 1.** Academic Affairs

**255.6.2 Division 2.** Business Affairs and Finance

**255.6.3 Division 3.** Enrollment Management, Marketing, and Communications

**255.6.4 Division 4.** Student Affairs

**255.6.5 Division Representation.** Each Division representation shall be based on the percentage of non-exempt and exempt Staff within that Division. Division representation will be re-evaluated when Council deems necessary. Division Representation is set forth as follows:

(a) Academic Affairs: Seven (7) non-exempt and six (6) exempt;

(b) Business Affairs and Finance: Six (6) non-exempt and one (1) exempt;

(c) Enrollment Management, Marketing and Communication: One (1) non-exempt and (1) exempt;

(d) Student Affairs: Six (6) non-exempt and two (2) exempt.

**255.7 Article VII: Representatives.** The Council shall consist of thirty (30) voting members (hereafter referred to as Representatives, unless otherwise noted). Twenty (20) Representatives will be non-exempt staff and ten (10) will be exempt staff.

**255.7.1 Eligibility.** Any Staff who has successfully completed his or her initial introductory period (90 days) shall be eligible for election to membership on the Council as a Representative of his/her Division.

**255.7.2 Duties and Responsibilities.** Representatives will:

(a) Participate in all phases of Council business.

(b) Serve on at least one Standing Committee as appointed.

(c) Any Representative who refuses to accept appointment to a Standing Committee shall be subject to removal from Council.

(d) Members of the Executive Committee may be excused from serving on a Standing Committee

(e) Attend all scheduled meetings of the Council.

(f) Initiate communication among their constituents to encourage discussion of matters affecting Staff.

(g) Give ample notification to their supervisor and/or department head of scheduled Council and Committee meetings. Representatives will be in regular pay status for all required Council and Committee meetings.

**255.7.3 Terms of Membership.** Membership on Council shall be for a three-year period unless completing a Representative's vacated term. Representatives shall be elected for two consecutive terms (for a total of six consecutive years). After a one-year absence from Council, former Representatives are eligible to run for representation during the next election.

**255.7.3.1 Term.** The Representative term shall begin on the first day of May following election to the Council.

**255.7.4 Relocation within the University.** A Representative, who permanently transfers to a different Division than the one from which elected, must resign as a Council Representative. If there are no remaining nominees from the most recent election of that Division, a Representative may send a request in writing to the Council Chair to remain a Representative of that Division until the next election. The Council shall vote on the request and a majority vote is needed to approve. Temporary (for six months or less) relocations will be exempt from this provision.

**255.7.5 Vacancies/Resignations.** If an elected Representative chooses to step down during their Term for any reason other than what is stated in the Attendance Policy, that person will not be eligible for Council Membership for two years.

**255.7.5.1 Vacancy.** If a Vacancy occurs in a Division the following steps will be taken:

(a) The Council Chair shall notify the Election Committee of the Vacancy.

(b) The Election Committee shall check to see if a nominee that had the next amount of votes in last Election is still interested in serving on Council. If so, that nominee shall fill the Vacancy and complete the Term.

(c) The Election Committee shall if no nominee is next in line, consult with other Representatives in Division, make a recommendation to Executive Committee and Council Chair, who will appoint another employee to fill the Vacancy and complete the Term.

(d) The Election Committee shall, if no employee is appointed, accept nominations and an election will be held to fill the Vacancy and complete the Term as specified in Article VII, Section H.

**255.7.5.2 Request for Leave of Absence.** By outlining reasons in writing to the Council Chair, a Representative shall request a Leave of Absence from Council membership for a partial period of the Representative's Term.

**255.7.5.2.1 Vote by Council.** The Council Chair will present any request for a Leave of Absence to the Council at the first meeting following receipt of the request. Upon a majority vote the Leave of Absence shall be granted. The Election Committee will be notified of the temporary Vacancy.

**255.7.6 Attendance Policy.** The Council Attendance Policy is designed to assure constituents have equal representation to the Council. Representatives are elected to serve the constituents and there is an expectation that they will attend all Regular Council meetings.

**255.7.6.1 Notation in Council Minutes.** In an effort to inform constituents that they are being satisfactorily represented, the Council Secretary will include excused and unexcused absences in the minutes of each Regular Council meetings.

**255.7.6.2 Excused Absences.** Excused absences include: Illness / Family Emergency, Work Related, Vacation or Jury Duty

**255.7.6.3 Unexcused Absences.** Unexcused absences include: No notification to the Council Secretary in advance of a meeting or No reason given to the Council Secretary for an absence.

**255.7.6.4 Two Unexcused Absences.** If a Representative has two successive unexcused absences from Council meetings within a six month period, the Representative will receive a letter from the Council Chair reminding them of their responsibility and inquiring as to their interest in continuing to serve on the Council.

**255.7.6.5 Three Unexcused Absences.** If the Representative has a third unexcused absence from another meeting during the successive six months following the date of the Council Chair's letter, the Executive Committee will review the absences and the Representative shall be asked to step down.

**255.7.6.6 Resignation or Removal.** If the Representative is asked to step down due to excessive absences and chooses not to, a vote of Representatives will take

place at the next Regular Council meeting regarding the removal of the Representative from Council. Upon a majority vote, the Representative will be removed.

**255.7.7 Nominations and Election Process for Council Representatives.** The Nomination and Election process for Representatives will be conducted by the Election Committee. The Committee shall:

- (a) In March accept nominations for new Representatives by online ballot.
- (b) Notify the nominee(s) in each Division and if nominee accepts the nomination, name is added to online ballot.
- (c) After all nominees are notified, proceed with the election process by online voting.
- (d) Certify to the Council Chair that the nomination and election process was conducted in accordance with prescribed procedure and the Council Chair will announce the nominations and/or election results.

**255.7.7.1 Audit of Election.** Steps to be taken if audit of election is requested by nominee:

**255.7.7.1.1 Written Request.** Nominees shall request only in writing to the Council Chair an audit of the election within five (5) days of the election results. The Council Chair shall notify the Election Committee to proceed with the audit.

**255.7.7.1.2 Recount.** A recount will be made by the Election Committee and the Council Vice Chair or his/her designee.

**255.7.7.1.3 Release of Audit Results.** Only the candidates requesting an audit will receive a copy of the audit results.

**255.7.7.1.4 Reversal of Election Outcome.** If the results are changed or need reversed, the Council Chair shall call a Special Meeting of the Council for the order of business.

**255.7.8 Guidelines for Proxy Vote.** If a Representative cannot attend a scheduled Council meeting but wishes to participate in the voting process on Agenda items, the Representative must send a written vote (including a signature) or send an email vote (from the Representative's email account) to the Council Chair by 8:00 a.m. the day of the scheduled Council meeting.

**255.7.8.1 Maximum.** A maximum of two proxy votes per Representative per year will be allowed.

**255.7.9 Petition for Recall.** A Representative shall be removed by a Petition for Recall. The petition must outline the reason for removal and must be submitted to the Council Chair. The

petition must also contain the signatures of at least 51% of the constituents in the Representative's Division.

**255.7.9.1 Verification of Signatures.** Upon receipt of the Petition for Recall, the Council Chair will inform the Representative of the petition for removal and ask the Election Committee to verify the validity of the signatures. Upon verification of the signatures, the Representative shall cease to be a member of Council effective immediately. The Vacancy shall be referred to Election Committee (See Article VII, Section E).

**255.8 Article VIII: Officers.** The Executive Officers (hereafter referred to as Officers) of Council shall be the Chair, Vice Chair, Secretary, and Treasurer.

**255.8.1 Qualifications.** Officers of Council must be Representatives and will be elected by current Representatives. For continuity purposes, new Representatives elected to Council cannot run for an Officer position for the first year of their Term unless they are a returning Representative, (consecutive terms) or former Representative (off Council for no more than 2 years).<sup>1</sup>

**255.8.2 Election.** All Officers will be elected each year at the Regular Council meeting in May and assume duties as of June 1<sup>st</sup>.

**255.8.2.1 Term Limit.** Each Officer position shall be held for no more than three consecutive years by the same Representative.

**255.8.2.2 Eligibility For Other Positions.** A Representative who holds the same office for three consecutive years is eligible to run for other Officer positions upon completion of the third year of service.

**255.8.2.3 One Year Absence.** After holding an Officer position for three consecutive years, a Representative shall run for the same office again only after a one-year absence from the position.<sup>2</sup>

**255.8.3 Duties of Chair.** The Chair shall:

**255.8.3.1** Preside at all Council meetings.

**255.8.3.2** Prepare and distribute Agendas for Council meetings.

**255.8.3.3** Chair Executive Committee meetings.

**255.8.3.4** Enforce all regulations and policies of Council.

**255.8.3.5** Bring before Council all matters appropriate for consideration by the group.

- 255.8.3.6 Be available for consultation with the Indiana State University President, Vice Presidents, and Board of Trustees.
- 255.8.3.7 Appoint members to the Council's Standing Committees.
- 255.8.3.8 Nominate Representatives to University Committees.
- 255.8.3.9 Call Special Meetings of Council when deemed necessary.
- 255.8.3.10 Upon receiving recommendations from Council, appoint a Parliamentarian.

**255.8.3.10.1 Duties of Parliamentarian.** The Parliamentarian shall:

- (a) Be a Representative or Officer of Council with the knowledge of Roberts Rule of Order.
- (b) Serve a one year term at the discretion of the Council Chair.
- (c) Serve as advisor on parliamentary procedure to the Council and Standing Committees at their request.
- (d) Maintain an accurate and current copy of Council By-laws.
- (e) Maintain an accurate and current copy of Robert's Rules of Order.
- (f) Serve as a member of the Executive Committee.

- 255.8.3.11 Upon receiving recommendations from Council, appoint a Communications Officer.

**255.8.3.11.1 Duties of the Communications Officer.** The Communications Officer shall:

- (a) Be a Representative or Officer of Council with the knowledge of media communications.
- (b) Serve a one year term at the discretion of the Council Chair.
- (c) Edit and distribute pertinent information in appropriate media for the membership, as needed.
- (d) Maintain and make all updates to the Council website, including posting minutes, meeting announcements, upcoming events, and links to other websites

(e) Recommends, sets up, and maintains new communications media.

(f) Maintain all information relevant to Council communications.

(g) Serve as an ex-officio member of the Public Relations Committee.

(h) Serve as a member of the Executive Committee.

**255.8.3.12** Upon receiving recommendations from Council, appoint a Grievance Liaison.

**255.8.3.12.1** The Grievance Liaison shall:

(a) Be a Representative or Officer of Council with a knowledge of the Staff Grievance policy and procedures

(b) Serve a one year term at the discretion of the Council Chair.

(c) Serve as advisor for any Staff Grievances.

(d) Serve as an ex-officio member of the Employee Relations Committee.

(e) Serve as an ex-officio member of the Grievance Appeals Committee.

(f) Serve as a member of the Executive Committee.

(g) Encourage Representatives to attend appropriate University events.

(h) Assume the duties of the Council Vice Chair in his/her absence.

(i) Vote on Motions/Proposals only in the event of a tie.

(j) Vote on Officer Elections.

(k) Acquaint his/her successor with the duties and responsibilities of the office of Council Chair.

**255.8.4 Rulings or Actions by the Chair.** Rulings by or actions of the Council Chair are subject to discussion by Council and shall be changed upon a two-thirds (20 Representatives) majority vote of the total membership of Council.

**255.8.5 Duties of Vice Chair.** The Vice Chair shall:

- 255.8.5.1 Assume the duties of the Council Chair in his/her absence.
- 255.8.5.2 Convene the first meeting of the year for Council Standing Committees.
- 255.8.5.3 Oversee Council Standing Committees to assure they are working to accomplish their goals.
- 255.8.5.4 Serve on Executive Committee.
- 255.8.5.5 Serve as ex-officio of all Standing Committees.
- 255.8.5.6 Acquaint his/her successor with the duties and responsibilities of the office of Council Vice Chair.

**255.8.6 Duties of Secretary.** The Secretary shall:

- 255.8.6.1 Record all resolutions and proceedings of Council meetings.
- 255.8.6.2 Record attendance of Representatives at Council meetings.
- 255.8.6.3 Provide Council meeting minutes to Communications Officer.
- 255.8.6.4 Forward to University Archives Council meeting minutes, By-laws changes, and any other documents as requested by the Executive Committee.
- 255.8.6.5 Maintain current year Committee records.
- 255.8.6.6 Maintain an accurate and current database of all Staff.
- 255.8.6.7 Serve on Executive Committee.
- 255.8.6.8 Acquaint his/her successor with the duties and responsibilities of the office of Council Secretary.

**255.8.7 Duties of Treasurer.** The Treasurer shall:

- 255.8.7.1 Report balances of all accounts to Council at Regular Council meetings.
- 255.8.7.2 Pay or cause to be paid all bills as directed by the Executive Committee.
- 255.8.7.3 Reconcile all statements of accounts.
- 255.8.7.4 Prepare an annual financial report of all accounts.

255.8.7.5 Serve on Executive Committee.

255.8.7.6 Acquaint his/her successor with the duties and responsibilities of the office of Treasurer.

255.8.8 **Nominations and Election Process for Council Officers.** The Nomination and Election process for Officers will be conducted by the Election Committee. The Committee shall:

255.8.8.1 **Welcome Email.** In April of each year, prepare an email welcoming new and returning Representatives.

255.8.8.2 **Ballot Preparation.** After the nominations are received prepare a ballot for each Council Officer position.

255.8.8.3 **Election Procedures.** At the May regular meeting, the last order of business will be the Officer Elections. The following procedure for Officer Elections shall proceed:

255.8.8.3.1 The Council Chair shall turn the meeting over to the Election Committee Chair or his/her designee to begin the Election, starting with the Office of Chair followed by the Vice Chair, Secretary, and Treasurer Elections.<sup>3</sup>

255.8.8.3.2 The Election Committee Chair or his/her designee along with a Representative of Human Resources shall collect and tabulate the votes using the prepared ballots. This shall be done by a secret ballot.<sup>3</sup>

255.8.8.3.3 The Election Committee Chair or his/her designee shall after certification of all ballots; announce the Election results of each Officer position.<sup>3</sup>

255.8.8.4 **Ties.** Steps to be taken if voting results in a tie:

255.8.8.4.1 The Election Committee Chair or his/her designee along with the representative of Human Resources shall determine the two nominees who have tied.

255.8.8.4.2 The Election Committee Chair or his/her designee shall call for a second vote on only the two nominees that are tied with all of Council representatives voting by secret ballot.

255.8.8.4.3 The Election Committee Chair or his/her designee shall announce the nominee with the highest number of votes and that nominee shall assume that office on June 1st.

255.8.8.4.4 Steps to be taken if audit of election is requested by nominee:

**255.8.8.5 Election Audit.**

255.8.8.5.1 Nominees shall request in writing only to the Council Chair an audit of the election within five (5) days of the election results.

255.8.8.5.2 The Council Chair shall notify the Election Committee to proceed with the audit.

255.8.8.5.3 A recount shall be made by the Election Committee and the Council Vice Chair or his/her designee<sup>4</sup>

255.8.8.5.4 Only the candidates requesting an audit shall receive a copy of the audit results.

255.8.8.5.5 If the results are changed or need reversed, the Council Chair shall call a special meeting of the Council for the order of business.

**255.8.9 Resignation of Officer.** If an Officer should resign and vacate their term, the Election Committee Chair shall be informed and the following shall occur:

255.8.9.1 If the Chair resigns, the Vice Chair will assume all responsibilities of Chair and a new Vice Chair shall be elected at the next Regular Council meeting (see Article VIII, Section F).

255.8.9.2 If the Vice Chair, Secretary, or Treasurer resigns, the Council Chair shall assign one of the remaining Officers to assume the duties until an election can be held at the next Regular Council meeting (see Article VIII, Section F).

**255.8.10 Petition for Recall.** An Officer shall be removed by a Petition for Recall which outlines the reason for removal and is submitted to the Election Committee Chair. The petition must contain the signatures of a majority two-thirds (20 Representatives) of the Council.

255.8.10.1 Upon receipt of the Petition for Recall, the Election Committee Chair will verify the validity of the signatures and inform the Officer of the petition for removal. The Petition for Recall will be presented at the next Regular Council meeting. The Representative shall cease to be an Officer of Council effective immediately. The vacancy will be referred to the Election Committee.

**255.9 Article IX: Meetings.** Every effort will be made to use reasonable and responsible judgment in the scheduling of meetings.

**255.9.1 Regular Council Meetings.** Regular Council meetings are open to the public and will be held on a designated day of each month of the Council year. Meetings shall be conducted under

the latest edition of Robert's Rules of Order. Any conflict between those rules and these By-laws shall be resolved in favor of these By-laws.

**255.9.1.1 Agenda.** Any employee shall present an item to be considered for the Agenda of Regular Council meetings. These items shall be submitted to the Chair of the Council by the Monday before the meeting.

**255.9.1.2 Quorum.** A minimum for the transaction of business for any Council meeting shall be a minimum two-thirds (20 Representatives) of Council.

**255.9.1.3 Voting.**

**255.9.1.3.1 Voice Vote.** Voting on all matters, other than Election of Representatives/Officers, shall be by voice vote unless a secret ballot is requested.

**255.9.1.3.2 Majority.** A majority vote is needed for an affirmative vote.

**255.9.1.4 Reports.** Reports will be heard from the following:

(a) SGA (Student Government Association)

(b) Faculty Senate

(c) Human Resources

(d) Standing Committees

(e) Executive Committee

**255.9.1.5 Motions.** Motions shall be proposed at anytime and require a majority vote to pass. Each Council Representative has the right to request that a motion be considered as a proposal.

**255.9.1.6 Proposals.** Proposals shall be brought forward by the appropriate Committee and shall be voted on at two Regular Council meetings. Majority vote is required for the adoption of a proposal. Proposals shall be communicated to the Staff by the Communications Officer (See Appendix B & C) and presented to President by the Executive Committee.

**255.9.1.7 Closed Session.** The Council Chair shall call for a Closed Session at each Regular Council meeting. The Closed Session will be for Representatives and Officers only and no Council minutes will be taken.

**255.9.2 Special Meetings.** The Council Chair shall call special meetings of the Council when deemed necessary.

**255.9.3 Annual Meeting.** The Executive Committee shall hold an end of the year meeting (Annual Meeting) for all Staff for informational purposes and end of the year reports.

**255.9.4 Rep Sessions.** The Employee Relations Committee shall hold two REP sessions for each Division's Staff; one to be held in October and one to be held in March of each year. The meeting will be for informational purposes and announcements.

**255.9.5 Retreat.** The Executive Committee shall hold an annual retreat in the month of July for all new and returning Representatives of Council.

## **255.10 Article X: Committees.**

**255.10.1 Executive Committee.** The Executive Committee:

(a) Shall be comprised of the Officers of Council, Parliamentarian, Communications Officer, and Grievance Liaison.

(b) Shall meet at the discretion of the Council Chair.

(c) Shall act on behalf of the Council between regular Council meetings as necessary. The Executive Committee must report to Council any action taken. The Executive Committee shall not take any action which is contrary to prior actions of Council.

**255.10.2 Standing Committees.**

**255.10.2.1 Requirements For All Standing Committees.**

**255.10.2.1.1 Appointment.** Each Standing Committee member shall be appointed by Council Chair upon recommendations of the Executive Committee. In addition to Representatives, the Executive Committee shall appoint employees outside Council to serve on Standing Committees. The term of service shall be one year.

**255.10.2.1.2 Meeting Schedule.** Each Standing Committee shall be expected to meet monthly with the Vice Chair convening the first meeting of the year in the month of June.

**255.10.2.1.3 Chair.** Each Standing Committee shall elect its own Chair at the first meeting. The Chair of each Committee shall be responsible for scheduling Committee meetings, setting Agendas consistent with basic goals and objectives assigned to the Committee by the Executive Committee and addressing other relevant matters that shall come before the Committee.

**255.10.2.1.4 Secretary.** Each Standing Committee shall elect its own Secretary at the first meeting of the year. The Secretary will be

responsible for taking all Committee minutes.

**255.10.2.1.5 Proposals.** Each Standing Committee shall submit final drafts of Committee proposals for Council approval.

**255.10.2.1.6 Minutes.** Each Standing Committee shall submit minutes from each meeting to the Council Secretary at least one week prior to the Regular Council meeting and report at Regular Council meeting.

**255.10.2.1.7 Resource.** Each Standing Committee shall, upon request, act as a resource to the other Standing Committees or Council.

**255.10.2.1.8 Annual Report.** Each Standing Committee will submit an annual report of activities for inclusion in the Council Annual Report no later than one week before the Council's Annual Meeting.

**255.10.2.1.9 Failure to Abide By Provisions.** Failure to abide by the above provisions shall result in the Committee Chair and/or Committee members being removed and the selection of a new Committee Chair and/or members by the Executive Committee.

**255.10.2.2 Election Committee.**

(a) Shall be comprised of at least eight (8) Staff, two from each of the four (4) Divisions.

(b) Shall assume responsibility for carrying out Representative Elections as specified in Article VII Section H.

(c) Shall assume responsibility for carrying out Officer Elections as specified in Article VIII Section F.

(d) Shall assume responsibility for carrying out filling of Vacancies of Representatives as specified in Article VII, Section E.

**255.10.2.3 Employee Relations Committee.**

(a) Shall be comprised of at least eight (8) Staff, two from each of the four (4) Divisions.

(b) Shall serve as an advisory body to Council in reference to improvements in the working environment for Staff.

(c) Shall explore professional development opportunities for Staff.

(d) Shall plan two REP sessions yearly, one in October and one in May.

(e) Shall aid in the new Staff orientation process.

**255.10.2.4 Public Relations Committee.**

(a) Shall be comprised of at least eight (8) Staff, two from each of the four (4) Divisions.

(b) Shall serve as an advisory body to Council in reference to all University events.

(c) Shall promote and coordinate all events for the Council.

**255.10.2.5 Staff Employee Benefits Committee**

(a) Shall be comprised of at least eight (8) Staff, two from each of the four (4) Divisions.

(b) Shall serve as an advisory body to Council in reference to Staff benefits.

(c) Shall review and prepare recommendations regarding adjustments to employee benefit programs for Staff and report its findings to Executive Committee.

**255.10.2.6 Scholarship Committee.**

(a) Shall be comprised of at least eight (8) Staff, two from each of the four (4) Divisions.

(b) Shall coordinate the scholarship application process.

(c) Shall act as the awarding body for the Staff Scholarship Fund.

(d) Shall research and implement a process of fundraising for the Staff Scholarship Fund.

(e) Shall keep Council apprised of all scholarship activity.

**255.10.3 Other Committees.**

**255.10.3.1 Special Committees.** Representatives and Staff outside of Council will be appointed to Special Committees by the Executive Committee as needed.

**255.10.3.2 University Committees.** Staff serves on University Committees by Presidential appointment. The Executive Committee will recommend Staff

for these Committees to the President or his/her designee. Staff Representatives on University Committees shall present Committee reports to Council as requested.

**255.10.3.3 Grievance Appeals Committee.** Further information on the Grievance Process is in Section 255.14.4.

**255.10.3.4 Presidential Committees and Task Forces.** Presidential Committees and Task Forces are University Committees assembled by Indiana State University Presidential order. The length of service varies for each Committee or Task Force. Staff who serves on Presidential Committees and/or Task Forces shall present reports to Council as requested.

## **255.11 Article XI: Awards.**

### **255.11.1 Sycamore Staff Award.**

**255.11.1.1 Purpose.** The Sycamore Staff Award will recognize a Staff employee who contributes to the overall mission and success of Indiana State University.

**255.11.1.2 Nominations.** The Sycamore Staff Award is open to all benefits-eligible Staff (full and part-time) who have been employed with the Indiana State University for at least one full year. Staff who has previously received the award cannot be eligible again for a three year period. If the nominee leaves the University or leaves the Staff before award is given, an alternate will be chosen.

**255.11.1.3 Nomination Process.** Nominations will be made by any benefits-eligible Staff. All nominations will be confidential. The nomination process will be open from April 1 until May 1 of each year. The nomination form will be available on the Council website. Completed nomination forms are submitted to the current Council Chair. The Sycamore Staff Award is sponsored by the Council, who will serve as the selection Committee. If anyone from the Council is nominated, they would abstain from voting.

#### **255.11.1.4 Criteria.**

**255.11.1.4.1 Attitude.** Demonstrates an outstanding personal and professional interaction with co-workers, faculty, students, and visitors of Indiana State University.

**255.11.1.4.2 Service.** Provides a continual demonstration of outstanding service in all their activities and responsibilities within their department, within the University community, and the Community at large.

**255.11.1.4.3 Engagement.** Provides outstanding resourcefulness, innovation, and creativity in all their activities and

responsibilities within their department, within the University community, and the Community at large.

**255.11.1.4.4 Contribution.** Contributes to and supports the Council by their attitude, service, and engagement.

**255.11.1.5 Presentation of Award.** The Sycamore Staff Award will be presented and celebrated once a year at the Council Annual Meeting held in May. All nominees will be invited and the award recipient will be recognized and presented the award by the Public Relations Chair.

**255.11.1.6 Award.** The recipient shall receive an Award that may be taxable. The recipient's name will be added to permanent plaque in Council office.

**255.12 Article XII: Amendments to Bylaws.** Any member of Council shall present in writing an Amendment to the By-laws at any Regular Council meeting. After introduction of the proposed Amendment, the Amendment shall be voted upon at two successive Regular Council meetings, published in the minutes of those meetings, and must be approved by a majority vote at each meeting.

**255.12.1 Presentation to President; Approval of Board of Trustees.** After approval by Council, all Amendments shall be presented to the Indiana State University President for review and shall be presented to the Indiana State University Board of Trustees for final approval.

**255.13 Article XIII: Procedures For Developing and Submitting Proposals.**

**255.13.1 Committee.** Issue is discussed in committee and research performed by the committee. The committee shall vote on submitting the suggested proposal (hereafter referred to as "document"). If a majority of the committee votes to submit the document, then it is submitted to Council. The Committee Chair forwards the document to the Council Chair, who will include it on the Agenda for the next Regular Council meeting for discussion.

**255.13.2 Staff Council.** The Council Chair shall ask that the document be posted to the website for review by Representatives prior to the next Regular Council meeting. The document will be presented at the next Regular Council meeting by the Chair of the Committee. The document will be discussed during the Regular Council meeting where the Council shall:

- (a) Table the proposal for further study;
- (b) Send it back to the Committee for revision;
- (c) Vote on submitting the document to the President. A majority affirmative vote is needed to forward the document;
- (d) If approved, it is forwarded to the President with a cover memo from the Council Chair;
- (e) If denied, the document could be sent back to the committee for further study and be resubmitted, or it could be abandoned.

**255.13.3 President's Cabinet.** The document is submitted to be placed on the President's Cabinet Meeting Agenda. A copy of the document will also be sent to the President's Executive Assistant. Review/action by the President's Cabinet is requested. The President is asked to report back to the Council on actions taken by the President's Cabinet. When the Council receives a reply from the President regarding the document, the outcome will be presented by the Council Chair at the next Regular Council meeting.

**255.14 Article XIV: Staff Grievance Policy and Procedures.**

**255.14.1 Grievance Policy.** This policy will provide the employee (current or previous) formal grievance procedures designed to provide a review of the grievance and to recommend a resolution(s) of the grievance. This policy will provide the employee (current or previous) with a Representative to help with the procedures. This policy covers Staff who are either regular full-time with benefits (37.5/40 hours per week) or regular part-time with benefits (20 or more hours per week and meet the definition of Staff (See Section 255.3 ). The policy also covers former Staff who brings forward a grievance that occurred during University employment within ten (10) working days of termination. This policy does not apply to Staff during their introductory period.

**255.14.2 Representatives to the Grievant.** Human Resources will contact the Council Chair who will assign the employee a Representative. Human Resource staff will be exempt from serving as a Representative. The Representative will be a trained member of the Staff Grievance Appeals Committee. The employee's Representative can give assistance with understanding the policy, filling out the grievance form, writing a statement, and attending the Grievance Appeals hearing with Grievant.

**255.14.3 Grievance Liaison.** The Grievance Liaison shall:

- (a) Be a Representative or Officer of Council with knowledge of the Staff Grievance policy and procedures.
- (b) Serve at the discretion of the Council Chair.
- (c) Serve as advisor for all Staff Grievances.
- (d) Serve as an ex-officio member of the Employee Relations Committee.
- (e) Serve as an ex-officio member of the Grievance Appeals Committee.
- (f) Serve as a member of the Executive Committee.

**255.14.4 Grievance Appeals Committee.**

**255.14.4.1 Membership.** The Grievance Appeals Committee will be made up of the Grievance Liaison and thirty (30) members based on an application process. The Grievance Liaison is appointed by the Chair of the Council and the

applicants are from areas (Divisions) represented by the Council. The selection of the Committee members is made by the Human Resources Employee Relations Representative and the Council Chair, ensuring a diverse pool for approval by the University President. The Committee will consist of thirty (30) members of which 5 will be alternates. The five (5) alternate members will serve on the Committee in the event of terminations or leave of absences. A list of the recommended thirty (30) Committee members and alternates is sent to the University President for approval. The University President will notify Committee members of their appointment by letter.

**255.14.4.2 Term.** The members will serve a three year appointment.

**255.14.4.3 Panel Chair.** After selection, a pool of ten (10) trained Grievance Appeals Panel Chairs will be chosen from the list of thirty (30) Committee members. Human Resources will conduct an annual mandatory training session for all members of the Committee, Panel Chairs, and alternates. This training will include a review of the University's Grievance Policy and Procedures, proper conduct of the Committee members, and specialized training for the Panel Chairs.

**255.14.4.4 Selection for Panel.** The Human Resources Employee Relations Representative will select at random five (5) Committee members and one (1) Panel Chair to serve on each Grievance Appeals Panel hearing. Any member shall, with good cause, disqualify himself/herself in a particular Grievance Appeals hearing.

**255.14.5 Confidentiality.** Information generated in the course of reviews of grievances brought under this policy will be given the full extent of confidentiality accorded by law. Any person who improperly reveals such confidential information will be subject to disciplinary action, which can include dismissal.

**255.14.6 Discrimination.** Sexual harassment and other illegal discrimination based on sex, race, age, national origin, sexual orientation, religion, disability, or veteran status will not be tolerated. Complaints of illegal discrimination will be administered pursuant to the ISU Affirmative Action policies and procedures. Anyone who may be the victim of such harassment or discrimination should report such matters to the Indiana State University Affirmative Action Office.

**255.14.7 Protection of Participants.**

**255.14.7.1 Reprisals.** In order that employees may express opinions and views freely and responsibly, this policy prohibits any act of reprisal against a University employee for filing a grievance or against other persons for participating in the grievance process. Such acts of reprisal constitute in themselves violations of this policy and will result in prompt disciplinary action that may include dismissal.

**255.14.7.2 Frivolous Grievance.** It is also a violation of this Policy to file a frivolous grievance, a grievance based on false or misleading information, or to harass any employee. Any person filing a frivolous grievance, a grievance based on misleading information, or harassing any employee concerning a grievance will be subject to disciplinary action, that may include dismissal.

**255.15 Article XV: Grievance Procedure.**

**255.15.1 Grievance Procedure for Current Employees.**

**255.15.1.1 Mediation.** It is the responsibility of a current employee if an issue or concern arises, to make an appointment to speak with the employee's immediate supervisor within two (2) weeks of the incident. If the employee is uncomfortable in arranging or cannot arrange an appointment with their immediate supervisor, the employee should call the Human Resources Employee Relations Representative to have an appointment set up. Human Resources will contact the Council Chair who will assign the employee a Representative and the liaison. The Representative will be a trained member of the Grievance Appeals Committee. The employee's Representative can give assistance with understanding the policy, filling out the grievance form, writing a statement and attending the Grievance Appeals hearing with Grievant.

**255.15.1.1.1 Appointment with Supervisor.**

**255.15.1.1.1.1 Duty of Employee.** During the appointment with the supervisor, the following steps need to be taken:

- (a) State the issue in an accurate written statement.
- (b) Have witnesses to the facts if available, or their written statements.
- (c) Take notes of the discussion.

**255.15.1.1.1.2 Duty of Supervisor.** As the current employee's supervisor, during the appointment with the employee, the following steps need to be taken:

- (a) Listen to the employee's explanation of the issue;
- (b) Document details as provided by the employee and yourself (supervisor).

**255.15.1.1.2 Following Appointment.** As the current employee's supervisor, after the discussion with the employee the following steps need to be taken:

- (a) Interview witnesses who were involved or observed the issue at hand.
- (b) Document information provided by witnesses interviewed.
- (c) Give a decision in writing on the issue or concern to the Staff employee and hand deliver copy to Human Resources within five (5) working days.

**255.15.1.2 Formal Grievance.** If the grievance is not resolved by direct communication between the employee and the supervisor, it is the employee's responsibility to contact the Human Resources Employee Relations Representative to begin Step II of the procedure. Step II will begin the formal portion of the procedure. A copy of the procedure and the necessary form will be given to the employee by Human Resources. The employee is responsible for filling out the form and giving it to Human Resources within five (5) working days after the meeting with the supervisor. The employee shall then be known as the Grievant.

**255.15.1.2.1 Grievance Form.** Include in the grievance form the following information:

- (a) Where the incident occurred.
- (b) When the incident occurred.
- (c) Witnesses and contact information to the incident.
- (d) Facts and exact information concerning the incident.
- (e) Suggested resolution.

**255.15.1.2.2 Notice.** Human Resources will hand deliver the form to the appropriate supervisor by 4:30 p.m. of the next business day. If the grievance is against the Grievant's immediate supervisor, Human Resources will begin the procedure with the appropriate next level supervisor.

**255.15.1.2.3 Extension of Time Limits.** At any step during the process the parties shall mutually agree in writing to extend the time limits.

**255.15.1.2.4 Response.** After the Grievance form is received, the supervisor must respond in writing their response within five (5) working days to Human Resources. Record the following:

- (a) Where the incident occurred.
- (b) When the incident occurred.
- (c) Witnesses and contact information to the incident.
- (d) Facts and exact information concerning the incident.

**255.15.1.3 Vice-President Review.** If after the supervisor responds the grievance is not resolved, the Grievant shall ask to have the grievance submitted to the appropriate Vice President within five (5) days of the receipt of the response.

**255.15.1.3.1 Employee's Responsibilities.** It is the employee's responsibility to contact the Human Resources Employee Relations Representative to begin Step III of the procedure and Human Resources will hand deliver the grievance to the Vice President by 4:30 pm of the next business day.

**255.15.1.3.2 Decision of Vice President.** The Vice President will review the matter and shall consult with appropriate supervisory levels. The Vice President will provide written notification of their response to Human Resources within ten (10) working days of receipt of the grievance. Human Resources will hand deliver copies of the response to the Grievant and the supervisor by 4:30 p.m. of the next business day. At any step during the process the parties shall mutually agree in writing to extend the time limits.

## **255.15.2 Grievance Procedure for Previous Employee.**

**255.15.2.1 Formal Step.** It is the responsibility of the previous ISU employee (Grievant) to contact the Human Resources Employee Relations Representative regarding the Grievance Policy within ten (10) working days of termination.

**255.15.2.1.1 Grievant Representative.** Human Resources will contact the Council Chair who will assign the Grievant a Representative and the liaison. The Grievant Representative can give assistance with understanding the policy, filling out the grievance form, writing a statement, and attending the Grievance Appeals hearing with the Grievant.

**255.15.2.1.2 Grievant Form.** The Grievant is responsible for filling out the form provided by Human Resources initiating the formal

grievance procedure. Human Resources will hand deliver the grievance to the appropriate Vice President and a copy to the immediate supervisor by 4:30 pm of the next business day. At any step during the process the parties shall mutually agree in writing to extend the time limits.

**255.15.2.1.2.1 Duty of Grievant.** Include in the grievance form the following information:

- (a) Where the incident occurred.
- (b) When the incident occurred.
- (c) Witnesses and contact information to the incident.
- (d) Facts and exact information concerning the incident.
- (e) Suggested Resolution.

**255.15.2.1.2.2 Duty of Supervisor.** As a supervisor, the following steps need to be taken:

- (a) Read the Grievance form as completed by the Grievant.
- (b) Wait for the Vice President's decision on the grievance.

**255.15.2.2 Vice President Review.** The Vice President will review the grievance and shall consult with appropriate supervisory levels. The Vice President will provide written notification of their response to Human Resources within ten (10) working days of receipt of the grievance. Human Resources will mail the response to the Grievant by certified mail. Human Resources will also hand deliver a copy to the supervisor by 4:30 p.m. of the next business day. At any step during the process the parties shall mutually agree in writing to extend the time limits.

**255.16 Article XVI: Grievance Appeals Hearing.** If the grievance is not resolved, the Grievant shall advise the Human Resources Employee Relations Representative to pursue the grievance by scheduling a hearing between the Grievant and immediate supervisor(s) with the Grievance Appeals Panel within five (5) working days of receipt of the response from the Vice President.

**255.16.1 Witnesses.** During the five day time period, the Grievant and Supervisor will contact witnesses to attend the hearing or obtain their written account of the incident. The Grievant

will submit a list of witnesses and relevant documentation to Human Resources prior to the hearing.

**255.16.2 Written Statement.** The Grievant and Supervisor will need to have a written statement to read at the hearing which includes the following:

- (a) Where the incident occurred.
- (b) When the incident occurred.
- (c) Witnesses and contact information to the incident.
- (d) Facts and exact information concerning the incident.

**255.16.3 Panel Members.** Human Resources will choose five (5) Grievance Appeals Committee members and one (1) Panel Chair randomly to serve on the Panel and preside at the hearing.

**255.16.4 Hearing.** Human Resources will set the time and place for the grievance hearing and the Grievance Appeals Panel Chair will conduct the hearing. When the hearing is convened, the Grievance Appeals Committee members, Panel Chair, the Grievant, his/her Representative, Grievance Liaison, supervisor, his/her Representative, Human Resources Representative, and the Council Chair shall be present.

**255.16.4.1 Witness Presence During Hearing.** Witnesses for the Grievant and/or supervisor shall only be present in the hearing during the time their testimony is requested. The Human Resources Representative and Council Chair will observe the hearing to ensure that the hearing is conducted in a manner that provides each side an opportunity to present his/her position to the Grievance Appeals Panel.

**255.16.4.2 Conduct of Hearing.** The Grievant will read their written statement, answer questions, and could have follow-up questions from the Panel. The supervisor will read their written statement, answer questions, and could have follow-up questions from the Panel. At the conclusion of the hearing, the Grievant, supervisor, and witnesses will be dismissed. The Panel will then review information provided during the hearing and make a decision to either accept or reject the Grievant resolution(s) as outlined in the grievance form and/or shall provide alternate resolution(s) to resolve the grievance.

**255.16.5 Panel Decision.** The Panel will hand deliver their written decision and/or resolution(s) to Human Resources using the template provided within five (5) working days of the decision. Human Resources will distribute copies to the University President, Council Chair, and Grievant.

**255.16.6 Final Determination.** Upon receipt of the Panel's written decision and/or resolution(s), the University President will review and submit in writing his decision within ten (10) working days of the Panel's recommendation(s) to Human Resources. The University President shall

seek further consultation including, but not limited to, the appropriate Vice President, the Council Chair, and the Human Resources Representative.

**255.16.7 Notice of Decision.** Upon delivery of the President's decision, the grievance procedure is complete and Human Resources will hand deliver copies to the Grievant, appropriate Vice President, Council Chair, and the Grievance Appeals Panel Chair by 4:30 p.m. of the next business day.

*Last revised February 1, 2011.*

**265 CONSTITUTION OF THE INDIANA STATE UNIVERSITY  
STUDENT GOVERNMENT ASSOCIATION**

*Policy 265 was amended by the ISU Board of Trustees on April 23, 2002 and April 26, 2004. Significant modifications were approved by the ISU Board of Trustees on October 8, 2010.*

**PREAMBLE**

*We, the students of Indiana State University, in order to provide a form of government that will advocate on behalf of student interests, promote student organizations, supervise student activities, provide a forum for student expression, improve student welfare, and maintain educational standards, do hereby ordain and establish this Constitution for the Indiana State University Student Government Association.*

**265.1 Article I: The Student Government Association.**

**265.1.1 Name.** The name of the official student governing body at Indiana State University shall be Student Government Association, the abbreviation for which shall be SGA.

**265.1.2 Purpose.** The purpose of the SGA shall be to organize and coordinate activities of student interest, represent student views concerning University policy through shared governance, protect student rights, and educate individual students and organizations on their respective responsibilities.

**265.1.3 Membership.** Membership in this organization shall consist of all enrolled students of the University, without respect to undergraduate, graduate, or non-degree seeking status. Anyone duly enrolled for the Fall semester of the same calendar year shall be considered a member of the SGA for the preceding summer term as of the point of registration.

**265.1.4 Qualifications for Office.** To be eligible to be elected or appointed for any position within the SGA, a student must be in good academic and conduct standing and must maintain such requirements during tenure in office. To hold the office of President, Vice President, Chief of Staff, Chief Justice, Associate Justice, Speaker, or any paid positions within the SGA, an undergraduate student must also be enrolled in the Fall and Spring semesters for twelve (12) credit hours; all other students must also be enrolled for nine (9) semester credit hours. To hold the office of President or Vice President, a student must also have and maintain a 2.5 cumulative grade point average or be in their first semester at Indiana State University (ISU). To hold the any other elected or appointed position in the SGA, a student must have and maintain a cumulative grade point average of 2.25 or be in their first semester at ISU.

**265.1.5 Organization.** The SGA shall consist of three branches: the Executive Branch, the Legislative Branch, and the Judicial Branch.

**265.2 Article II: The Legislative Branch.** All legislative authority of the SGA shall be vested in the SGA Senate.

**265.2.1 Powers of the Senate.** The Senate shall consist of representatives from the student body elected according to SGA Code. The purpose of the Senate shall be to legislate on matters of student interest and to review the actions of the Executive Branch. The Senate shall be further empowered:

**265.2.1.1 Appropriation.** To appropriate allotted monies and other benefits to SGA-recognized student organizations. The expenditure of such monies shall follow standard University purchasing and disbursement procedures and are subject to audits as required by state and local law.

**265.2.1.2 Amendment.** To solely amend this Constitution as provided for herein. The Senate shall have the power to create the SGA Code in accordance with rules concerning presidential vetoes prescribed herein. The Senate shall have the sole power to create and amend the Standing Rules of the Senate. The Senate shall have the power to review and approve the SGA Judicial Branch Bylaws created by the Supreme Court.

**265.2.1.3 Student Organization Recognition.** To recognize student organizations.

**265.2.1.3.1 Requirements.** Qualifications for SGA recognition of student organizations shall be specified in the SGA Code. The Senate shall have the power to ratify, reject, or revoke SGA recognition of any student organizations after it has notified said organization of the time, date, and place of the meeting at which the Senate is to decide on the matter. Revoking SGA recognition of any student organization shall require a majority vote of at least two-thirds of the Senate.

**265.2.1.4 Legislative Officers.** To choose additional legislative officers as it deems necessary. The Senate shall have the sole power to approve appointed SGA officers, as well as to establish the duties and compensation of said officers in the SGA Code. The Senate shall have the right to audit the performance of all paid SGA officers each semester. All SGA officers shall submit a report of their activities to the Senate each month. No person shall hold more than one paid SGA position at one time.

**265.2.1.5 Resolutions and Statutes.** To pass all resolutions and statutes that shall be necessary for the execution of all authority vested in the SGA or any part thereof.

**265.2.1.6 Contract Approval.** To approve the terms of contracts of \$2,000 or more to which the SGA is a party.

**265.2.1.7 Require Testimony.** To require any official of the SGA or any official of other student organizations to testify at Senate or committee proceedings, after prior notification in writing.

**265.2.1.8 Books and Records of Student Organizations.** To require all officers of SGA-recognized student organizations, following the election or appointment of their successors, to turn over all records and properties pertaining to the office to their successors; and to provide transition training to their successors.

**265.2.1.9 Advisory Referenda.** To place advisory referenda on the ballot in regular or special elections.

**265.2.1.10 Vacant Senate Seats.** Have the sole power to establish in the Standing Rules of the Senate a process for filling vacant Senate seats.

**265.2.1.11 Honors and Awards.** To approve honors and awards on behalf of the entire SGA. The President of SGA or the President's designee shall bestow such awards and honors. Awards and honors given by a single branch shall be governed by the rules of that branch and bestowed by the senior member of the branch or their designee.

**265.2.1.12 Judicial Vacancy.** To appoint and approve a student to a vacancy in the Judicial Branch or any officer charged with conducting an election, if:

(a) The appropriate officer fails to nominate a student for a vacant office by the beginning of the next third (3rd) regular Senate meeting following the occurrence of the vacancy, and

(b) The appropriate officer fails to notify the Senate of his or her intention to make the appointment and the date of the meeting in which the nomination shall be submitted.

**265.2.2 Definition of Votes.**

**265.2.2.1 Majority Vote.** All decisions by the Senate and its committees, unless indicated otherwise, shall be decided by a majority vote of those Senators present and voting for or against the proposal on the floor. Those Senators who chose not to vote or abstain shall have their vote recorded, but shall not count in the determination of passage or rejection. Vacancies shall not count in the determination of passage.

**265.2.2.2 Two-Thirds' Majority.** The following cases require a two-thirds (2/3) majority of the total number of seats filled in the Senate to:

- (a) Remove any elected or appointed official from office.
- (b) Pass a proposed Constitutional amendment.
- (c) Withdraw SGA recognition from a student organization, whether permanently or temporarily.
- (d) Call for a referendum vote without a student petition.
- (e) Override a presidential veto.
- (f) Any other matters as set forth in this Constitution, the SGA Code, or the Standing Rules of the Senate.

### 265.2.3 Senate Meetings.

**265.2.3.1 Regular Meetings.** The Senate shall decide upon the time, date, and place of regular Senate meetings. In the event the Senate fails to make such decision, the Speaker shall so decide. If the regular meeting time of the Senate shall coincide with an academic recess or during final examinations, the Speaker shall decide the time, date, and place of the next regular meeting. These shall constitute regular meetings.

**265.2.3.2 Special Meetings.** The President or seven (7) Senators may request special Senate meetings by submitting written requests to the Speaker, which shall specify the requested date, time, and place of special meetings. The Speaker must honor such requests by calling special meetings within ten (10) days of receipt of a request. The Speaker must notify the President, the Vice President, the Chief of Staff, the Student Trustee, all Senators, and all SGA Advisors of the date, time, and place of the given special meeting at least three (3) calendar days before the meeting. These shall constitute special meetings.

**265.2.3.3 Attendance.** Senators must attend all regular and special Senate meetings and all required committee meetings. Missing any regular Senate meeting or any required committee meeting shall count as an absence. The SGA Code shall specify which committee meetings are required.

**265.2.3.3.1 Absences.** Senators accumulating three (3) absences during a single semester or (5) absences during their term of office shall be removed from the office and so notified. The Speaker shall present the Senate with the entire attendance record of each Senator at each meeting. Senators missing regular or special Senate meetings, as well as required committee meetings, may

file a petition with the Senate for the absence to be excused. The Senate may excuse an absence in accordance with reasons established in the SGA Code. Excused absences shall not count toward a Senator's absence tally.

**265.2.3.4 Quorum.** Quorum for the Senate shall consist of a majority of the total number of filled Senate seats.

**265.2.4 The Speaker.** The Senate shall elect one of its members to serve as Speaker.

**265.2.4.1 Nomination, Election and Term.** Nominations for Speaker shall be made at the first regular meeting of April. The election shall take place at the second regular meeting of April. The Term of the Speaker shall begin at Noon on the Monday following Spring Commencement and last for one year.

**265.2.4.2 Rights of Senator.** The Speaker shall enjoy all rights, privileges, and responsibilities of a Senator.

**265.2.4.3 Resolutions to Committee.** The Speaker shall have the authority to send resolutions or bills to committee for study; this shall not be interpreted to abridge the authority of the Senate to deliberate on bills or resolutions. The Speaker shall be the spokesperson of the Senate.

**265.2.4.4 Enforcement of SGA Rules and Minutes.** The Speaker shall enforce all SGA rules within the Legislative Branch. The Speaker shall prepare and publish the minutes of all Senate meetings, including a record of the attendance of the members of the Senate, within five (5) calendar days of each meeting. The minutes and the record of attendance shall be presented to the Senate at the next regular meeting. The Speaker shall attend all Senate meetings, deliver statements on behalf of the Senate, and perform all other duties as delegated by the Senate.

**265.2.4.5 Parliamentary Procedure.** The Speaker shall educate all Senators on correct constitutional, statutory, and parliamentary procedures. The Speaker shall serve as the policy leaders of the Senate.

**265.2.4.6 Maintain Standing Rules.** The Speaker shall keep accurate records of Senate and committee meetings and shall maintain the Standing Rules of the Senate.

**265.2.4.7 Committee Coordination.** The Speaker shall appoint Senators to all Senate committees with the approval of the Senate, and shall coordinate such committees as deemed necessary.

**265.2.5 The Chairperson of the Senate.** The Senate shall choose one of its own members to serve as the Chairperson of the Senate. The Chairperson of the Senate shall conduct all meetings. The Chairperson of the Senate shall be chosen at the last regular Senate meeting of the academic year and serve a one-year term of office.

**265.2.6 Definition of Bills, Statutes, Proposed Resolutions, and Resolutions.**

**265.2.6.1 Proposed Resolutions.** Any request for a decision submitted to the Senate or any of its committees shall be considered a proposed resolution if:

(a) The request pertains to removing a person from office, amending this Constitution, amending the Standing Rules of the Senate, expelling or otherwise holding accountable Senators, and appointing SGA officials.

(b) The request pertains to a non-binding declaration of Senate opinion or will that does not appropriate funds and does not require action by any officer outside the Legislative Branch.

(c) The request pertains to issues that only affect the internal procedures of the Legislative Branch.

**265.2.6.2 Approved Resolutions.** Upon approval by the Senate, all proposed resolutions shall be considered resolutions of the Senate.

**265.2.6.3 Bill.** Any request for a decision submitted to the Senate or any of its committees not described as a proposed resolution herein shall be considered a bill. Any proposed change to the SGA Code shall be considered a bill. Upon approval by Senate and signing by the President, the bill shall become statute of the SGA.

**265.2.8 Veto Procedures.** Any bill that the Senate passes shall be presented to the President within five (5) weekdays of classes or exams. If the President signs the bill, it shall become a statute of the SGA. If the President takes no action for more than five (5) weekdays of classes or exams, then the bill shall become a statute of the SGA. If the President vetoes the bill partially or entirely, the bill along with any objections shall be resubmitted to the Senate for reconsideration. After reconsideration, if two-thirds (2/3) of the total number of filled Senate seats approve the original bill language, the bill shall then become a statute of the SGA. Senate reconsideration of a vetoed bill must conclude before the end of the vetoing President's term of office, otherwise said bill shall be considered null and void.

**265.3 Article III: The Executive Branch.** All executive authority of SGA shall be vested in the President of the SGA. The constitutional officers of the Executive Branch shall consist of the following: The President, the Vice President, the Chief of Staff, and the Student Trustee.

**265.3.1 The President.** The President shall:

- (a) Have the right to item-veto bills approved by the Senate and its committees.
- (b) Allocate funds as prescribed in the SGA code, in the absence of the Senate.
- (c) Faithfully execute Senate legislation, including prescribed expenditure and distribution of SGA funds.
- (d) Be empowered to call meetings of the Student Body-at-Large when deemed necessary or at the request of the Senate. The President shall preside over all meetings that he or she may call.
- (e) Be the chief spokesperson and liaison for the SGA in all matters internal or external to the University.
- (f) Negotiate and sign all SGA contracts. The Senate must approve contracts of \$2000 or more prior to presidential signature.
- (g) Direct all SGA programs and any other projects initiated by the Executive Branch.
- (h) Appoint all Justices of the Judicial Branch as prescribed in the SGA Code, with approval of the Senate.
- (i) Appoint such staff and commissions as shall be necessary to carry out the duties of the office, or as provided by the SGA Code. The Senate must approve those appointed to represent the SGA externally, to hold paid positions, or to serve on University committees. Unless otherwise specified in this Constitution or in the SGA Code, officials appointed by the President under this subsection may hold office without approval of the Senate until the end of the second (2nd) regular Senate meeting following their appointment. The President may dismiss any such appointments at any time.
- (j) Determine the duties of all Executive Branch members unless otherwise directed by this Constitution or the SGA Code.
- (k) Be responsible for budgetary issues and spending priorities of the organization.

**265.3.2 The Vice President.** The Vice President shall:

- (a) Act on behalf of the President, when requested to do so by the President.
- (b) Direct the administrative process for SGA recognition of student organizations.
- (c) Hold and preside over at least one organizational assembly each semester, and serve as an advisor on SGA procedures to student organizations.

- (d) Assist in preparing and presenting student organization budgets to the Senate for approval.
- (e) Educate student organizations on University policies and procedures.
- (f) Serve as an advocate for student organizations and their interests.
- (g) Keep accurate records of SGA expenditures, which shall conform to standard University financial record-keeping practices.
- (h) Supervise such staff and commissions as provided by the SGA Code or by the President.
- (i) Submit a written report of all SGA financial activities at the second regular meeting of the Fall semester, the last regular meeting of the Fall Semester, and the last regular meeting of the Spring semester.

**265.3.3 The Chief of Staff.** The Chief of Staff shall:

- (a) Be appointed by the President, with approval of the Senate.
- (b) Be responsible for training and development of all members of the Executive Branch with the exception of the Student Trustee.
- (c) Supervise such staff and commissions as provided by the President, the Vice President, or the SGA Code.
- (d) Advise the President and the Vice President on policy matters pertaining to the organization.
- (e) Aid the President and the Vice President in any other matter as deemed necessary.

**265.3.4 The Student Trustee.** The Student Trustee shall:

- (a) The Student Trustee shall be selected as provided for in state law.
- (b) Subject to the terms and conditions of applicable law, the Student Trustee shall function as a full voting member of the ISU Board of Trustees and fulfill all duties as specified in state law and ISU Board of Trustees governing rules.
- (c) The Student Trustee shall be an SGA officer and a member of the Executive Branch.
- (d) The term of office and conditions of the Student Trustee shall be as specified in state law or in its silence by the ISU Board of Trustees governing rules.

(e) In addition to the requirements listed in state law, the Student Trustee shall be required to be a full time University student and shall not concurrently serve as an elected or paid official within the SGA.

**265.3.5 Order of Succession.**

**265.3.5.1 Presidential Vacancy.** If at any time the President shall resign, be removed, or otherwise leave office before the end of the term, the Vice President shall become President. If for any reason the Vice President cannot assume the office, the Chief of Staff shall serve as Interim President until the Senate chooses a new President. If for any reason the Vice President and the Chief of Staff cannot assume the vacant office of the President, the Speaker shall serve as Interim President until the Senate chooses a new President. Any Executive Branch position that is vacant at the same time that the presidency is vacant shall remain vacant until filled by the new President; the Interim President shall not have the power to fill such vacancies permanently. The Interim President shall have the power to appoint temporary acting officials to Executive Branch and to make all other appointments that are the responsibility of the President.

**265.3.2 Vice-Presidential Vacancy.** If at any time the Vice President or the Chief of Staff shall resign, be removed, or otherwise leave office before the end of their term, the President shall appoint their replacement with the approval of the Senate.

**265.3.3 Removal of Executive Branch Officer.** A majority of all paid Executive Branch members may petition the Senate to remove an elected Executive Branch officer for incapacitation due to illness or other inability to perform his or her duties. The Senate may remove the person in accordance with the removal procedure prescribed herein.

**265.3.4 Term of Appointed Officers.** Except when otherwise specified by this Constitution, all officers appointed to fill a vacancy shall hold office until the expiration of the term that is being filled.

**265.4 Article IV: The Judicial Branch.** All judicial authority of SGA shall be vested in the SGA Supreme Court. The responsibility of the court shall be to preserve and protect the rights of students. All Supreme Court decisions shall be binding on all persons acting within the jurisdiction defined therein.

**265.4.1 Powers of the Supreme Court.** Upon proper presentation of a petition from a member of the student body with standing, the Supreme Court shall have the power to rule on cases:

(a) Involving constitutionality, proper procedure, and fact arising under this Constitution or other SGA documents.

(b) Involving constitutionality, proper procedure, and fact arising under the constitution or other documents of student organizations.

(c) In which the SGA or any part thereof is an actor.

(d) In which student organizations or any parts thereof are actors.

(e) Appeals relating to the proper conduct of elections.

**265.4.2 SGA Judicial Branch Bylaws.** All judicial action and procedures must be conducted in accordance with the SGA Judicial Branch Bylaws. All amendments to the SGA Judicial Branch Bylaws shall be proposed by the Supreme Court and approved by the Senate before going into effect.

**265.4.3 Selection and Removal of Justices.**

**265.4.3.1 Number.** The Supreme Court shall be composed of five (5) Justices.

**265.4.3.2 Appointment.** All Justices shall be appointed by the President, with approval of the Senate, as vacancies arise. Once in office, The Chief Justice and Associate Justices shall hold their seats for as long as they qualify for SGA office as described in this Constitution.

**265.4.3.3 Removal.** Justices shall be removed only in accordance with procedures for removal from office as described in this Constitution.

**265.4.3.4 Chief Justice.** One of the seats of the Supreme Court shall be designated as Chief Justice by the President at the time of appointment. The Supreme Court shall consist of one (1) Chief Justice and four (4) Associate Justices.

**265.4.4 The Chief Justice.**

**265.4.4.1 Responsible for Administrative Functions.** The Chief Justice shall serve as the spokesperson and administrative officer of the Judicial Branch. The Chief Justice shall be responsible for requesting funds and other resources as deemed necessary for the operation of the Judicial Branch.

**265.4.4.2 Responsible for Court Sessions.** The Chief Justice shall be a voting member. The Chief Justice shall preside over all Supreme Court sessions, and shall be responsible for conducting all said sessions in accordance to the SGA Judicial Branch Bylaws.

**265.4.4.3 Responsible for Notice to Parties.** The Chief Justice shall be responsible for notifying all parties involved in Supreme Court proceedings of actions brought against them. The Chief Justice shall educate all said parties on the SGA Judicial Branch Bylaws, and shall ensure that all interactions amongst parties or between parties and the Supreme Court are in accord with the SGA Judicial Branch Bylaws.

**265.4.4.4 Responsible for Internal Rules.** The Chief Justice shall have the right to establish rules for internal proceedings of the Supreme Court, with the approval of a majority of the Supreme Court.

#### **265.4.5 The Clerk of the Supreme Court.**

**265.4.5.1 Appointment.** The Chief Justice shall appoint an Associate Justice to serve as Clerk of the Supreme Court, with the approval of the majority of the Supreme Court. In the absence of the Chief Justice or his or her inability to hear a case, the Clerk shall act as Chief Justice until a replacement can be appointed or the return of the Chief Justice.

**265.4.5.2 Duties.** The duties of the Clerk of the Court shall be the following: to insure the minutes of the Court are kept, to record all court cases on audio or video equipment, to schedule all cases at the direction of the Chief Justice and to notify all persons deemed necessary of the date, time, location, names, and petitioner grievances against those individuals to be tried. The Clerk shall be a voting member of the Supreme Court. All records of the Supreme Court shall be maintained in the SGA main office.

#### **265.4.6 The All-University Court.**

**265.4.6.1 Jurisdiction.** The All-University Court is created and defined by the Indiana State University handbook. The jurisdiction of the Supreme Court shall not include matters defined to be within the jurisdiction of the All-University Court or covered by the Code of Student Conduct.

**265.4.6.2 Appointments.** All appointments to the All-University Court shall be in accordance to university policy.

### **265.5 Article V: Elections.**

**265.5.1 Time of Elections.** There shall be two regular SGA elections each year. The Spring Election shall be held on the last consecutive Tuesday and Wednesday of March. The Fall Election shall be held on the last consecutive Tuesday and Wednesday of September. If needed, runoff elections shall be held one calendar week from the date of the original election. The Senate may set a different date for a particular election. The Senate shall officially start its term at the first meeting after the Fall Election. If at

any time the number of vacant seats in the Senate shall reach one less than half of the total number, then a special election shall immediately be called for all vacant Senate seats.

## 265.5.2 **Spring Election.**

**265.5.2.1 President and Vice President.** The Spring Election shall consist of the election of the President and the Vice President. The inauguration ceremony for the President-elect and the Vice President-elect shall take place on the Sunday at the beginning of study week, unless the current SGA president, President-elect and University President shall agree upon a different day and time. The President-elect and the Vice President-elect shall take office on the fifteenth (15th) day of May. The terms of the President and of the Vice President shall be one (1) year in length. If a newly elected officer cannot take office, the succession shall devolve upon other newly elected officers.

**265.5.2.2 Senators.** The Spring Election shall also consist of the election for the total number of Senators, except for new students as provided for in the Fall Election. Senators shall take office at the first meeting following their election and serve a one (1) year term of office. Senators shall as long as they qualify to hold office and until their replacements are elected in the following Fall Election.

**265.5.3 Fall Election.** The Fall Election shall consist of the election of Senators representing new students as provided for in the SGA Code. Senators shall take office at the first meeting following their election and serve a one (1) year term of office. Senators shall as long as they qualify to hold office and until their replacements are elected in the following Fall Election. Any student who is newly enrolled at ISU is considered a new student.

## 265.5.4 **Election Results.**

**265.5.4.1 One Vote for President and Vice President.** Each voter shall cast one vote for their preferred candidates for both the office of President and Vice President.

**265.5.4.2 Majority; Runoff Elections.** The candidate receiving a majority of all legitimate votes cast for the office of President or Vice President shall be considered the winner of the office in question. If no candidate shall receive a majority, then a runoff election for those candidates with the two highest vote totals shall be held for the office in question.

**265.5.4.3 Senate.** Senate candidate receiving a plurality of all legitimate votes cast for a Senate seat shall be the winner of the seat in question. The SGA Code shall provide for resolution of tie votes for senate seats.

**265.5.4.4 Runoff Election Procedures.** The person with the most votes in a runoff election shall be considered the winner. If a tie occurs, then a new runoff election shall be held. All runoff elections shall be held within one week and shall last one day.

**265.5.5 Election Procedures.** All elections prescribed in this Constitution shall be conducted in accordance with this Constitution and the SGA Code. The SGA Code shall determine specific election policy to guide SGA elections and to punish any parties who violate said election policy. No language in this Constitution or in the SGA Code shall be construed as to infringe upon the right of candidates to campaign as a group.

**265.6 Article VI: Removal From Office.**

**265.6.1 Process of Removal.** The Senate shall be empowered to remove any officer; Senator; SGA representative; Justice; student representative appointed or elected by any portion of the Student Body; SGA representative to the University governance bodies; or any other member of SGA. When the President or the Speaker is on trial, the Chief Justice shall preside over the Senate. The Senate shall try all cases of removal in accordance with the following procedure:

(a) A petition for Removal shall be introduced in the Senate by at least seven (7) Senators at the Senate meeting. Upon the submission of the Petition, the official name shall be considered charged, but not removed.

(b) The charged official and the SGA Advisor shall immediately be notified by certified, next day post of the charges and the date of the meeting at which the charged official will be tried.

(c) This hearing shall be held while school is in session, not during exams, and at least seven (7) days after the meeting at which the Petition was delivered to the Senate. A two-thirds (2/3) majority vote shall be necessary for conviction.

(d) Upon conviction, the charged official shall be considered immediately removed from office and shall be so notified by certified, next day post.

**265.6.2 Reasons for Removal from Office.** Proper reasons for Removal shall include, but are not limited to, the following: academic misconduct, failure to qualify for office, violation of the Code of Student Conduct, falling below the grade requirements of their position, failure to keep accurate records, financial misconduct, neglect of duty, abuse of the privileges of office, and/or criminal behavior.

**265.7 Article VII: Referenda.**

**265.7.1 Initiating a Referendum.**

**265.7.1.1 Process to Initiate.** All proposed referenda shall be initiated using one of the following two processes:

(a) Any student may submit an advisory referendum to be placed on the ballot. The request must contain the names and signatures of ten (10) percent of all enrolled students.

(b) The Senate may submit an advisory referendum to be placed on the ballot. The request must be approved by a two-thirds (2/3) majority vote.

**265.7.1.2 Submission; Ballot Placement.** All referenda initiated under one of the above two processes shall be submitted to the Chief Justice. A copy of which shall also be submitted to the Senate and the President. All referenda shall be placed on the ballot at the next election, unless a two-thirds (2/3) majority vote of the Senate shall set a different date.

**265.7.2 Requirements of Referenda.** The Senate may place referenda on the ballot during a regular election, a runoff election, or may call for a special election for the purpose of voting upon the referendum. The Senate may place up to three (3) referenda on any given ballot. If multiple referenda are submitted, then the Senate shall have the authority to determine which shall be on the ballot and when. All referenda shall be advisory and shall not be binding upon any person, the SGA, or the University. The Senate may establish other requirements for referenda.

**265.7.3 Wording of Referenda.** After a referendum has been submitted by a student or by the Senate, the Supreme Court shall have the final power to ensure that the referendum wording is clear, accurate, and neutrally stated. No referendum may slander or mention the name of any person. Once the final wording has been approved by the Supreme Court, then it shall be placed upon the next ballot or the ballot indicated by the Senate.

## **265.8 Article VIII: Amendments.**

**265.8.1 Proposing Amendments.** Proposed amendments to this Constitution shall be delivered to the Senate in writing at any regular meeting. The meeting at which the deliberation and vote shall take place must be at least two (2) calendar weeks from the date of the delivery of the proposal to the Senate.

**265.8.2 Approval of Amendments.**

**265.8.2.1 Two-Thirds Majority.** Amendments to this Constitution shall be approved by a two-thirds (2/3) majority vote of all Senators, regardless of whether they are present, abstain, or vote.

**265.8.2.2 Consideration by President and Board of Trustees.** After approval by the Senate, the Amendment shall be considered to be

enacted upon approval by the President of the University, the designee of the President of the University, or the Board of Trustees. Any amendments made to this constitution must be presented to the Board of Trustees as an information item within the next two agenda meetings of the Board.

**265.8.2.3 Preserving the Constitution and Amendments.** No portion of this original Constitution shall be altered or destroyed. Instead, each amendment shall be attached to this Constitution along with its ratification date and signatures. Each amendment shall state the articles, sections, and paragraphs that are amended.

## **265.9 Article IX: Authority of the Constitution.**

**265.9.1 Scope of the Constitution.** Neither the SGA nor any SGA-recognized student organization shall take any action or pass any legislation those conflicts with this Constitution. Nothing in this Constitution shall be construed as to violate or interfere with the laws and policies of the Indiana State University, the State of Indiana, or of the United States of America.

**265.9.2 Ratification.** SGA shall begin operating under this Constitution immediately upon the following:

(a) Approval by a two-thirds (2/3) majority vote of all Senators, regardless of whether they are present, abstain, or vote.

(b) Approval of student body expressed through a campus wide referendum.

(c) Approval by the Board of Trustees.

**265.9.2.1 Official Copy.** The official copy of the Constitution shall be maintained by the Speaker and shall be available for public review.

**265.9.3 Transition of Officials.** SGA officials in office at the time of passage of this Constitution shall serve until the end of their terms as designated herein.

**265.9.4 Transition of Existing Statutes, Rules, and Procedures.** All existing statutes, rules, and procedures shall remain in full force and effect, except as they may be modified by or are in conflict with this Constitution. Nothing herein shall prevent subsequent amendments to the existing statutes, rules, and procedures if such amendments are in accord with this Constitution.

*Last revised on February 1, 2011.*

## 270 UNIVERSITY COMMITTEES

*Policy 270 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Sections 270.10 and 270.11 approved by the ISU Board of Trustees on July 10, 2009; Section 270.9.2 approved on December 17, 2011.*

### *Preamble*

University committees have been established to deal with administrative policies, procedures, and issues pertaining to a variety of university-wide activities, programs, and services. Committee members are appointed by the University President, often based on counsel and advice from the appropriate vice president, and report to him through that vice president. The committee membership is composed of administrators, faculty, staff, and students.

- 270.1 Council on Diversity.** The Council on Diversity confers with the Director of Affirmative Action regarding the review of the Equal Opportunity and Affirmative Action Policy, the implementation of the Policy, and the conduct of studies related to the improvement and strengthening of the University's commitment to affirmative action.
- 270.1.1 Membership.** The committee consists of fifteen members including seven (7) faculty with representation from each academic area, three (3) members from administrative/professional staff, three (3) members from support staff, and two (2) student members (one undergraduate and one graduate student).
- 270.1.2 Nomination.** Governance bodies from the College and each of the five (5) professional schools forward names of two (2) faculty nominees for each available opening. Vice presidents forward names of two (2) nominees from administrative/professional staff for each available opening. The Support Staff Council forwards names of two (2) nominees from support staff for each available opening. The Student Government Association forwards names of two (2) undergraduate student nominees and two (2) graduate student nominees (in consultation with the Dean of the College of Graduate and Professional Studies).
- 270.1.3 Appointment.** Committee members will be appointed by the University President from the nominees after consulting with constituent groups and considering the proportion of women and minorities on the Committee.
- 270.1.4 Term.** Membership on the Committee begins September 1 of each year. All appointments of faculty, administrative/professional staff, and support staff are for three-year staggered terms.
- 270.1.5 Reappointment.** Members may be reappointed for an additional term.
- 270.1.6 Student Members.** Students are appointed for one-year terms and may be reappointed for an additional term.
- 270.1.7 Ex-Officio Members.** In addition, an Assistant/Associate Vice President for Academic Affairs, Director of Affirmative Action, Diversity Officer and Assistant Vice President for Human Resources serve as ex-officio members.
- 270.2 All-University Court.** The All-University Court serves as a body of original jurisdiction in the formal

adjudication of violations of the Code of Student Conduct.

**270.2.1 Membership.** Membership on the All-University Court includes six (6) faculty members from the professional colleges, six (6) students, and six (6) administrative/professional staff.

**270.2.2 Hearings.** Three-person hearing panels are randomly selected from the Court to conduct hearings.

**270.2.3 Non-Voting Administrative Advisor.** The Director of Student Judicial Programs or a designee is a non-voting administrative advisor to the Court.

**270.2.4 Appointments.** Faculty and administrative appointments are for three-year staggered terms, with student members serving for the duration of their full-time academic career. The President of the Student Government Association nominates students from the applicants screened and recommended by the Student Justice Search Committee. The University President appoints all members of the Court.

**270.3 Commencement Committee.** The Commencement Committee is responsible for planning and completing arrangements for the commencement exercises. Commencement ceremonies are held at the close of the fall and spring semesters.

**270.3.1 Membership.** The Committee is composed of two (2) faculty, 13 administrators and two (2) students (president and vice president of the Student Alumni Association). The University Grand Marshal serves as an ex-officio member.

**270.4 Performing Arts Series Committee.** The Convocations Committee advises on the selection of the all-University convocation program. It meets monthly from November until the convocation series for the coming academic year has been selected.

**270.4.1 Membership.** There are eight (8) faculty, six (6) administrative/professional staff, one (1) member nominated by the Support Staff Council, five (5) student members as well as two (2) community representatives.

**270.5 Public Safety and Traffic Committee.** The Personal Safety Committee advises on matters pertinent to the safety of persons and property. It provides a forum to address policy, procedure and program issues.

**270.5.1 Membership.** The Committee membership includes four (4) faculty, six (6) administrative/professional staff, one (1) nominee of the Support Staff Council, and four (4) students appointed by the President of the Student Government Association. The Director of Public Safety and the Crime Prevention Officer are ex-officio members of the Committee.

**270.6 Student Publications Board.** The Student Publications Board establishes criteria for the creation and operation of student publications, reviews and evaluates the financial operations of student publications, selects and removes editors of the Indiana Statesman, IQ Magazine and any other publication under its jurisdiction. This Board also adjudicates external and internal conflicts and complaints regarding student publications, and sets, promotes, and oversees standards of responsible journalistic behavior for the members of the student publications staff.

**270.6.1 Membership.** The Board is comprised of two (2) faculty, two (2) administrative/professional staff, two (2) professional journalists, and three (3) students. The Director and Assistant Director of Student Publications, the editors of the Indiana Statesman and IQ Magazine, and the student Advertising Manager serve as ex-officio members of the Board.

**270.7 Teacher Education Committee.**

**270.7.1 Charge.** The Teacher Education Committee is charged with overall responsibility to assist in planning, approving, and coordinating the various changes in programs which prepare licensed educators for preschool through high school settings. The Committee shall make certain the University is in compliance with the regulations of the Indiana Professional Standards Board and with the standards of the National Council for Accreditation of Teacher Education and other relevant accrediting bodies. All curricular and other academic items which would have a modifying effect on educator preparation at the University are the purview of the Teacher Education Committee.

**270.7.1.1 Process For Modification of Educator Preparation Program.** Items which speak to a change in an educator preparation program offered by a specific department shall first be routed through the appropriate departmental and school committees and offices for action before they are forwarded to the Dean of the College of Education for submission to the Teacher Education Committee. This Committee may also initiate proposals on behalf of interdepartmental and extra-departmental programs which prepare licensed educators and proposals on such matters as admission and retention standards and the evaluation of students in educator preparation programs.

**270.7.1.2 Communication.** The Teacher Education Committee (TEC) shall also serve as a forum for the communication of information and the coordination of efforts related to educator preparation at the University whether or not policy decisions are involved.

**270.7.2 Membership.** The Dean of the College of Education shall designate from the list of the Teacher Education Faculty 18 voting members to serve staggered three-year terms on the Teacher Education Committee. No fewer than ten (10) and no more than eleven (11) members of the TEC shall be from the College of Education. The remaining members will be from the College of Arts and Sciences, College of Business, College of Health and Human Performance, the College of Technology, and the College of Graduate and Professional Studies. Care should be taken in designating members to provide balanced representation in terms of elementary and secondary education, vocational education, educational specialties and services, race, sex, rank, and experience. The Dean shall also designate as voting members an elementary or secondary

teacher or school administrator, an undergraduate student who has been admitted to a teacher education program, and a graduate student who has been admitted to a graduate program coordinated by the College of Education. The University President or designee will confirm the membership of the TEC.

**270.7.2.1 Ex-Officio Members.** Ex-officio members of the TEC will include the Dean of the College of Education, the Assistant Dean of Graduate Studies from the College of Education, the Assistant Dean of Undergraduate Teacher Education Program from the College of Education, the Teacher Certification Officer of Indiana State University, and an administrative representative from each school or college that is involved with the teacher education program of Indiana State University.

**270.8 University Archives Committee.** The University Archives Committee serves in an advisory capacity for the maintenance and organization of historical records of the University. Matters concerning the ongoing records management system of the University are also considered as these relate to statutory and other legal guidelines.

**270.8.1 Membership.** Membership includes two (2) faculty members, five (5) administrative/professional staff members—one from each of the major administrative divisions, and one (1) representative nominated by the Support Staff Council. The University Archivist is an ex-officio member.

**270.9 University Athletic Committee.** The role of the University Athletic Committee is to serve in an advisory capacity to the President and the Director of Athletics in:

- A. The formulation of policy governing the University’s compliance with the rules and regulations of the NCAA, the Missouri Valley Conference, and the Missouri Valley Football Conference;
- B. The procedures for monitoring academic progress of student-athletes;
- C. Matters of intercollegiate athletic policy dealing with appointments and reappointments to all full-time head coaching positions;
- D. Recommendations on the appointment and reappointment of the faculty representative to the NCAA;
- E. Standards of conduct appropriate to student-athletes;
- F. The range and scope of intercollegiate sports for men and women at the University;
- G. University membership in national sports organizations and athletic conference affiliations;
- H. Procedures for selection and bestowing athletic awards;
- I. Procedures for determining eligibility of student-athletes within the rules and regulations offered by the NCAA, the Missouri Valley Conference, and the Missouri Valley Football Conference; and
- J. The procedures by which athletic grants-in-aid are awarded within the rules and regulations offered by the NCAA, the Missouri Valley Conference, and the Missouri Valley Football Conference.

**270.9.1 Athletics Appeals Committee.** The University Athletics Committee will oversee the establishment of an appeals board (Athletics Appeals Committee) for student-athletes who wish to appeal the denial of permission to contact other schools, or for other matters not including financial aid issues or drug test results; and of a subcommittee to complete a self-study of the athletic academic support services every three years as required by the NCAA.

**270.9.2 Membership.** The Committee consists of 16 voting members appointed by the President of

the University, being mindful of maintaining cultural diversity and gender balance. Seven (7) are members of the tenured or tenure-track faculty, including the faculty representative to the NCAA; three (3) are administrators (representing the Vice President for Student Affairs, Vice President for Enrollment Management, Marketing and Communications, University Treasurer); four (4) are students; one (1) is a member of the Support Staff Council; and one (1) is a graduate of the University.

**270.9.2.1 Ex-Officio Members.** In addition to the voting membership the Committee will include three (3) ex-officio members (without voting privileges): the Director of Intercollegiate Athletics, the University Registrar and the Vice President for Student Affairs.

**270.9.2.2 Membership Selection.** Membership will be recommended by the governing bodies of the University.

**270.9.2.2.1 Faculty Membership.** Faculty Membership will be guided by the following: Not more than two (2) faculty members from any one College may serve on the Committee at the same time. The NCAA Faculty Representative's School or College status will not be figured in this count. Each representative will represent the role of their respective appointment, i.e. the Graduate Studies representative will represent the College of Graduate and Professional Studies, the College of Education representative will represent the College of Education, and so on. Nine (9) faculty members will be recommended for appointment to the Committee by the Chair of the University Faculty Senate. One from each of the Colleges (Arts & Science, Business, Education, Nursing Health & Human Services, Technology), one from Library Services, one from the College of Graduate and Professional Studies (This representative must have graduate faculty status), and two (2) from the university at large.

**270.9.2.2.2 Faculty Member Term.** Faculty members will serve staggered, three-year appointment terms.

**270.9.2.2.3 Student Membership.** Student membership on the Committee will include the President of SGA, who will serve during his/her term as President; one (1) student nominated by the President of SGA; and, two (2) student-athletes, one (1) male and one (1) female, selected from students nominated by the Student Athlete Advisory Committee (SAAC).

**270.9.2.2.4 Student Member Term.** Student members will serve one (1) year terms beginning the first meeting of the Committee during an academic year.

**270.9.2.2.5 Support Staff Council Membership.** The Support Staff

Council member will be one (1) of three (3) nominees recommended by the Chair of the Council for appointment to the Committee by the President of the University.

**270.9.2.2.6 Support Staff Member Term.** The Council representative will be appointed on an annual basis.

**270.9.2.2.7 Alumni Membership.** The Alumni representative will be one (1) of four (4) nominees—two (2) women and two (2) men—recommended by the Director of Alumni Affairs for appointment to the Committee by the President of the University.

**270.9.2.2.8 Alumni Member Term.** The alumni representative will serve a three-year term.

**270.10 Assessment Council.** Recognizing the need for organized and ongoing assessment of student academic achievement, Indiana State University (ISU) has developed and adopted an assessment plan. The ultimate responsibility for academic assessment belongs to the faculty; the responsibility for assessment of non-academic units resides with the administrators and managers. The Assessment Council is charged with the responsibility of developing, monitoring and guiding the ongoing institutional assessment activities to assure a process of continuous improvement exists with the ultimate goal of improving learning and student support services.

**270.10.1 Membership.** The Assessment Council will be composed of 20 members. An eight-member core leadership team will serve as the executive group to provide general leadership to the Council as well as support and facilitate the work of the larger Council membership. The members of the Assessment Council will be appointed as follows: Five (5) Faculty representatives appointed by each College; two (2) faculty-at-large appointed by Faculty Senate; One (1) Library representative; the Associate Vice President of Academic Affairs; the Director of Institutional Research and Assessment; two (2) Associate Deans, which will be subject to annual rotation with 2 year renewable, staggered terms; two (2) student representatives, one undergraduate and one graduate student, both to be appointed by the Student Government Association, two (2) representatives from Student Affairs; one (1) representative from Business Affairs; one (1) representative from Enrollment Management; one (1) representative from Graduate and Professional Studies; and one (1) assessment coordinator, which shall be an ex-officio representative with a speaking role.

**270.10.1.1 Core Leadership Team.** The following members of the Assessment Council will be members of the Core Leadership Team: The five (5) faculty members appointed from each College; the Library representative; the Associate Vice President for Academic Affairs; and the Director of Institutional Research and Assessment.

**270.11 Student Success Council.** Recognizing the need for increasing student success is clearly one of the strategic priorities of Indiana State University. Improving student retention, while maintain high standards and challenging classroom environments, will serve both our students and the university well. The Student Success Council is charged with the responsibility of developing and implementing both short and long-

term strategies to impact student retention/success.

**270.11.1 Membership.** The Student Success Council will be composed of twenty (20) members. The members of the Assessment Council will be appointed as follows: The Associate Vice President of Academic Affairs; six (6) Associate Deans, one appointed from each College and the Library; one (1) faculty member at-large, appointed by Faculty Senate; one (1) representative from SASC; the Director of New Student Programs; the Assistant Treasurer and University Bursar; two students, one undergraduate and one graduate; the Assistant Vice President for Student Auxiliary Services; one (1) Staff Council representative; the Director of Student Activities and Organizations; the General Education Coordinator; the Director of Financial Aid; the Registrar; and the Director of Marketing.

**270.11.2 Chair.** The Associate Vice President for Academic Affairs shall be the Chair of the Council.

*Last revised February 22, 2012.*

## 305 FACULTY APPOINTMENT, PROMOTION, AND TENURE POLICIES

*Policy 305 was included in the 2001 Handbook revision and was amended by the ISU Board of Trustees as follows: Section 305.1.8 amended February 22, 2008; Section 305.2.5 amended April 23, 2004 and June 17, 2005; Section 305.2.6 amended April 23, 2004 and June 17, 2005; Section 305.5.3 amended April 23, 2004; Section 305.10 amended June 17, 2005; Section 305.9.2 amended May 6, 2011; Sections 305.2.4, 305.2.5, 305.2.5.1 and 305.2.5.2 amended August 30, 2011.*

### **These policies are guided by AAUP Policy Documents and Reports.**

- 305.1 General.** Appointments, promotions, and awards of tenure to the Indiana State University faculty shall be by action of the Indiana State University Board of Trustees upon recommendations of the University President. The University President's recommendations shall be based on the evaluations of peer review committees, chairpersons, deans, and the Provost and Vice President for Academic Affairs.
- 305.1.1 Basis for Rank and Tenure.** Faculty appointments and annual reviews are founded on the disciplines and missions of the academic units and the University. The assignment of academic rank and the award of tenure are based on faculty achievements in the interrelated activities of teaching or librarianship; research, scholarship, or creativity; and service.
- 305.1.2 Current Scholarship.** Faculty engaged in the challenging work involved in teaching and facilitating learning should be active in the profession and provide instruction based on current scholarship. Student advising may be an appropriate mode of faculty engagement.
- 305.1.3 Relative Importance of Research Domains.** Faculty are expected to engage in research, scholarship or creativity that may include original work focused on discovery and integration; and/or scholarship focused on teaching and learning; and/or scholarship that applies methods and theories of their disciplines to address substantial problems. Each academic unit (normally the department) is responsible for determining the relative importance of the research domains within the unit.
- 305.1.4 Service.** Service may consist of service to the University, to the discipline, or to the community. Community service, as defined here and elsewhere in these policies, refers to service in which the faculty member offers discipline-related expertise to an external agency, company, or non-profit organization.
- 305.1.5 Consistent Evaluative Criteria.** The University will maintain consistent evaluative criteria and performance standards for the assignment of academic rank and awards of tenure. All faculty members are expected to contribute to the total spectrum of teaching or librarianship; research, scholarship, or creativity; and service. All faculty members shall demonstrate satisfactory performance in these three (3) areas of responsibility.
- 305.1.6 Bases for Termination of Appointment of Tenured Faculty.** The appointments of faculty members who have been awarded tenure will be terminated

only for adequate cause, except in the case of retirement, or under extraordinary circumstances, such as financial exigencies, decrease in enrollments, or discontinuance of instructional programs. (See University Handbook, Section 246.13 in keeping with *AAUP Policy Documents and Reports*.)

**305.1.7 Probationary Period.** Faculty members who, during their probationary periods, do not demonstrate continuing achievement in the interrelated activities of teaching or librarianship; research, scholarship, or creativity; and service are to be conditionally reappointed or terminated.

**305.1.8 Faculty Criminal Background Policy.** As mandated by the Indiana State University Board of Trustees, all faculty at Indiana State University will undergo Criminal Background Checks prior to their hire.

**305.1.8.1 Inclusion/Exclusions.** This policy shall apply to all part-time temporary and full-time faculty at Indiana State University. This policy shall also apply to graduate assistants. This policy shall not apply to current or retired faculty of Indiana State University or to temporary faculty who return to work within 36 months of the end of their most recent period of employment. This policy shall not apply to currently enrolled graduate students receiving assistantships through ISU.

**305.1.8.2 Duration of Validity.** Criminal background checks shall be considered valid for up to 36 consecutive months of non-ISU employment.

**305.1.8.3 Transferability.** ISU employees will not be subject to criminal background checks in order to qualify for transfer or promotion, or to otherwise change positions on the faculty (including moving from graduate assistantship to a part- or full-time faculty line). However, HR will provide criminal history information collected at the time of hire to units considering applications from current employees with less than 36 months of employment at the university. Faculty who apply for Exempt Staff positions will be subject to new background checks as appropriate to the position.

**305.1.8.4 Confidentiality.** Criminal histories shall be considered confidential, whether self-disclosed or obtained from a third-party.

## **305.2 Faculty Appointment Classifications.**

**305.2.1 Compliance with Immigration Laws.** All candidates for faculty positions must possess and maintain the authorization and necessary official documents to be employed at Indiana State University under the terms of the Immigration Reform and Control Act. (See also Section 575.)

**305.2.2 Letters of Appointment.** Faculty appointments are made by letter from the Provost and Vice President for Academic Affairs. The precise terms and conditions of

the appointments shall be stated in writing and in the possession of the appointee and the University before the appointment is consummated.

**305.2.3 Regular Evaluations.** The performance of faculty members on renewable term appointments (regular and temporary; full-time and part-time) shall be regularly evaluated with established criteria and performance standards appropriate to their positions.

**305.2.4 Regular Faculty.** Regular Faculty shall include tenured and tenure-track faculty, and shall also include instructors who perform at least 15 hours of instruction, or equivalent, and who work pursuant to a 2-5 year or a rolling contract. Initial appointments are made at the rank of assistant professor/librarian, associate professor/librarian, or professor/librarian. These ranks are for full-time faculty beginning a probationary period leading to eligibility for tenure.

**305.2.4.1 Hiring Procedures for Regular Faculty Appointments.**

**305.2.4.1.1 Compliance with EEO/AA.** Activities relative to the screening, selection and appointment of faculty members are done in accordance with equal opportunity and affirmative action procedures (Section 920).

**305.2.4.1.2 No Nepotism.** Faculty members and administrators shall not participate in institutional decisions involving a direct benefit (initial appointment, reappointment, promotion, tenure, salary, leave of absence) to members of their immediate families, households, or significant others. (See Section 502, Nepotism Policy.)

**305.2.4.1.3 Procedures.** The procedures for selecting candidates for faculty positions are as follows:

- A. Each department determines its faculty needs on the basis of its discipline, mission, schedule requirements, anticipated enrollments, and existing faculty.
- B. A list of positions to be filled is compiled in the Provost and Vice President for Academic Affairs Office, and each dean and chairperson is notified of the staff allocations. Positions are advertised nationally and regionally, through professional media, contacts with other universities, and by other means to secure a large and diverse pool of qualified candidates.
- C. Applications, reference letters/lists, and credentials are received for evaluation by search committees through department chairpersons.

- D. Initial screening of candidates is done by an appropriate departmental search committee. The application materials of candidates selected for further consideration are then reviewed by the chairperson, dean, and the affirmative action officer.
- E. Selected candidates are invited to campus for personal interviews.
- F. The decision to recommend a candidate to the University President for appointment is made by the appropriate department faculty, chairperson, dean, and the Provost and Vice President for Academic Affairs. In cases where there is lack of support at any level and the University President chooses to recommend a candidate, the University President shall convey this information to the ISU Board of Trustees.
- G. Regular faculty appointments shall be approved by action of the ISU Board of Trustees upon recommendations of the University President.

**305.2.4.1.4 Letters of Appointment.** Appointment letters shall contain notice of the years of previous service to be credited together with the dates of eligibility for promotion and tenure. Such letters shall also specify general requirements for reappointment, promotion and tenure. Performance goals shall be specified during the appointee's annual probationary reviews.

**305.2.5 Temporary Faculty.** Temporary Faculty consists of both full-time and part-time faculty. Temporary Faculty members have academic rank and are appointed with the titles of Lecturer I, II, or III according to their training and prior experience at Indiana State University or elsewhere. Salary differentials should be aligned with these levels. A Lecturer I is a faculty member who has been appointed four terms or fewer. A Lecturer II is a faculty who has an advanced degree and has been appointed a minimum of four terms or has equivalent experience. A Lecturer III is a faculty member with at least one advanced degree who has been appointed a minimum of eight terms or has equivalent experience. Temporary Faculty also includes Instructors.

**305.2.5.1 Full-Time Temporary Faculty.** Full-time Temporary Faculty shall be assigned to a 15-credit-hour teaching load, or equivalent, each semester, and shall teach pursuant to either a 1-semester or a 1-year contract.

**305.2.5.1.1 Lecturers.** Lecturers teach pursuant to a 1-semester or 1-year contract.

**305.2.5.1.2 Instructors.** Instructors teach pursuant to a 2-year to 5-year contract.

**305.2.5.2 Part-Time Temporary Faculty.** Temporary Faculty shall be assigned 3 to 12-credit-hour teaching load for a one-semester/term period, and include only Lecturers.

**305.2.6 Affiliate Faculty.** Individuals who, by virtue of their credentials and expertise, are deemed qualified to make significant contributions to an academic unit may be qualified to be considered for affiliate faculty status. Examples of contributions might include co-advising a student organization, participating in student research, serving on graduate committees, teaching courses, collaborating on research projects, and serving as an off-campus clinical preceptor. Individuals who are traditionally referred to as visiting faculty, post-doctoral appointees, and clinical preceptors, among others, may hold affiliate faculty status. All such appointments will be supported by the academic unit, the dean of the unit, and the Provost.

### **305.3 Criteria for Academic Rank.**

**305.3.1 Degree.** Terminal degree in a field appropriate to the discipline in which the candidate teaches and conducts research, scholarship, or creative activity is required for tenure or promotion. Exceptions may be made in cases of persons of indisputable national renown.

**305.3.2 Time in Rank.** Assistant professors are eligible to apply for the academic rank of associate professor in their sixth year. Associate professors are eligible to apply for the academic rank of professor in their fourth year at ISU.

#### **305.3.3 Standards of Achievement by Rank.**

**305.3.3.1 Assistant Professor/Librarian.** Documented evidence of adequacy in teaching or librarianship; of potential for achievement in research, scholarship, or creative activity; and of service appropriate to the mission of the faculty member's academic unit are required. Faculty members are to demonstrate continuous professional growth in teaching or librarianship; research, scholarship, or creativity; and service.

**305.3.3.2 Associate Professor/Librarian.** Documented evidence of effective teaching or librarianship; a record of research, scholarship, or creative activity which has earned professional recognition at the national or regional level; and evidence of effective service to the University and to either the community or the profession are required.

**305.3.3.3 Professor/Librarian.** Documented evidence of sustained effective teaching or librarianship; of a record of substantial accomplishment in research, scholarship, or creativity which has led to professional recognition at the national level;

and of active, substantive service to the University and to both the community and the profession are required.

#### **305.4 Criteria for Reappointment, Tenure, and Promotion.**

- 305.4.1 Documented Evidence and Record.** The award of tenure requires documented evidence of effective teaching or librarianship; a record of research, scholarship, or creative activity which has earned professional recognition; and a record of effective service to the University and to either the community or the profession.
- 305.4.2 General Expectations Specified at Appointment.** General expectations for faculty achievements in teaching and the relative importance of teaching or librarianship; research, scholarship, or creative activities; and service shall be specified at the time of initial appointment.
- 305.4.3 Performance Goals.** Specific performance goals shall be established during the annual reviews of probationary faculty. The goals established during the annual review process form the foundation for evaluations for tenure in terms of criteria and performance standards established by the faculty member's academic unit.
- 305.4.4 Probationary Reviews.** In annual probationary reviews, the department level recommendations and the faculty member's materials are forwarded to the dean, who reviews them, makes an independent recommendation, and forwards it to the Provost and Vice President for Academic Affairs. Each year of probationary review, faculty members shall sign their evaluation forms to indicate awareness of the comments on the forms. The signed forms are returned to the chairperson and the dean.
- 305.4.5 Third Year Reviews.** No later than the third year of probationary periods of five (5) or more years, the candidate is reviewed by the school, college, or library promotion and tenure committees. Before evaluations are placed in faculty members' permanent files, they shall be given ample opportunity to append comments or rebuttal to the evaluation forms. In the event a substantive change is made in an evaluation at any point subsequent to the department level, the faculty member shall be provided a copy of the revised evaluation and shall be given an opportunity to respond in writing.
- 305.4.6 First Year Notice of Reappointment or Non-Reappointment.** During the first year of the probationary period at Indiana State University, faculty members shall be notified of their reappointment or non-reappointment by written statement from the University President or the Provost and Vice President for Academic Affairs, no later than March 1.
- 305.4.7 Second Year Notice of Reappointment or Non-Reappointment.** During the second year of the probationary period, notice of reappointment or non-reappointment shall be given no later than December 15.
- 305.4.8 Third Year and After Notice of Reappointment or Non-Reappointment.** Starting with the third year of the probationary period, notice of reappointment or

non-reappointment shall be given at least twelve (12) months before the expiration of the appointment.

**305.4.9 Method of Notice of Reappointment and Non-Reappointment.** The notification of reappointment shall be by first class mail. Notification of non-reappointment shall be sent by certified mail with return receipt.

**305.4.10 Tenure and Promotion for Associate Professor/Librarian.** Because tenure and promotion shall be linked for individuals at the assistant professor/librarian level, such candidates are awarded tenure only upon meeting the evaluative criteria and performance standards for promotion to the rank of associate professor/librarian. Such candidates need only submit one (1) set of documentation to support their candidacy for promotion and tenure.

**305.4.11 Mission and Need of Department.** The award of tenure may also be contingent upon the mission and need of the department at the time the tenure decision is made, as stated in *AAUP Policy Documents and Reports*.

### **305.5 Policy Regarding Awarding of Tenure.**

**305.5.1 Tenure Generally not Transferable to ISU.** Academic tenure at Indiana State University is earned through faculty achievements at ISU; it is not transferable from another institution, except as cited below. An administrator shall not have tenure in office; tenure as a faculty member is a matter of separate right.

**305.5.2 General Time Requirements for Consideration of Tenure.** Tenure-track faculty members become eligible for continuous appointment (award of tenure) after satisfactorily completing a probationary period with annual reviews and six (6) years of full-time service in accredited institutions, at least four (4) of which must have been served under a tenure-track appointment at Indiana State University, except as cited below. During the probationary period, the appointee shall be given term appointments of not more than one (1) academic year. Service under a full-time temporary or part-time temporary appointment shall not ordinarily be counted as part of the required probationary period.

**305.5.3 Delay; Extension.** During the Probationary period, a candidate for tenure may apply for leave under the Family and Medical Leave Act, or for leave without pay in the event of a birth or adoption, or a family illness (see Faculty & Academic Policies: Leave without Pay; Compensation & Benefits: Faculty Leave Policy; and Family and Medical Leave Act Guidelines). In such cases tenure eligibility will be delayed automatically (as specified below).

**305.5.3.1 FMLA Leave Qualification.** Candidates who qualify for leave under FMLA, even if they do not take a leave, may elect a one-year extension of the tenure probationary period by notification to their Department Chair who will transmit their decision to the Dean and the Provost and Vice-President for Academic Affairs.

- 305.5.3.2 Extraordinary Circumstances.** Candidates with other extraordinary circumstances (e.g., death of a child, spouse or partner, catastrophic loss due to fire/flood/tornado, etc) may request a one-year extension of their probationary period (Such requests are initiated at the Department Level and reviewed as a normal personnel matter, e.g., Personnel Committee, Department Chair, Dean, Provost & VP Academic Affairs).
- 305.5.3.3 Length of extension.** A maximum of two, one-year extensions may be taken.
- 305.5.3.4 Certification.** Certification of the qualifying circumstances shall be obtained within fifteen calendar days after the extension is elected or requested.
- 305.5.3.5 Continued Commitment.** In consultation with their Chair, candidates who request or elect extensions, who are not taking a leave, shall maintain a workload that demonstrates continued commitment to their faculty responsibilities. Faculty receiving extensions must demonstrate progress toward meeting stipulated conditions for continued reappointment during this extended period.
- 305.5.3.6 Impact of Extension on Tenure Review.** In their tenure-year review, any extensions a candidate may have received are immaterial to the tenure decision. Candidates are expected to meet only the criteria stated in University-approved tenure policies and letters of appointment.
- 305.5.4 Interruptions of Probationary Period.** An interruption of the probationary period, reducing the academic year to less than a full-time service period, shall result in a delay of tenure eligibility until the entire probationary period has been completed, except where the faculty member and the Provost and Vice President for Academic Affairs (after consultation including the appropriate faculty group) agree in advance to modify the requirements for professional advancement.
- 305.5.5 Link between Promotion and Tenure.** Promotion and tenure shall be linked for individuals at the assistant professor/librarian level.
- 305.5.6 Eligibility for Tenure.** Individuals beginning their probationary periods at the rank of assistant professor/librarian become eligible to apply for an award of tenure during the sixth year of continuing faculty achievements under a Tenure-track faculty appointment in accredited institutions, at least four (4) years of which must have been served under a Tenure-track faculty appointment at Indiana State University. Such candidates are awarded tenure only upon meeting the evaluative criteria and performance standards for promotion to the rank of associate professor/librarian.

- 305.5.6.1 Exceptions to General 6-Year Rule.** Under exceptional circumstances, a candidate in the fourth or fifth pre-tenure year may be considered for promotion and tenure prior to the end of his/her stated probationary period. For this to occur, the candidate's exceptionality must be formally recognized by his/her chairperson's nominating the candidate for early consideration, and the candidate must, in turn, earn the support of every reviewing entity in the process.
- 305.5.6.1.2 Review Process Stopped upon Negative Recommendation.** A negative recommendation from any review committee or administrative reviewer stops the review process.
- 305.5.6.1.3 Right to Appeal.** The candidate has the same right to appeal the decision as any other candidate and must follow the same appeal process as defined below.
- 305.5.6.1.4 Preclusion of Early Tenure.** A negative recommendation in either the review or an appeal precludes the possibility of the candidate being given early consideration at a future date but does not terminate employment.
- 305.5.7 Prior Service Credit at Associate Level.** Individuals beginning their probationary period at the rank of associate professor/librarian may be given credit for up to three (3) years of faculty achievements at other accredited institutions. If such credit is granted, these appointees may apply during the year in which the years credited and the years of service at Indiana State University total six (6). For example, an associate professor/librarian credited with three (3) years from another institution could apply during his/her third year at Indiana State University.
- 305.5.8 Prior Service Credit at Professor Level.** Individuals beginning their probationary period at the rank of professor/librarian may be given credit for up to five (5) years of faculty achievements at other accredited institutions. These appointees become eligible to apply for tenure during the year in which the years credited and the years at Indiana State University total six (6). For example, a professor/librarian credited with four (4) years from another institution could apply during his/her second year at Indiana State University.
- 305.5.9 Waiver of Probationary Period.** The probationary period for professor/librarian may be waived, and tenure may be awarded at the time of appointment, subject to the following conditions: a) the appointee must have previously earned tenure and rank of professor at one (1) or more accredited educational institutions; b) the academic department and the program area to which the candidate is to be assigned must recommend appointment with tenure; c) a positive recommendation shall advance through the department committee and chairperson; the school/college committee, and the school/college dean to the Provost and Vice President for Academic Affairs; d) the Provost and Vice President for Academic Affairs and the University President shall

consult with the Executive Committee of the University Faculty Senate and receive its recommendation; and e) the University President shall convey the actions on the recommendation at each level to the ISU Board of Trustees.

- 305.5.10 Notice.** For all ranks, recommendations on tenure shall occur consistent with University provisions for timely notice.
- 305.5.11 Effective Date.** Tenure is effective with the beginning of the fall semester of the next academic year, or July 1 in the case of librarians.
- 305.5.12 Academic Freedom during Probationary Period.** During the probationary period, the faculty member shall have the same academic freedom that all other members of the faculty hold.

### **305.6 Policy for Promotion and Tenure Reviews.**

- 305.6.1 Possible Outcomes upon Review.** Annual probationary reviews result in a recommendation for reappointment, conditional reappointment, or non-reappointment. Faculty members who do not demonstrate continuing achievement in the interrelated activities of teaching or librarianship; research, scholarship, and creativity; and service shall be conditionally reappointed or terminated.
- 305.6.2 Notice of Outcome in Writing.** During the annual probationary review process, faculty members shall be notified in writing of their progress toward promotion and tenure. Evidence of unsatisfactory performance, insufficiency of evidence, and any other matter which might serve as a basis for conditional reappointment or subsequent non-renewal of the appointment shall be clearly specified in the notification. Means of remediation for conditionally reappointed faculty shall also be specified in writing.
- 305.6.3 Evaluative Criteria and Responsibility for Assessment.** Each department, and the college/schools/library shall maintain specific evaluative criteria and performance standards for promotion and tenure, and candidates shall be regularly apprised of their progress in meeting them. The candidate's departmental colleagues shall have primary authority and responsibility for assessing academic discipline-specific faculty achievements.
- 305.6.4 Peer Review Committees.** Each department and the college/schools/library shall elect peer review committees of tenured faculty members to evaluate the achievements of candidates for promotion and tenure. Chairpersons and deans shall not serve on these committees, and faculty members shall participate in no more than one (1) recommendation on a given case. It is the candidate's responsibility to present to reviewing bodies evidence of achievements in the related activities of teaching or librarianship; research, scholarship or creativity; and service.
- 305.6.5 University Promotions and Tenure Oversight Committee.** The University shall maintain consistent evaluative criteria and performance standards for the assignment of academic rank and award of tenure. To that end, the University Promotions and Tenure

Oversight Committee reviews the specific evaluative criteria and performance standards and processes of the departments, the schools, the college, and the library. The purpose of such reviews is to promote continuous improvement in the review process and to advise on the relative effectiveness of the unit's guidelines and practices in supporting faculty achievements as described above.

**305.6.6 Appeals of Denial of Promotion and Tenure.** Denials of promotion and tenure may be appealed to the University Promotions and Tenure Oversight Committee, the formal hearing body for such appeals. Appeals may be made only on the basis of a) inadequate consideration of the submitted materials bearing on the relevant performance of the candidate; b) inadequate consideration given to the department's recommendation; or c) violations of academic freedom.

**305.6.6.1 Burden of Proof for Appeal.** It is the candidate's responsibility to provide evidence that documents the basis for the appeal. If the University Promotions and Tenure Oversight Committee determines that the appeal warrants a hearing, it shall conduct one. The burden of proof rests upon the appellant.

### **305.7 Procedures for Promotion and Tenure Reviews.**

**305.7.1 Departmental Review.** Candidates for promotion and tenure submit to their departments materials documenting their achievements in teaching or librarianship; research, scholarship, and creative activity; and service. These materials are reviewed independently by the department committee and chairperson. Each makes a separate recommendation, applying the recognized department evaluative criteria and performance standards, and taking into account the precise terms and conditions of the appointment letter and the comments generated during previous annual reviews. Candidates are notified of these recommendations and their rationales.

**305.7.1.1 Positive Recommendations.** If both department level recommendations are positive, the candidate's materials and the recommendations are forwarded to the appropriate school or college for consideration.

**305.7.1.2 Cases of any Negative Recommendations.** If one or both of the department-level recommendations are negative, candidates may choose to a) terminate the process; or b) prepare a response, which is forwarded with their materials to the next level of review. In choosing to terminate the process, except in cases of early consideration, a candidate for tenure also withdraws from consideration for further regular faculty appointment at Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates the promotion review process may later apply for promotion without prejudice.

**305.7.2 School/College/Library Review.** Candidates' materials are evaluated independently by their school/college/library committees and deans, whose separate recommendations are based on the unit's evaluative criteria and performance standards. The school/college/library reviewers shall not substitute their own assessment of academic discipline-specific faculty achievements for that of the department. Candidates are notified of the committee's and dean's recommendations and rationales.

**305.7.2.1 Positive Recommendations.** If both recommendations are positive, they are forwarded with the candidate's materials to the Provost and Vice President for Academic Affairs.

**305.7.2.2 Cases of any Negative Recommendations.** If one, or both, of the recommendations is negative, candidates may elect to a) terminate the review process, or b) prepare a written response which is forwarded with their materials to the next level of review. A copy of the written response is also forwarded to the candidate's department committee and chairperson. In choosing to terminate the process, except in cases of early consideration, a candidate for tenure also withdraws from consideration for further regular faculty appointment at Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates the promotion review process may later apply for promotion without prejudice.

**305.7.3 Provost and Vice President for Academic Affairs Review.** The Provost and Vice President for Academic Affairs reviews recommendations from the department level reviews and from the school/college/library level reviews as well as the candidate's responses and documentation and then makes recommendations for promotion and tenure.

**305.7.3.1 Inconsistent Recommendations.** In cases where recommendations from the department, school/college/library, and deans level are inconsistent, before making his/her recommendation, the Provost shall consult jointly with the chairperson (or appropriate representative) of the department personnel committee, the chairperson of the department, the chairperson of the school/college/library committee, and the dean. In cases where the recommendations are consistent at the previous levels, but the Provost intends to disagree, he/she shall consult, as above, with those who made the recommendations.

**305.7.3.2 Notice of Decision.** The Provost and Vice President for Academic Affairs notifies the candidate of his/her recommendation. The candidate's dean, school/college/library committee, department chairperson, and department committee are also informed of this recommendation. Positive recommendations are forwarded to the University President.

**305.7.3.3 Negative Recommendation.** If the recommendation from the Provost and Vice President for Academic Affairs is negative, candidates may elect to a) terminate the review process, or b) formally appeal negative recommendations to the University Promotions and Tenure Oversight Committee (see "Appeals" below). In choosing to terminate the process, a candidate for tenure also withdraws from consideration for further regular faculty appointment at Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates the promotion review process may later apply for promotion without prejudice.

**305.7.4 Review by President and Board of Trustees.** The Provost and Vice President for Academic Affairs forwards recommendations to the University President. The University President makes recommendations for promotion and tenure to the ISU Board of Trustees in time for consideration at its May meeting.

**305.8 Appeals.** Recommendations of non-renewal during the probationary period and denials of promotion and tenure may be appealed to the University Promotions and Tenure Oversight Committee, the formal hearing body for such appeals. Appeals may be made only on the basis of a) inadequate consideration of the submitted materials bearing on the relevant performance of the candidate; b) inadequate consideration given to the department's recommendation; or c) violations of academic freedom.

**305.8.1 Evidence.** It is the candidate's responsibility to provide evidence that documents the basis for the appeal. The Committee reviews the candidate's materials and responses.

**305.8.2 Standard of Review.** In appeals alleging inadequate consideration, the Committee shall not substitute its own assessment of academic discipline-specific faculty achievements for that of the department in determining whether or not to recommend the promotion or tenure of a faculty member.

**305.8.3 Hearing.** If the University Promotion and Tenure Oversight Committee determines that the appeal warrants a hearing, it shall conduct one. The burden of proof rests upon the appellant.

**305.8.4 Report of Findings.** The Committee shall report its findings, conclusions, and recommendation for or against reappointment, promotion and/or an award of tenure to the candidate through the Provost and Vice President for Academic Affairs, who forwards the Committee's findings and recommendation together with his/her own recommendation to the University President.

**305.8.4.1 Negative Recommendation.** If the Committee's recommendation is negative, the candidate may elect to a) terminate the appeal process, or b) prepare a written response, which is forwarded with his/her materials to the University President. In choosing to terminate the process, except in cases of early consideration, a candidate for tenure also withdraws from consideration for further tenured or tenure-track faculty appointment at

Indiana State University beyond one (1) academic year following the year of the process. A tenured candidate for promotion who terminates the appeal process may later apply for promotion without prejudice.

**305.8.5 Continuation of Appeal Process.** Upon notice from the candidate of a decision to continue the appeal process, the Provost and Vice President for Academic Affairs shall forward the Committee's findings, conclusions and recommendation together with his/her own recommendation to the University President. The University President shall confer informally with the Committee before making his/her recommendation.

**305.8.6 Recommendation by President.** After the findings, conclusions, and recommendation from the University Promotions and Tenure Oversight Committee have been forwarded to the University President, and the University President confers with the Committee and makes his/her recommendation, the appeal process is completed.

**305.8.7 Decision by ISU Board of Trustees.** The University President conveys his/her recommendation together with the recommendations from the department level review, from the school/college/library level review, from the University Promotions and Tenure Oversight Committee, and from the Provost and Vice President for Academic Affairs to the ISU Board of Trustees, which makes the final decision regarding promotions and the awarding of tenure.

### **305.9 University Promotions and Tenure Oversight Committee.**

**305.9.1 Functions.** The functions of the University Promotions and Tenure Oversight Committee include but are not limited to the following:

- A. Maintain guidelines for the documentation of achievements for promotion and tenure.
- B. Help orient new faculty to the promotion and tenure processes.
- C. Promote continuous improvement in the review and appeal processes.
- D. Promote consistency in the promotion and tenure review processes across academic units and assure criteria and performance standards are consistent with University policies and procedures relative to the awarding of academic rank and tenure, while also insuring flexibility necessary to meet differing disciplinary and unit missions.
- E. Serve as a resource for faculty and administrators who make tenure and promotion recommendations and for faculty at large.
- F. Hear appeals of recommendations for non-renewal during the probationary period and negative promotion and tenure decisions based on inadequate consideration or violations of academic freedom.

**305.9.1.1 Subject to Senate Authority.** The activities and products of the University Promotions and Tenure Oversight Committee are subject to the University Faculty Senate's primary authority to formulate policy and procedures governing faculty appointment and awards of academic rank and tenure. Proposals for changing faculty appointment, promotion and tenure policies and procedures shall be submitted to the University Faculty Affairs Committee of the University Faculty Senate.

**305.9.2 Composition.** The members of the University Promotions and Tenure Oversight Committee shall be elected to staggered three-year terms by the faculty from the professional Colleges (except the College of Graduate and Professional Studies) and the library, with three (3) members elected from the College of Arts and Sciences, and one (1) from each remaining College and the library. Only tenured faculty members are eligible to serve.

**305.10 Hiring Procedures for Instructors and Lecturers.** Detailed guidelines for the employment of Instructors and Lecturers are outlined in the document *Guidelines for Special Purpose Faculty and Part-Time Temporary Faculty* which is available on line and in the Office of Academic Affairs.

**305.10.1 Recruitment and Selection Requirements.** Each department shall define in writing the qualifications, standards, and procedures for recruiting and selecting Instructors and Lecturers, in keeping with the procedures articulated by the Offices of Human Resources and Affirmative Action. When Instructors and Lecturers are needed, each department shall recruit and assemble a pool of qualified candidates to fill those positions. Faculty who are employed and perform their duties satisfactorily shall remain in the pool.

**305.10.2 Time for Appointment; Inclusion in Departmental Activities.** In normal circumstances departments are expected to appoint all Instructors and Lecturers at least four weeks prior to the beginning of the academic term of service. In addition, departments are encouraged to include Instructors and Lecturers in departmental activities.

**305.10.3 Rationale for Staffing.** Departments where Instructors and Lecturers routinely teach more than 25 percent of the total instructional hours shall submit rationales for such staffing at the time of their program reviews. The rationales should be based on academic quality, appropriate assignment of faculty, positive effects on program delivery, and fiscal management. Continued funding for such levels of Instructors and Lecturers shall be dependent on the favorable evaluation of the rationale by the dean, and the Provost and Vice President for Academic Affairs. No more than 35 percent of the University's total instructional hours should be taught by Instructors and Lecturers.

**305.11 Appointment, Evaluation and Renewal of Instructors and Lecturers.**

**305.11.1 Instructors.**

**305.11.1.1 Term of Appointment.** Instructors teach under 2-year to 5-year contracts and teach at least 15 hours per semester. Instructor appointments are renewable.

**305.11.1.2 Responsibilities.** Instructors may be assigned instructional and non-instructional duties including any combination of teaching, librarianship, supervision, clinical activities, research, creative activity, or service. The specific responsibilities of the position shall be articulated in writing by the department chairperson and agreed to by the Instructor at the time of appointment.

**305.11.1.3 Evaluation.** All Instructors shall be evaluated annually following the standard policies and procedures established by the Office of Academic Affairs. This evaluation should be based on the written expectations articulated at the time of appointments. Instructors must be informed in writing of the results of the evaluation.

## **305.11.2 Lecturers.**

**305.11.2.1 Term.** Lecturers are appointed on a semester/term basis or a 1-year contract, and may be full-or-part-time.

**305.11.2.2 Responsibilities.** Lecturers shall normally be assigned instructional duties. Other assigned duties must be approved by the appropriate dean and the Provost. The specific responsibilities of the position shall be articulated in writing by the department chairperson and agreed to by the Lecturer at the time of appointment.

**305.11.2.3 Evaluation.** Lecturers shall be evaluated once a year following the standard policies and procedures established by the Office of Academic Affairs and the Lecturer shall be informed in writing of the results of the evaluation. This evaluation should be based on written expectations articulated at the time of appointment.

*Last revised February 21, 2012.*

## 310 FACULTY DUTIES AND RESPONSIBILITIES

*Policy 310 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 310.1.1.1 amended on July 16, 2004 and Section 310.1.5.1 amended November 1, 2006; amended 310.1.1.4 on December 17, 2011.*

### *Preamble*

Newly appointed faculty members are expected to attend new faculty professional development sessions. Eligible faculty members are required to participate in any mandatory benefits as described in the University Handbook, Section 500 (Employment).

Members of the faculty of Indiana State University are expected to abide by established policies for the operation of the University and the conduct of its instructional programs, to participate in and contribute to the development and improvement of educational services within the scope of the mission of the University, to perform assigned duties to the best of their ability, and to be concerned about the educational welfare and achievement of students. Each faculty member should continuously endeavor to improve scholarly attainments, to participate in appropriate organized professional activities and, through research and teaching, to contribute to the expansion of knowledge and the advancement of learning. Personal conduct and relationships with students and colleagues should conform to accepted ethics.

The benchmarks of any great university are directly related to high standards of academic endeavor by both teachers and students. Truth and honesty are recognized as fundamental to a university community. The University expects both students and faculty to adhere to and foster the ideals for which the University was founded.

Indiana State University subscribes to AAUP guidelines for academic freedom and faculty duties and responsibilities. Faculty members are expected to conduct themselves in accordance with these guidelines.

**310.1 Teaching Responsibilities.** Teaching assignments will depend on the departmental schedule requirements, the nature of courses taught, and on non-teaching assignments.

**310.1.1 Normal Teaching Load.** The normal teaching load will be 12 semester credit hours of course work per semester or 24 semester credit hours per academic year (or equivalent).

**310.1.1.1 Overload.** In emergency situations, full-time tenured or tenure-track faculty members may agree to teach a course or a section of a course in addition to the regular teaching schedule. Pay for such extra teaching responsibility is based upon an established overload teaching pay rate approved by the ISU Board of Trustees and available from the Provost and Vice President for Academic Affairs Office.

**310.1.1.2 Per Semester Credit Hour Limit.** Teaching assignments shall not exceed 16 semester credit hours per semester or 6 semester credit hours in a summer term. The total summer assignment for a faculty member shall not exceed 12 semester credit hours or equivalent.

- 310.1.1.3 Release Time.** A faculty member may be released from part or all of the teaching load for research or other professional activities. It is the responsibility of the department chairperson and the academic dean to equate such special assignments to the normal teaching load.
- 310.1.1.4 Time for Teaching Assignment.** Regular full-time teaching faculty are expected to be available for assignment at any hour between 8 a.m. (7:30 a.m. during summer sessions) and the close of the academic day and also expected to be available for assignment each of the five (5) days of the academic week (Monday through Friday) and on Saturday when mutually agreed to by the department chairperson and the faculty member involved.
- 310.1.1.5 Preferential Schedule.** Any preferential assignment schedule arranged for a faculty member by or with the consent of the department chairperson and the academic dean may be superseded by bona fide needs of the University or the department when space or time limitations necessitate changes.
- 310.1.1.6 Class Meeting Times.** All regularly-scheduled classes of the University are to meet according to the time schedule published in the official schedule of classes. Exceptions to class meeting times may be arranged with the approval of the department chairperson and unanimous concurrence of the students in the class.
- 310.1.2 Course Outlines and Syllabi.** Faculty members are required to prepare course outlines or syllabi for their courses. If there is uncertainty about the content of outlines and syllabi, the department chairperson should be consulted. Two (2) or more faculty teaching the same course may use the same outline or syllabus. An outline of each course should be available at the beginning of the term so students may know what is to be covered during the term. New faculty are given reasonable time to develop and submit course outlines.
- 310.1.3 Methods of Instruction.** Specific or uniform methods of instruction are not prescribed. Faculty are expected to adapt their methods to the nature and content of each course. Selection and organization of content of particular courses and the development of departmental curricula are faculty responsibilities. Teaching method is the responsibility of the individual faculty member. The quality of his/her teaching will be given high priority in the faculty evaluation process. Faculty are encouraged to avail themselves of the services of the Center for Instructional Research and Teaching, which provides an array of opportunities for faculty to continue their professional development as teachers.
- 310.1.4 Final Examinations.** The final examination schedule is prepared by the Provost and Vice President for Academic Affairs Office. The two-hour final examination period assigned is part of the total commitment required for completion of a course, and it is

scheduled to provide a longer class period for the administration of a comprehensive examination. Exceptions may be made in courses in which student projects, term papers, demonstrations, or performances are more suitable measures of achievement.

**310.1.4.1 Missed Final Examination.** No student shall be excused except for illness or a conflict with a legitimate University activity, in which case the faculty member may require that the excuse be approved by the appropriate academic dean. Students are required to make up a missed final examination before the course grade is given. Other examinations and quizzes are given at the discretion of the faculty member. A faculty member may elect not to require a final written examination but is obligated to hold the class in session during the scheduled final examination time period.

**310.1.4.2 Schedule of Final Examinations.** All final examinations are to be administered according to the schedule published by the Office of the Provost and Vice President for Academic Affairs. Exceptions to the final examination schedule may be arranged with the approval of the department chairperson and the Provost and Vice President for Academic Affairs, provided that such changes do not conflict with other examinations of members of said classes, and provided that the students involved are notified at least two (2) weeks in advance.

**310.1.4.3 Study Week.** Through mutual agreement of the University Faculty Senate and Student Government Association, study week is intended to encourage student preparation for final examinations during the final examination week; however, class attendance during study week is expected. No examinations of any kind, including substantial quizzes, shall be given during study week preceding final examination week. Students who feel that these policies have been violated should register their complaints with the Office of the Student Government Association.

**310.1.4.4 Final Grades.** Final grades are due in the Registration and Records Office 48 hours after the end of the final examination period.

**310.1.5 Grades and Standards.** Grade distributions for all academic departments are available each semester. All faculty members should be in a position to justify grades. Final grades should be assigned with regard to class work on which students are given definite grades. It is advisable to make clear the basis of grade assignments early in the term.

**310.1.5.1 Change of Grade.** To process a change in an assigned grade for an undergraduate student the faculty member must complete a Change of Grade form, have the form signed by both the department chairperson and academic dean, and return the form to the Registration and Records Office. Procedures for changing grades for graduate students are identical except the forms must be signed by the department chairperson and the

Dean of the College of Graduate and Professional Studies. Complete details of the University grading system can be found in the [ISU Undergraduate Catalog](#), [ISU Graduate Catalog](#), and in the [ISU Student Handbook](#). In the event that the instructor from whom students receive an IN or an NX grade is no longer employed by Indiana State University, cannot be contacted or is incapable of performance due to medical conditions, the disposition of students' eventual grades resides with the appropriate department chairperson.

**310.1.6 Satisfactory/Unsatisfactory Grades.** Undergraduate courses in which the primary requirements are professional practice may employ satisfactory/unsatisfactory grades designation. Appropriate courses for these grades will be determined by the school/college. When a course is so designated, the Provost and Vice President for Academic Affairs Office will be informed, an announcement will be placed in "Academic Notes," and a statement that a satisfactory/unsatisfactory grade will be given for the course will be inserted in the course description in the "Academic Notes."

**310.1.7 "N" (No Grade) Policy.** An "N" (no grade) is assigned in all situations during the first four (4) weeks of a semester to denote insufficient attendance to receive a grade; the "N" is not recorded on the transcript. The "N" is given from the fifth through the ninth week if the student is passing at the time he/she leaves the course. The "N" is also given during the second through the fourth week of a summer term. An "N" means the student does not receive credit for the course under any circumstances without re-enrollment in the course.

**310.1.7.1 Process for "N" Assignment.** Faculty members are to sign and date the official drop-add electronic form. The date the form is processed by the student becomes the official date of withdrawal. Drop-add forms are available from the Office of Registration and Records.

**310.1.7.2 Exceptions to the "N" Policy.** Any exception to the "N" policy must be approved by the academic dean.

**310.1.8 Graduate Research and Thesis Committees.** Candidates for various graduate degrees may elect or be required to complete theses or dissertations.

**310.1.8.1 Thesis Committee.** The chairperson of the student's thesis committee will be chosen under policies set by the departmental graduate faculty, by the joint action of the student, the chairperson, and the appointee with the approval of the appropriate academic dean and will be formally appointed by the Dean of the College of Graduate and Professional Studies. Complete details for the preparation of the thesis/dissertation appear in the [ISU Graduate Catalog](#).

**310.1.9 Student Academic Advising.** Student academic advising is one of the regularly-assigned duties of many of the faculty. Academic deans are responsible for assigning advisors according to procedures established for each college.

**310.1.9.1 Role of Academic Advisors.** Students are urged to discuss academic problems with their academic advisors. Academic advisors assist in planning students' programs each semester and provide the advisement personal identification number (PIN) required to complete the registration process. Students are responsible for becoming familiar with the requirements of degree programs and to seek help from academic advisors whenever necessary. Faculty advisors provide information about the curricula of their departments as well as the general education program and graduation requirements of the University. Faculty advisors may review grade reports, keep records of the progress of their advisees, and alert advisees of deficiencies. Advisors arrange for conferences as needed with students having academic difficulties. Faculty office hours for advising appointments must be posted by advisors and recorded in their departmental offices.

**310.1.10 Student Academic Services Center.** Entering first year students and transfer students with fewer than 64 earned credit hours who choose not to declare a major initially may choose to be open preference students in the Student Academic Services Center. Open preference students are advised by a staff of professional advisors who help them to complete beginning Foundational Studies requirements and provide guidance in selecting a major.

**310.1.10.1 Academic Opportunity Program.** Entering first year students and transfer students with fewer than 64 earned credit hours who are deemed to be academically at risk because of prior academic performance are assigned to the Academic Opportunity Program. Such persons are advised by a staff of professional advisors and are required to sign a contract with the Program which outlines the services (mentoring, tutoring, study halls) in which they are required to participate.

**310.1.11 Declaration of Major.** All Student Academic Services Center students are encouraged to declare majors when they have achieved at least 32 earned credit hours and are in good academic standing. All are required to declare majors by the time they have earned 64 credit hours.

**310.1.11.1 College of Arts and Sciences.** Students who declare majors in the College of Arts and Sciences are assigned for advising to faculty in the departments that offer the major program. Entering freshmen who indicate an interest in pre-professional programs in the College are assigned for advising to the pre-professional advisor, who assists these students in selecting a major, which they are encouraged to do before the end of their second semester. The pre-professional advisor serves as an ongoing resource for students who intend to pursue a professional degree following graduation, providing assistance with practice testing, application preparation, and up-to-date information about specific professional school requirements and admission practices.

**310.1.11.2 Scott College of Business.** Students on four-year programs are advised through the Dean's Office until completion of the sophomore year. Juniors and seniors are assigned to faculty advisors in their major fields of study. All students near the end of their junior year receive a senior checkout to assist them in meeting requirements for graduation.

**310.1.11.3 Bayh College of Education.** Responsibility for coordinating the academic advisement of early childhood, kindergarten-primary, elementary, junior high/middle school, special education, and speech-language pathology majors lies with the coordinator of advisement for the Dean of the Bayh College of Education. However, students on all-grade and secondary teaching curricula are advised in the departments of their major teaching areas, including the teaching majors in the professional colleges and the College. After these students are admitted to the teacher education program (in the sophomore or junior year), they enter into a joint advising relationship between their major subject departments and the Student Advisement Services Office in the Bayh College of Education.

**310.1.11.4 College of Nursing, Health and Human Services.** Under the guidance of the Dean, students are assigned major advisors in the freshman year. Teaching majors receive certification guidance and teaching preparation through the Bayh College of Education during their junior and senior years.

**310.1.11.4.1 Nursing Majors.** Nursing non-designated majors are advised by the professional staff in the College's Affairs Office in consultation with the chairperson of the appropriate department. Students admitted to the baccalaureate degree nursing major or the baccalaureate degree track for registered nurses are assigned an advisor who is a faculty member in the appropriate academic department. In consultation with the department chairperson, students in the Nursing graduate program are assigned an advisor who is a faculty member with graduate faculty status.

**310.1.11.6 College of Technology.** Technology students are assigned major advisors under the guidance of the coordinator of advisement in the Dean's Office. Teaching majors enter a joint advising relationship with the Bayh College of Education.

**310.1.12 Textbooks.** Textbooks for particular courses are selected by each faculty member and approved by the department chairperson. In a course with multiple sections, it is generally desirable that all sections use the same basic texts. Textbook requests are coordinated by the academic department offices. The University Bookstore will order and will make available for sale textbooks required in all University courses.

**310.1.13 Faculty Absences.** Any faculty member who cannot meet a scheduled class or laboratory period must notify the department chairperson concerning the absence before the class is to meet. It is necessary that proper arrangements be made for class work to continue. For payroll purposes all absences are to be reported on the Time Recap Sheet.

**310.1.14 Class Attendance and Reports.** Faculty members are expected to assume the following responsibilities:

- A. Announce attendance requirements to each class and inform students of the consequences of absences from class.
- B. Give students an opportunity to meet class obligations, based upon an evaluation of the student's reason for absences.
- C. Permit only students listed on the class roster to attend class.
- D. Keep students on class listings unless officially dropped.
- E. Report nonattendance of any student on the mid-term grade rolls.

**310.1.15 Field Trips.** Field trips can be an integral part of the course requirements and may enhance students education. To avoid undue conflicts and interruptions in other classes, faculty members are urged to follow procedures:

- A. Inform the students of the field trip(s) early in the semester so that they may plan for their absence(s).
- B. Provide students with forms containing destinations, purpose of the trip, dates, hours leaving from and returning to the campus, and the faculty member's signature.
- C. Send list of students' names with the information in #2 above to the appropriate dean and insert information concerning the field trip in "Academic Notes" at least one (1) week before the trip.
- D. It is further suggested that faculty members should not arrange a field trip during the last five (5) class days of the semester or during finals week. Students on field trips are not excused from assigned work in other courses and are responsible for consulting with faculty members before the planned trip.

**310.1.16 Office Hours.** Faculty members should post their names and office hours on or near their office doors. Academic departmental offices shall normally be open each weekday from 8:00 a.m. to 11:45 a.m. and from 12:45 p.m. to 4:30 p.m.

**310.2 Non-Teaching Responsibilities.** The following statement concerning faculty responsibilities was adopted by the Faculty Council and approved by the University administration, June 2, 1960: As a part of their responsibility, faculty members are to participate, insofar as is possible in those professional activities which are directly associated with the functioning of the University. Furthermore, faculty members are encouraged to participate, according to interest and choice, in student extra-curricular activities.

**310.2.1 Commencement Ceremonies.** All faculty members are expected to participate in the commencement ceremonies and shall wear the appropriate academic apparel. Academic robes, caps and hoods may be rented through the University Bookstore. Commencement ceremonies are scheduled at the end of the fall and spring semesters (December and May).

**310.2.2 Faculty Reports.** Faculty members are responsible for reporting to their deans significant activities concerning teaching, research, publications, service to the University, and professional or community and public service. Deans will request this information be submitted through department chairpersons at appropriate intervals. The Faculty Report of Professional Activities form is to be used for this purpose with reporting based on the calendar year.

**310.2.3 Sponsoring Student Organizations.** All student organizations are required by the Student Government Association and the University to have faculty/staff sponsors. The sponsors are chosen by the organizations. The sponsor is required to endorse vouchers in accordance with the fiscal policies of the University and should sign, or permit his/her name to appear as sponsor on official room request forms.

**310.2.3.1 University Insurance.** Faculty/staff sponsors of student organizations are protected by university insurance in the event of suit for personal injury or property damage as long as the faculty/staff members are working within their responsibilities as sponsors. However, faculty/staff members may be held personally liable if they assume a role that is outside of the normal course of business of the student organization.

**310.2.4 Committees.** Faculty members are appointed by the University Faculty Senate to its standing committees. Faculty membership on administrative committees and committees designed to deal with special problems may be by appointment or by election. Service on such committees is generally considered to be a part of the regular duty and responsibility of the faculty member.

**310.2.5 Community/School Services.** Faculty members frequently are asked to participate in various community/school activities as speakers or resource specialists. The University encourages such participation, which is at the discretion of the faculty member.

**310.2.5.1 Leaves.** When time is taken for these activities, the departmental chairperson should be informed so that proper arrangements can be made for any missed classes. (See Policy 336, Leaves Without Pay)

**310.2.6 Alumni Services.** The Alumni Affairs Office, in cooperation with the ISU Alumni Association, provides a variety of programs to interest, inform, and involve alumni of the University. Regional alumni clubs, school and departmental alumni organizations, homecoming, Founders Day, reunions, group travel, preparation and distribution of newsletters, and soliciting for the ISU Fund are among the programs to maintain and attract alumni interest and support. Essential to all programs is the maintenance of adequate biographical records of former students. University faculty and staff are encouraged to share in all areas of alumni relations and to utilize the records of the Alumni Affairs Office to maintain communication and to seek involvement of former students.

**310.2.7 Professional Activities and Organizations.** Recognizing that membership and participation in professional organizations and associations affords faculty members opportunities to contribute to the development of their disciplines, the University encourages all faculty members to be active in the professional organizations of their choice. Fees for individual memberships are not paid by the University.

**310.2.7.1 Conferences and Workshops.** For special conferences, institutes, and workshops for University faculty and administrative staff, the University may pay travel expenses, per diem, and fee charges for individuals. In some instances, individual faculty members or administrative staff are requested to attend if topics under discussion or consideration are of special interest to the University or if the University should be officially represented.

*Last revised December 17, 2011.*

## 315 GRADUATE FACULTY MEMBERSHIP

*Policy 315 was included in the 2001 University Handbook revision and was substantially revised by the ISU Board of Trustees on May 9, 2009.*

**315.1 Graduate Faculty.** The graduate faculty have the responsibility of guiding the university's mission at the graduate level, establishing the policies and procedures of graduate studies, and fostering the development and maintenance of high quality graduate education.

### 315.1.1 Regular Graduate Faculty.

- 315.1.1.1 Faculty Appointed In or After Fall, 2007.** At the time of appointment (effective for all faculty appointed Fall 2007 or after) all tenure-track faculty with terminal degrees will be granted graduate faculty membership.
- 315.1.1.2 Current Faculty.** Current (as of Summer 2007) associate and regular members of the graduate faculty will automatically become members of the graduate faculty with the endorsement to chair thesis and/or doctoral committees. Faculty appointed prior to Fall 2007 who are not members of the graduate faculty must apply no later than January 2010 using the standards in place prior to Fall 2007.
- 315.1.1.3 Initial Appointment.** The initial appointment will qualify the faculty member to teach graduate classes, to serve on thesis/dissertation committees and to serve on the Graduate Council and the subcommittees of the Council.
- 315.1.1.3 Review of Graduate Faculty Membership.** Review of graduate faculty membership may occur at the request of the department chair, college dean, or Dean of the College of Graduate and Professional Studies and will be conducted by the Graduate Faculty Subcommittee of the Graduate Council.
- 315.1.1.4 Endorsement to Chair Theses/Dissertations.** An endorsement to chair theses/dissertations is granted separately from graduate faculty status by a vote of a departmental committee, approval of the department chairperson, college dean, and the Dean of the College of Graduate and Professional Studies. To qualify for the endorsement to chair thesis/dissertation committees graduate faculty members must work with a graduate mentor appointed by their department, serve on thesis/dissertation committees, and complete a graduate faculty workshop sponsored by the Graduate Council to develop knowledge of the thesis/dissertation process at ISU.
- 315.1.1.5 Review of Endorsement to Chair Theses/Dissertations.** Review of the endorsement to chair theses/dissertations may occur at

the request of the department chair, college dean, or Dean of the College of Graduate and Professional Studies and will be conducted by the Graduate Faculty Subcommittee of the Graduate Council.

- 315.1.2 Emeritus Graduate Faculty.** Faculty who are a regular member of the graduate faculty at the time of retirement will be granted Emeriti Graduate Faculty membership and have the rights and privileges of regular graduate faculty thereafter.
- 315.1.3 Special Purpose Graduate Faculty.** An individual may be appointed for a limited period as a special purpose member of the graduate faculty. A special purpose graduate faculty member must be at least one of the following:
- 315.1.3.1 Tenure-Line Faculty With Terminal Degree.** Tenure-line faculty with an earned doctorate or other terminal degree in the field of specialization, or a tenure-line faculty who has an earned master's degree and has distinguished themselves in teaching, research, and /or service, but do not meet the requirements for Graduate Faculty membership; or
  - 315.1.3.2 Tenure-Line Faculty With All But Dissertation Completed.** Tenure-line faculty or newly hired tenure-line faculty with all but dissertation completed who are actively working toward a doctorate;
  - 315.1.3.3 Special Purpose Faculty.** Special purpose faculty at Indiana State University who have expertise for a specified graduate course or graduate thesis or dissertation committee; or
  - 315.1.3.4 Professionals.** Professionals who are not tenure-line faculty at Indiana State University, but have expertise for specified graduate courses, or graduate committees.
  - 315.1.3.5 Assignment of Special Purpose Faculty.** A special purpose graduate faculty member may teach graduate courses, supervise practicums/clinicals, and may serve on thesis/dissertation committees. A special purpose graduate faculty member will not be granted the endorsement to chair theses/dissertations.
  - 315.1.3.6 Term of Appointment.** The appointment is usually for the lesser of five years or the term requested, with the exception for Ph.D. dissertation committees.
  - 315.1.3.7 Reappointment.** Reappointment as special purpose faculty is unlimited, but the duties are limited to those described in the application packet at the time of appointment.
- 315.1.4 Ex-Officio Graduate Faculty.** Ex-officio graduate faculty membership may be granted to university administrators who do not hold faculty rank. The membership

qualifies the administrator to teach graduate courses and to serve on and direct graduate committees. Ex-officio graduate faculty will maintain the title without need for reapplication as long as the person maintains the administrative position.

**315.1.4.1 Administrators Appointed Prior to Fall 2007.** All university administrators appointed prior to Fall 2007, who have a tenure-track faculty position and ex-officio graduate faculty membership will automatically become members of the graduate faculty with the endorsement to chair thesis and/or doctoral committees.

**315.1.5 Appeal Procedure.** In cases where an appeal is to be made the Graduate Council of the University Faculty Senate is the body to which the appeal should be directed.

*Last revised March 1, 2011*

## 320 CURRICULUM CHANGES

*Policy 320 was included in the 2001 University Handbook revision.*

**320.1 Curriculum Approval Procedures Manual.** The Curriculum Approval Procedures (CAPS) Manual for Undergraduate and Graduate Courses and Programs provides guidelines and identifies procedures for the curriculum approval process. Since curricular revisions should be integrated into program review and strategic planning processes, curriculum approval procedures are organized around departmental explanations of how revisions will contribute to the mission, goals, and commitments of the department. Specific information regarding levels of review for curricular revisions, preparation of course and program proposals, and copies of routing sheets and other curricular forms appear in the CAPS Manual which is available in the Office of the Provost and Vice President for Academic Affairs.

*Last revised February 1, 2011.*

## 323 UNIVERSITY-LEVEL GRADE APPEALS

*Policy 323 was approved by the ISU Board of Trustees on May 9, 2009.*

- 323.1 Basis for Appeal.** A student may appeal a grade granted by any instructor of any course. The student may appeal the grade based on one or more of the following:
- 323.1.1 Error.** An error in the calculation of the grade.
  - 323.1.2 Disparate Treatment.** The assignment of a grade to a particular student by application of more exacting or demanding standards than were applied to other students in the same section of the same course, in the same semester, with the same instructor.
  - 323.1.3 Inappropriate Basis.** The assignment of a grade to a particular student on some basis other than performance in the course.
  - 323.1.4 Departure from Announced Standards.** The assignment of a grade by a substantial departure from the instructor's previously announced standards for that section of that course. (Note: An instructor may alter original grading standards for an assignment as long as that change has been announced with reasonable notice in advance of the due date for the assignment. An instructor may reasonably add or subtract assignments or assessments from those that have been previously announced. Instructors are highly discouraged from altering the grading scale for the course if that grading scale has been included in the syllabus or previously announced.)
  - 323.1.5 Departure from Departmental Standards.** The assignment of a grade by a substantial departure from the written departmentally approved standards for a course.
- Any other grounds for appeal shall be considered irrelevant. (Note: Unless the appeal is on the basis of Paragraph 323.1.5, above, cross-instructor or cross-section comparison appeals are not to be considered as relevant. Instructors are free to have different assignments, assessments, and standards for different sections and different instructors of the same course are free to have different assignments, assessments, and standards from one another.)
- 323.2 Informal Appeal.** All students must follow the informal appeals process for questioning grades prior to engaging the formal appeal. Students must initiate their informal appeal within 30 working days of the posting of the grade. Should no resolution occur by the informal appeal, the student may choose to engage the formal appeal process.
- 323.2.1 Student to Meet with Instructor.** In so doing, they are to, where possible, seek out the instructor for a face-to-face conversation.
  - 323.2.2 Instructor to Give Due Consideration.** The instructor is encouraged to listen to the entirety of the student's case and then to consider whether the current grade is appropriate.

- 323.2.3 Student to Contact Department Chairperson.** Should no resolution occur, the student is required to contact the department chairperson. The chairperson is required to meet with the student one-on-one, to seek a conversation with the instructor one-on-one, and then highly encouraged to meet with the two of them together.
- 323.3 Filing a Formal Appeal.** A formal appeal is made in writing to the dean of the college of the instructor, hereafter referred to as the “Dean.” When filing an appeal, a student must specify the basis (bases) of the appeal and do so within 30 working days of the conclusion of the informal appeal. The student must indicate one of the following:
- 323.3.1 Instructor Unwilling to Communicate.** The instructor is unable or unwilling to communicate with the student on the appeal and the informal appeal could not proceed, or
- 323.3.2 No Resolution.** No resolution resulted from the informal appeal process.
- 323.4 Contents of Formal Appeal.** The contents of the appeal should include as much of the relevant physical or electronic record as is possible for the student to collect. If the basis contained in Paragraph 323.1.2, above, is asserted, the student should provide a list of the names of other students and specific assignments so that a review of the relevant materials and appropriate comparisons can be made.
- 323.5 Verification of Appropriateness of Appeal.** An instructor “cannot respond” if (s)he has died or has suffered a debilitating physical or mental condition. For appeals of grades submitted by instructors who have been terminated, resigned, or retired, it is the Dean’s responsibility to manage the notification process. In doing so, the Dean shall make three separate attempts at contact within 30 days, with the last one in writing by registered letter to the last known address. If after ten working days of the Dean’s receiving the registered letter receipt the instructor still refuses to discuss the grade appeal, the Dean shall convene the Grade Appeal Committee.
- 323.5.1 Instructor Has Denied the Appeal.** If an instructor has denied the grade appeal after having met with the department chairperson, the Dean must review the materials and discuss the matter with the student. The Dean may choose to discuss the matter with the instructor, the chairperson, or both. If the Dean cannot create a resolution satisfactory to the instructor and student, the Dean shall convene the Grade Appeal Committee.
- 323.6 Composition and Purpose of the Grade Appeal Committee.**
- 323.6.1 Committees Formed at the Beginning of Each Academic Year.** At the beginning of each academic year, each college shall create its Grade Appeal Committee(s) in a fashion that
- 323.6.1.1** it has only tenured faculty; and
- 323.6.1.2** it has no fewer than 5 members with one alternate.

- 323.6.2 No Conflict for Departmental Colleagues.** Members of a department may serve on the Grade Appeal Committee of a departmental colleague.
- 323.6.3 Recusal in Cases of Conflict.** When the instructor in question is a member of the Grade Appeal Committee, he/she is recused, and the alternate shall serve in his/her place.
- 323.6.4 Certain Required Membership.** Within the College of Arts & Sciences, the committee shall include faculty from the Arts & Humanities, Social Sciences, and Math & Sciences. Within the College of Nursing, Health, & Human Services, the committee shall include faculty from Nursing and Health & Human Service areas.
- 323.6.5 Consistency.** Without regard to the calendar, once a formal appeal has been submitted to the Grade Appeal Committee, that committee shall remain with the appeal until its conclusion.
- 323.6.6 Notification for Similar Appeals.** If two or more appeals are received by the Dean about the same instructor and the same course, the Dean shall inform the Grade Appeal Committee.
- 323.6.6.1 Combining Appeals.** If the Grade Appeal Committee determines that the appeals are of identical character and that the students' rights to appeal would not be compromised by combining the appeals into one process, the Grade Appeal Committee may make this determination. The Grade Appeal Committee has the sole authority to make this determination.
- 323.7 Grade Appeal Committee Actions.** The Grade Appeal Committee, by majority vote, shall within 10 working days recommend one of the following:
- 323.7.1** That the original grade stand, or
- 323.7.2** That any higher grade be substituted for the original grade, or
- 323.7.3** That an incomplete grade be granted. (If this recommendation is made, the chairperson shall be appointed the instructor of record for the course for this student. The conditions for completion, the default grade, and the expiration of the incomplete shall be specified.)
- 323.8 Transmission.**
- 323.8.1 To the Student.** When a recommendation is made by the Grade Appeal Committee, the Dean shall prepare a written summary of the recommendation and transmit the recommendation to the student and the instructor.
- 323.8.2 To the Provost, Chairperson, and Committee.** A copy of the recommendation shall be transmitted to the Provost, the department chairperson, and the members of the Grade Appeal Committee.

- 323.8.3 To the Registrar.** When the Grade Appeal Committee recommends a changed grade or an incomplete grade, the Dean shall prepare a letter to the Registrar stating the new grade. The letter shall carry the signatures of the Dean and the members of the Grade Appeal Committee. No such letter is required if the grade does not change.
- 323.9 Registrar's Action.** In the event a grade is changed, the following notation shall appear on the transcript: "*Original grade of \_\_\_\_ was overruled as authorized by the Grade Appeal Committee.*"
- 323.10 Definition of Working Day.** A "Working Day" for purposes of this policy includes all weekdays that the University is open. In cases where a Grade Appeal Committee's or a department's committee must meet during the summer, synchronous telephonic meetings shall be permissible.

*Last revised February 1, 2011.*

## 325 FACULTY ENROLLMENT IN COURSES

*Policy 325 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows:  
Section 325.2 on November 1, 2006.*

**325.1 Limitations on Degree.** A member of the faculty above the rank of instructor may not work toward a degree at this University.

**325.1.1 Exceptions.** Exceptions to this policy may be granted through petition of the Dean of the College of Graduate and Professional Studies.

**325.1.2 Tenured Faculty Member.** If tenured, a faculty member must resign his/her position upon entering a program leading to an ISU doctoral degree.

**325.2 Limitation on Enrollment.** A faculty member in a professional college may not enroll in a course in his/her own college. A faculty member in the College of Arts and Sciences may not enroll in a course in his/her own department.

**325.2.1 Exceptions.** Exceptions require permission of the Provost. An annual report of exceptions will be provided by the Provost to the Executive Committee.

**325.2.2 Assigned Duties.** Enrollment in graduate courses should not conflict with assigned duties in the University.

**325.3 Enrollment in Graduate Courses.** A faculty member who desires to take a graduate course at Indiana State University must first confer with the College of Graduate and Professional Studies. Prior approval of the department chairperson, the appropriate academic dean, and the graduate professor scheduled to teach the course are required.

**325.4 Limitation on Number of Semester Hours.** A faculty member may enroll for no more than twelve (12) semester hours of work during a regular academic year. If a faculty member holds a teaching assignment during a summer term, he/she may enroll in courses but the total activity, teaching and personal course enrollment, may not exceed six (6) hours in any summer term.

**325.5 Normal Enrollment and Registration Procedures.** Faculty members enrolling in courses at Indiana State University are expected to follow normal enrollment and registration procedures.

*Last revised March 1, 2011.*

## 330 POST-DOCTORAL STUDY AT ISU

*Policy 330 was included in the 2001 University Handbook revision.*

- 330.1 Opportunities.** Opportunity for post-doctoral study is available at Indiana State University for visiting professors from other institutions, post-doctoral fellows, and others who have attained doctoral status. These scholars may conduct research, attend classes, and participate in seminars. On request of the appropriate academic department, they may teach classes.
- 330.1.1 Class Attendance.** The privilege of attending class without credit or payment of fees requires the approval of the appropriate academic department chairperson and the Dean of the College of Graduate and Professional Studies. Persons who wish academic credit for courses must register as graduate students and pay appropriate fees.
- 330.1.2 Laboratory Use.** Prospective researchers requiring laboratory space must be sponsored by a member of the graduate faculty and have the approval of the chairperson of the academic department in which work is planned.
- 330.1.3 Use of University Facilities.** Library and parking privileges and general usage of University facilities will be available on the same basis as for regular staff. The University assumes no obligation for compensation.

*Last revised February 1, 2011.*

## 335 SABBATICAL LEAVES POLICY

*Policy 335 was included in the 2001 University Handbook revision and was substantially amended by the ISU Board of Trustees on December 3, 2004; Section 335.2.1 amended on December 17, 2011.*

- 335.1 Purpose.** Sabbatical leaves are granted to faculty members for the purpose of enhancing professional skills and knowledge to better enable them to contribute to the mission of the University. Leaves may be for professionally-related activities, including but not necessarily limited to, advanced study, scholarly travel, research, writing, creative performance, service, development of new skills, or a combination of these.
- 335.2 Process for Sabbatical Approval.** In making a request for sabbatical leave, the applicant is responsible for explaining how proposed sabbatical activities might enhance professional capabilities, benefit students, and/or accomplish the goals of the University.
- 335.2.1 Regular Faculty Members.** A tenured or tenure-track faculty member is eligible for a sabbatical leave after completion of twelve (12) semesters of full-time service subsequent to the date of appointment or since the end of the previous sabbatical leave.
- 335.2.1.1 Temporary Service.** One year temporary full time service spent on a continuing contract may be applied if, and only if, the temporary service resulted in a regular faculty appointment which is in force immediately prior to the sabbatical.
- 335.2.2 Request Form.** Sabbatical leave requests are made using standard forms supplied by the Academic Affairs Office.
- 335.2.3 Approvals.** A sabbatical is not granted automatically. It must be approved by the Provost and Vice President for Academic Affairs, who considers recommendations from the department and the appropriate college. These recommendations are based on the overall quality and value of the proposed activity (see Procedures for Sabbatical Leave Proposals 335.5).
- 335.2.4 Reassigned Courses.** Courses and other responsibilities regularly assigned to a faculty member on sabbatical leave will ordinarily be reassigned to colleagues in his/her department. If granting the leave requires replacement faculty, this may be a factor in the decision to approve, defer, or deny a sabbatical leave during a particular year.
- 335.2.5 Delay or Advance of Leave.** Because of programmatic reasons related to the smooth functioning of a University and/or financial reasons, a department, college, or the University may request faculty to delay or to advance sabbatical leaves.
- 335.2.6 Time for Delay.** The delay of a leave (as opposed to the denial of a leave) is limited to no more than twelve (12) months, and the time before faculty can apply for a subsequent sabbatical will be calculated from the date of original eligibility.

- 335.2.7 Report and Presentation.** All faculty members granted a sabbatical leave must submit, within one semester of returning from leave, a report to their academic deans (via their chairperson) on activities and accomplishments during the leave. Approvals of subsequent sabbatical requests are contingent upon submission of this report. The chairpersons, deans, and Office of the Provost and Vice President for Academic Affairs must acknowledge to the faculty that the sabbatical leave report has been received. Faculty members may, at the discretion of their department chairpersons, be asked to make a presentation to their department of the activities during the sabbatical leaves.
- 335.2.8 Commitment by Faculty Member.** When granted a sabbatical leave, the faculty member commits to returning to full faculty status employment at Indiana State University for a minimum of the number of semesters spent on the latest sabbatical leave.
- 335.3 Duration and Payment of Sabbatical Leaves.** A sabbatical leave may be for either a fall or spring semester at full pay, or for one (1) academic year (fall and spring semesters) at 60 percent pay. Sabbatical leave for a full calendar year can be granted to those on academic year appointments, with a 60 percent pay calculated separately for the spring and subsequent fall semesters of the leave period. In those cases, the University will provide no summer compensation. A faculty member holding a fiscal year appointment shall be granted special leave for six (6) months at full pay or twelve (12) months at 60 percent of the fiscal year pay. Benefits calculations during a sabbatical leave will be based on the amount of the base appointment salary earned.
- 335.3.1 Limitation on Leave.** A sabbatical leave may not be preceded or followed by any other leave of absence with pay, with rational exceptions, such as medical leave.
- 335.4 University Leaves Oversight Committee.** The University Leaves Oversight Committee makes recommendations to the President of the University regarding appeals by faculty members whose proposals for sabbatical leave are disapproved by the Provost and Vice President for Academic Affairs (see “Procedures for Sabbatical Leave Proposals” 335.5). The committee is composed of eight (8) faculty, three (3) of whom are from the College of Arts and Sciences, and one (1) from each professional college and the library. The members of the committee are elected to staggered three-year terms by the faculty of their respective colleges or the library. Only tenured faculty members are eligible to serve.
- 335.5 Procedures for Sabbatical Leave Proposals.**
- 335.5.1 Department Review.** By September 1, any special needs or priorities of the department, college, or university affecting approval of sabbaticals will be communicated by the appropriate unit head or heads to individual faculty members eligible to apply for sabbatical.
- 335.5.1.1 Notification to Department.** By September 15 of the year prior to the academic or fiscal year during which the requested sabbatical is to begin, an eligible faculty member must notify the department chairperson of the intent to file for a sabbatical leave.

**335.5.1.2 Application Deadline.** On or before November 5, the actual application for sabbatical leave must be submitted to the department chairperson. Until the application is delivered to the Provost and Vice President for Academic Affairs, a faculty member has the opportunity to withdraw the application.

**335.5.1.3 Review and Recommendation by Faculty Governance Committee.** Departments are permitted to have a faculty governance approved committee participate in the review process. Following review of a proposal, the committee must present its written recommendation to the applicant and department chair. The recommendation must address the same criteria used by the department chairperson, and accompany the proposal throughout the review process.

**335.5.1.4 Review and Recommendation by Department Chairperson.** The department chairperson reviews the leave proposal for the following: the overall quality of the proposal, how the proposal contributes to the overall professional development of the applicant, and how the proposal contributes to the mission of the department. After reviewing each proposal, the department chairperson provides each applicant with a written recommendation. If the chairperson has questions about the proposal, he or she should seek clarification from the applicant. The applicant has five (5) working days to respond to the chairperson's recommendation and/or provide additional documentation to strengthen the proposal.

**335.5.1.5 Submission to College.** By January 10, the department chairperson forwards all proposals and recommendations to the dean for review. Any faculty response is forwarded with the proposal. In addition, the chairperson must indicate the costs and benefits associated with the proposed leave and explain how the responsibilities for each faculty member on leave will be met by the department.

## **335.5.2 College Review.**

**335.5.2.1 Review and Recommendation by Faculty Governance Committee.** Any college is permitted to have a faculty governance approved committee participate in the review process. Following the review of the proposal, the committee must present its written recommendation about a particular proposal to the applicant, the department chair, and the dean of the college. The recommendation must address the same criteria used by the dean and accompany the proposal throughout the remainder of the review process.

**335.5.2.2 Review and Recommendation by College Dean.** The dean reviews each sabbatical leave proposal forwarded by a department chairperson for the following: the overall quality of the proposal, how the proposal contributes to the overall professional development of the applicant, and how the proposal contributes to the mission of the college. Following the review, the dean provides each applicant and his or her department chairperson with a written recommendation regarding the proposal. The applicant has five (5) working days to respond to the dean's recommendation and/or provide additional documentation to strengthen the proposal.

**335.5.2.3 Submission to Provost.** By February 1, the dean forwards all proposals, along with faculty responses and recommendations from the department and college, to the Provost.

**335.5.3 Provost and Vice President for Academic Affairs Review.** The Provost and Vice President for Academic Affairs reviews recommendations accompanying each forwarded proposal and makes a decision concerning approval. In cases of inconsistency among the recommendations from the department chairperson, the dean, and any departmental or college committees, before making a decision the Provost shall consult jointly with the concerned department chairperson and dean. In cases where the recommendations are consistent at the previous steps but the Provost intends to disagree, the Provost shall consult, as above, with those who made the recommendations.

**335.5.3.1 Time for Decision.** By March 1 the Provost provides each applicant, his or her dean, department chairperson, and the chairperson of the University Leaves Oversight Committee with a written recommendation and rationale for approval or disapproval of the proposal.

**335.5.3.2 Approval of the Board of Trustees.** All approvals of sabbatical leaves are contingent upon the final approval of the Board of Trustees of the University.

**335.6 Appeals.** Any individual who has had his or her proposal disapproved has the right to appeal to the University Leaves Oversight Committee.

**335.6.1 Time for Appeal.** The faculty member has ten (10) working days to appeal in writing to the University Leaves Oversight Committee chairperson.

**335.6.2 Copies of Appeal.** Copies of the appeal shall also be provided to the department chairperson, the dean, and the Provost.

**335.6.3 Review and Recommendation by University Leaves Oversight Committee.** The committee may call on concerned parties to clarify their positions orally or in writing.

**335.6.3.1 Time for Recommendation.** The University Leaves Oversight Committee will make its recommendation to the President, copying its deliberations to all concerned parties by March 31.

**335.6.4 Review and Decision by University President.** The President of the University receives all documentation from the chairperson of the University Leaves Oversight Committee concerning appealed sabbatical leave requests. The President may ask for additional clarification from any concerned party.

**335.6.4.1 Time for Decision.** By April 15, the President will render a final decision in writing with respect to the approval or disapproval of appealed sabbatical leave requests, informing all parties (appellant, department chairperson, dean, and members of the University Leaves Oversight Committee) of his/her decision.

**335.6.4.2 No Further Appeals.** No further appeals are possible through any internal University process.

*Last revised December 17, 2011.*

## 336 LEAVES WITHOUT PAY

*Policy 336 was included in the 2001 University Handbook revision.*

**336.1 Purpose.** Leaves without pay are granted to members of the faculty for any activity that will enable the applicant to serve the University more effectively or for other acceptable reasons.

**336.1.1 No Impact on Sabbatical Leave.** Leaves without pay neither interrupt nor count toward the twelve (12) semester eligibility requirement for a sabbatical leave.

**336.2 Application Process.** A faculty member wishing to apply for a leave without pay should submit formal application to the Provost and Vice President for Academic Affairs at least six (6) months prior to the time the leave is desired.

*Last revised February 1, 2011.*

## 338 EMERITUS/EMERITA FACULTY STATUS POLICY

*Policy 338 was approved by the ISU Board of Trustees on August 30, 2011.*

**338.1 Fifteen Years of Service.** Tenured Faculty who have provided at least fifteen (15) years of continuous honorable service to Indiana State University shall be awarded and conferred the title of Emeritus/Emerita upon retirement from the University, unless the immediate supervisor, prior to the individual's retirement, presents significant cause in a petition for denial. In most cases, the immediate supervisor is the chair of the retiree's academic unit.

**338.1.1 Petition for Denial.** Any petition for denial of Emeritus/Emerita status must be presented in writing to the dean of the college in which the retiree served.

**338.1.2 Approval of Petition.** To deprive the retiree of Emeritus/Emerita status, the petition must be approved by both the dean and the faculty governance body of that college.

**338.2 Ten years of Service.** Tenured Faculty who have provided at least ten (10) years of continuous, honorable service to Indiana State University may, upon nomination from the retiree's department chair, be awarded and conferred the title of Emeritus/Emerita upon retirement.

**338.2.1 Approval of Nomination.** Any nomination under this section shall be considered by both the appropriate academic dean and the faculty governance body of that college, and must be approved by both the dean and the faculty governance body.

**338.3 Exceptional Cases.** In truly exceptional cases, tenured faculty with fewer than ten (10) years of honorable service to Indiana State University may be awarded and conferred Emeritus/Emerita status upon retirement.

**338.3.1 Approval of Nomination.** In these cases, the nomination and approvals specified in 338.2, above, shall apply.

**338.4. Use of Title.** The title Emeritus/Emerita normally will follow the regular professional title, as in "Professor Emeritus of History."

**338.4.1 Continue Scholarly Pursuits.** One Emeritus/Emerita status has been conferred, such faculty will be encouraged to continue scholarly pursuits and enjoy participation in University activities.

**338.4.2 Laboratory and Office Space.** The Emeritus/Emerita retiree will be offered laboratory and/or office space, as available, on campus.

**338.4.3 Library Privileges.** The Emeritus/Emerita retiree will retain continued privileges at the ISU library.

**338.4.4 Email Account.** The Emeritus/Emerita retiree will retain use of an ISU email account.

*Last revised December 7, 2012.*

## 340 DEATH OF FACULTY MEMBER

*Policy 340 was included in the 2001 University Handbook revision.*

**340.1 Memorial Resolution.** At the first meeting of the University Faculty Senate following the death of an ISU Faculty member, active or retired, the Secretary of the University Faculty Senate will present a resolution memorializing the deceased faculty member. The resolution, when accepted, becomes part of the official minutes of the University Faculty Senate and the Secretary of the University Faculty Senate will send a copy to the next of kin.

*Last revised February 1, 2011.*

## 345 ACADEMIC DEANS PERFORMANCE REVIEWS

### 345.1 Process for Review.

**345.1.1 Time for Review.** Comprehensive reviews of academic deans performance will occur during the third year of each dean’s tenure and every three years thereafter. Details of the process are outlined in the document “Process and Criteria for the Evaluation of Academic Deans” which is available in the Provost’s Office. Modifications of the document are subject to review by the University Faculty Senate Executive Committee and Provost.

**345.1.2 Notification and Self-Evaluation.** The review process will be initiated by the Provost who notifies the dean in writing that the review is scheduled and requests the dean to submit a self-evaluation.

**345.1.3 Review Committee.** The Provost will form a review committee to include three faculty members selected by the unit’s faculty governance; a staff member and a department chairperson from the unit selected by the Provost; a student from the Student Government Association Executive Committee; and up to two additional members from outside the unit nominated by the dean or the review committee. The Provost, after consultation with the University Faculty Senate Executive Committee, will confirm the final committee and appoint its chair.

**345.2 Standard of Review.** The review process will allow for broad, confidential participation of constituencies. Areas of performance evaluation will include leadership and planning, administration and management, internal relations (especially faculty relations), external relations, and other areas as appropriate.

**345.3 Findings.** At the conclusion of the review, the committee will present a written report to the Provost and meet with the Provost to discuss the findings. The Provost will communicate the findings of the review committee to the dean being reviewed and inform the University Faculty Senate Executive Committee that the review has been completed. The dean’s academic unit will be informed of the findings within the privacy and confidentiality guidelines of the University.

## 350 ACADEMIC DEPARTMENT CHAIRPERSONS

*Policy 350 was included in the 2001 University Handbook revision and was further amended by the ISU Board of Trustees as follows: Section 350.2.6 on June 22, 2007; Section 350.2.2 on May 6, 2011; Sections 350.3.1, 350.5.3.1.2, 350.5.31.4, 350.5.4.4.1 amended on December 17, 2011; Sections 350.2.2, 350.2.21, 350.2.2.2, 350.2.2.2.1, 350.2.2.2.2, 350.2.2.2.3, 350.2.2.3, 350.2.2.4.1, 350.2.2.4.2, 350.2.2.5, and 350.2.2.5.1 on February 17, 2012.*

- 350.1 Appointment.** Academic department chairpersons are appointed by the University President on the recommendation of the Provost and Vice President for Academic Affairs and the recommendation of the dean, based on the formal recommendation of the faculty of the department.
- 350.1.1 Tenure.** A chairperson may be awarded tenure as a faculty member but not as chairperson. A candidate for chairperson must be a faculty member of the department or must be qualified by education and experience in the discipline to become a faculty member of the department.
- 350.1.2 Delegation; Limitations on Delegation.** Certain elements of department administration may be delegated by the chairperson to faculty members and staff. However, in matters of personnel administration, responsibility rests primarily with the chairperson. He/she is expected to consult with members of the faculty in a manner which seems most appropriate in maintaining constructive personnel relationships; in furthering the professional development of the faculty; and in furthering the best interests of the department, the school, or the college, and the University.
- 350.1.2.1 Leadership.** The chairperson leads his/her department through persuasion, the weight of experience, evenhandedness, openness, and candor. Through suggestions, recommendations, and committee appointments, the chairperson assumes leadership in the implementation of new programs and in the revision of existing programs.
- 350.2 Duties and Responsibilities.** The duties and responsibilities of academic department chairpersons are in part dependent on the size and character of each department. The following description of duties and responsibilities is intended to set forth broad and general principles which can be adapted to the circumstances of particular departments. Nothing in these descriptions is intended to abrogate general University administrative policies, the constitution of the faculty, or legislative acts of university government.
- 350.2.1 Recommendations for Faculty Awards.** The chairperson encourages and recommends rewards for outstanding teaching, scholarship, and research, attempts to define the research goals of the department, fosters cooperative projects, and brings individual and department achievements to the attention of the academic community.
- 350.2.2 Responsibilities of the Departmental Chairperson.** It is the responsibility of the departmental chairperson to lead his/her department through difficult and critical

decisions involving faculty appointments, non-renewals, promotion and tenure decisions, awards for meritorious activities, regular evaluations, and compliance with faculty performance expectations as outlined in Section 310 (Faculty Duties and Responsibilities), Section 500 (Employment), and Section 570 (Personnel Files) of this Handbook.

**350.2.2.1 Communication of Faculty Duties and Responsibilities.** Each departmental chairperson shall communicate in writing to each member of the chairperson's faculty the duties and responsibilities of employment at Indiana State University that are expected of each such faculty.

**350.2.2.2 Notification and Consultation- Deficient Performance.** In the event that a departmental chairperson believes that a faculty member is performing deficiently his or her duties and responsibilities of employment, then such chairperson shall notify the faculty member in writing and request to know whether the faculty member would prefer for the chairperson to consult with the departmental personnel committee about the matter, or not.

**350.2.2.2.1 Time for Response.** The faculty member shall either respond to the chairperson in writing to indicate his or her preference within five (5) business days, or the chairperson shall proceed to notify and consult with the departmental personnel committee.

**350.2.2.2.2 Faculty Desire for Consultation.** If the faculty member responds with a preference for consultation, then the departmental chairperson shall notify the departmental personnel committee of the nature of the deficient performance and consult with the personnel committee regarding the same.

**350.2.2.2.3 Faculty Desire for No Consultation.** If the faculty member responds that he or she would prefer that no consultation with the departmental personnel committee occur, then there shall be no consultation about the matter.

**350.2.2.3 Notice to Faculty Member.** After consideration of the matter and/or consultation with the departmental committee discussed above, the chairperson shall provide to the subject faculty member notice of the deficient performance.

**350.2.2.4 Continued Deficient Performance.** If the subject faculty member continues to perform deficiently, then the chairperson shall meet with the departmental personnel committee to notify this committee of the continued deficient performance and to consult with the committee regarding the same.

**350.2.2.4.1 Written Admonishment.** After consultation about the continued deficient performance, the chairperson shall provide the faculty member with a written admonishment that sets forth the deficiency of performance, actions the faculty member can take to cure the deficiency, and a date by which the deficiency must be cured.

**350.2.2.4.2 Continued Uncured Deficient Performance.** If the deficient performance continues uncured, then the chairperson shall notify the appropriate dean of the continued deficient performance so that further action can be determined.

**350.2.2.5 Personnel Committee.** If the faculty member in issue normally sits on the departmental committee that addresses personnel matters, then the subject faculty member shall be disqualified from this committee for purposes of consideration of the issues addressed in this Section 350.2.2.

**350.2.2.5.1 Notices and Responses.** The subject faculty member shall be entitled to submit a written response to all written notices and admonishments. All notices and admonishments shall be retained in the official personnel file of the subject faculty member.

**350.2.3 Representation of Departmental Faculty.** The chairperson represents the interests of individual faculty members and of the department to the dean and to the University administration. The chairperson is the representative of the department, but he/she should also be able to convey to his/her colleagues the positions of the University administration.

**350.2.4 Official Departmental Spokesperson.** The chairperson is authorized to speak officially for and on behalf of the department in matters concerning personnel decisions, budget requests, recommendations for membership in the graduate faculty, approval of grant and contract applications, and other issues concerning resources.

**350.2.5 Advocacy.** The chairperson is an advocate for the academic interests of the faculty of the department, especially in curricular affairs wherein faculty authority is paramount. Those issues that require approval beyond the department will ordinarily be firmly advocated by the chairperson. If earlier internal deliberations result in the chairperson's disagreement with the majority opinion of the department faculty, and if the chairperson cannot support the majority position, he/she is obliged to make known to the dean the position of department colleagues together with his/her own position with appropriate justification and rationale for both positions. The chairperson will inform departmental colleagues of his/her opposition to or disagreement with the majority view.

- 350.2.6 Course Scheduling.** The chairperson, acting on the advice of his/her faculty, has responsibility for scheduling classes, arranging teaching hours, and meeting student needs in graduate and undergraduate programs in accordance with the policies and procedures of the University and the standards of the department. He/she serves as mediator in faculty-student disputes.
- 350.2.7 Administration of Departmental Office.** It is the duty of the chairperson to administer the department office, to request supporting resources for the work of department faculty, to provide the administration with a means of communicating with faculty and students, and to handle the routine paperwork of the department.
- 350.2.8 Operational Duties.** The chairperson has responsibility and authority for the hiring of support staff; the hiring of temporary and part-time help; the preparation and submission of catalog materials based on the curricular decisions and recommendations of the faculty; the supervision of the procedures of budget development; the administration of the operating budget (the chairperson has the responsibility of maintaining department expenses within the allocations to the department operating budget); the maintenance of department files and records; the supervision of procedures for developing the schedule of classes; the representation of the department in administrative matters relating to the school/college and to the University as a whole; the supervision of student advisement procedures; nominations for department representation to the school/college committees; the supervision of department publicity (brochures, program announcements, news releases, catalog and bulletin copy, state and regional outreach information); the control of department equipment, properties, books, records, and supplies; and coordination, through the appropriate dean's office, of activities that cross department lines.
- 350.3 Regular Consultation with Departmental Faculty.** It is a general principle of the administration of academic departments that the chairperson should consult regularly with members of his/her department. To consult is to seek the opinion, judgment, and advice of the members of the department. It remains the prerogative of the chairperson to make determination contrary to this counsel, but if he/she does so, it is his/her duty to explain the reasons both to colleagues within the department and (if it is a matter which is forwarded to higher administrative authority) to administrative superiors, together with the nature and extent of the disagreement.
- 350.3.1 Limitations on Consultative Requirement.** This duty of consultation is not to be construed as implying that the chairperson is only an executant without power of initiative. Perhaps the most important duty of a chairperson is to lead the way in setting policies and, as much as possible, in making tactical decisions. The chairperson should have a program for the department and should aim at marshalling the support of the department for that program. The emphasis upon consultation is designed not to shackle the chairperson but to enlist the active and effective participation of the staff in joint endeavors.
- 350.3.2 Form of Consultation.** Consultation with the department may take the form of meetings of the department as a whole or of conference with departmental committees. In small departments, an elaborate committee structure would be

artificial; in large departments, meetings of the entire department might be awkward. It is the prerogative of the department as a whole to determine its own internal structure and procedures, which shall be codified and filed with the dean of the college and with the Provost and Vice President for Academic Affairs.

**350.3.3 Ad Hoc Committees.** The apparatus of committees, their scope and function, and the procedures by which committee members are selected, are determined by full-time regular members of the department. The chairperson has the prerogative of appointing ad hoc committees to investigate and advise upon matters which are not regularly recurring concerns and which may not be of crucial importance to the department as a whole, but this prerogative is not to be used to avoid the duty of conferring with the entire department or with regularly constituted committees on all matters of general concern or of continuing or recurring character.

**350.3.3.1 Matters of General Concern or Recurring Character.** Among those matters of general concern or of recurring character are such issues as:

- A. the formal curriculum and methods of instruction in the department and also conferences, colloquia, non-credit courses, and the establishment of requirements for departmental programs and academic standards,
- B. the recruitment and advising of students, the department budget for services, travel, equipment, and supplies,
- C. the recruitment, evaluation, retention, promotion, and salary of faculty, and
- D. the assignment of faculty to classes and offices.

**350.3.3.2 Matters of Delicacy.** Matters of particular delicacy—such as the salary, tenure, and promotion of faculty—may in general be best dealt with by a committee, but a department is not precluded from discussing as a whole either policies or individual decisions on these questions, and the chairperson should seek the advice of the department as a whole on the procedure to be followed in these matters.

**350.4 Meetings of Department.** Notwithstanding any other provision of this document, the chairperson shall call at least one (1) meeting of the entire department in each semester of the regular academic year. A standing item on the agenda of such meeting(s) shall be “New Business.”

**350.5 Selection and Removal.** Chairpersons serve at the pleasure of the dean and the department faculty.

**350.5.1 Evaluation.** An evaluation of the performance of a department chairperson will be conducted triennially by the dean, in accordance with rules and procedures prescribed

and established by the dean, based on consultation with the chairperson and department faculty. The dean will weigh and balance the several principles cited above in his/her decision regarding retention of the chairperson. The dean has the authority to call for an evaluation of the performance of the chairperson at any time the dean determines it is necessary.

**350.5.2 Retention.** When there is disagreement between the department faculty and the dean on the retention of a chairperson, the decision rests with the University President, based on the reports and recommendations of the department faculty, dean, and the Provost and Vice President for Academic Affairs.

**350.5.3 Vacancy.** Whenever a vacancy occurs in the position of chairperson of an existing academic department or one which is scheduled to exist as determined by the appropriate academic dean or his/her superior, the appropriate academic dean will so advise the department faculty members.

**350.5.3.1 Nominating Committee.** The full-time tenured and tenure-track faculty members of the department should then proceed to elect a nominating committee composed of at least five (5) but not more than seven (7) full-time tenures or tenure-track faculty members who shall conduct a search for candidates.

**350.5.3.1.1 Limitation on Service.** No member shall serve on the nominating committee who wishes to be considered for the position or who comes under consideration after being elected.

**350.5.3.1.2 Additional Member.** If five (5) department members having full-time appointments are not available, the members of the department may, with approval from the appropriate academic dean, select one (1) or more full-time tenured and tenure-track faculty members from closely-associated academic disciplines to serve on the committee.

**350.5.3.1.3 Rules of Procedure.** The nominating committee shall determine its own rules of procedure and shall notify the appropriate academic dean when it has accomplished its assigned task.

**350.5.3.1.4 Candidate Nominations.** The nominating committee shall recommend to the appropriate academic dean possible candidates who, if not on campus, should be invited to the University for the interview. The dean shall approve or disapprove such visits. The nominating committee shall obtain evaluations from each full-time tenured or tenure-track faculty member, or as many as interviewed each candidate.

**350.5.3.1.5 Recommendation by Nominating Committee.** Should the nominating committee recommend one (1) or more of those interviewed, the name(s) shall be submitted to the academic dean with a copy to the Provost and Vice President for Academic Affairs. In the event that the nominating committee recommends more than one (1) candidate, the names shall be ranked in order of preference.

**350.5.3.2 Recommendation of Dean.** After a meeting with the nominating committee, the dean may concur or object, sending a written recommendation to the Provost and Vice President for Academic Affairs and a copy to the chairperson of the nominating committee.

**350.5.3.3 Recommendation by Provost and Vice President for Academic Affairs.** If the academic dean and the nominating committee have not agreed on the recommendation, the Provost and Vice President for Academic Affairs, if he/she chooses, shall meet with the nominating committee and the academic dean in an attempt to resolve differences. In only rare and exceptional circumstances shall a candidate other than one designated by both the nominating committee and the academic dean be recommended to the ISU Board of Trustees. In such a case, the reasons shall be communicated to the nominating committee and the academic dean prior to submission of the recommendation to the ISU Board of Trustees.

**350.5.4 Removal.** Careful selection of a department chairperson combined with the cooperative efforts of all concerned in the development and improvement of the department will contribute to the stability and growth of department leadership. Nevertheless, provisions shall be made for dealing with extraordinary instances of administrative failure.

**350.5.4.1 Departmental Faculty Communication.** After serving at least one (1) academic year as chairperson, a chairperson may be relieved of his/her administrative post provided at least 50 per cent of the full-time tenured or tenure-track faculty members of the department endorse a written communication to the appropriate academic dean giving support of such action.

**350.5.4.2 Investigation.** The academic dean shall conduct an investigation and convey his/her observations and recommendations to the Provost and Vice President for Academic Affairs.

**350.5.4.3 Determination.** If the Provost and Vice President for Academic Affairs and the University President concur with the recommendations of the petitioning department members, the chairperson shall be removed as soon as possible. A chairperson may also be removed if his/her continuance is held by the University President not to be in the best interests of the University.

**350.5.4.4 Acting Chairperson.** The position of department chairperson may fall vacant at such a time that a permanent replacement cannot be appointed immediately. In such a case, appointment of an acting chairperson is the prerogative of the administration, but that prerogative should be exercised only after consultation with the membership of the department.

**350.5.4.4.1 Nominations.** The dean of the school or college within which the vacancy occurs shall invite nominations for acting chairperson from all full-time regular members of the department, to which list the dean may add other nominees. The dean shall then determine, by a poll of the full-time tenured or tenure-track faculty members of the department, the degree of support for each nominee.

**350.5.4.4.2 Recommendation and Appointment.** The dean shall then forward to the Provost and Vice President for Academic Affairs a recommendation, accompanied by the complete results of the poll of the department. The appointment is made by the Provost and Vice President for Academic Affairs, subject to approval of the University President and the ISU Board of Trustees.

**350.5.4.4.3 Continuing Consultation.** In the event that an acting chairperson is needed for more than one (1) year, the department shall again be consulted in the same fashion before the acting chairperson is confirmed in office for another year or a new acting chairperson is appointed.

**350.5.4.4.4 Removal.** An acting chairperson may also be removed if his/her continuance is held by the University President not to be in the best interest of the University.

*Last revised February 17, 2012.*

## 360 SPONSORED PROGRAMS

*Policy 360 was included as part of the 2001 University Handbook revision.*

**360.1 Proposals Externally Funded.** The University encourages faculty and professional staff to seek external support for research and creative projects. External sponsors often provide support for release time, personnel, equipment, travel, and expendable supplies. Because such activities affect the department and often require naming the University as the applicant, rather than the faculty member, all proposals submitted to external agencies or individuals must be approved by University departments/offices affected by the proposed project.

**360.1.1 Process for Proposal Approval.** These approvals are obtained by routing the proposal through the steps outlined on the University Routing Sheet and in the pamphlet titled "Preparing and Routing a Grant Proposal at Indiana State University", both of which are available in the Sponsored Programs Office. This procedure assures coordinated effort and consistent reporting once the proposal is funded.

**360.1.2 Process for Development and Submission of Proposals.** To facilitate the development and submission of proposals for external funds, the following procedural steps have been established:

**360.1.2.1 Sponsored Programs Office.** Faculty members contemplating the preparation of proposals should contact the Sponsored Programs Office. This Office provides valuable information about funding opportunities and has a proposal development specialist to assist with the writing and a grant account specialist to assist with the budget. Seeking assistance while writing early drafts may eliminate potential problems in the routing process once the final draft is completed. It is also important for faculty and staff to discuss ideas with supervisors and any colleagues who might be involved with or affected by the project.

**360.1.2.2 Format of Proposal.** The prescribed format will usually be set forth in the agency's guidelines and application materials, and some agencies request special forms. The Sponsored Programs Office can aid in the preparation of a targeted, well-organized, well-written, specific proposal and provide assistance and institutional information needed to complete sponsor forms.

**360.1.2.3 Routing Process.** A current University Routing Sheet should be obtained from the Sponsored Programs Office. Use of outdated forms may impede the routing process. Completed, typed proposals should be routed at least ten (10) days prior to the anticipated date of posting/delivery.

**360.1.2.3.1 Number of Copies.** The University Routing Sheet should be circulated with one (1) complete original (or

the number requiring original signatures) and two (2) additional complete copies which will be retained in the Sponsored Programs Office.

**360.1.2.3.2 Approvals.** These materials are to be circulated in the order listed below under "University Compliance Committees" or other applicable compliance committees; chairpersons of all departments affected by the proposed project; deans of all colleges affected by the project; and the Provost and Vice President for Academic Affairs Office for final review and approval.

**360.1.2.4. Budget Approval.** When all aspects of the proposal are in order, the Sponsored Programs Office forwards the proposal to the grants and contracts administrator in the Controller's Office for budget approval. It is then forwarded to the Provost and Vice President for Academic Affairs Office for final approval.

**360.1.2.5 Required Signature.** All proposals must be signed by the Provost and Vice President for Academic Affairs or the appropriate vice president.

**360.1.2.6 Mailing of the Proposal.** When all signatures have been obtained, the Sponsored Programs Office will contact the faculty or staff member for mailing of the proposal.

**360.1.3 Payments.** Externally funded or contracted projects will be in an amount agreed upon by the University and the sponsoring agency.

**360.1.3.1 Salary of Faculty Member.** Time spent on contract research or sponsored instructional activities will be reimbursed to the University out of contract funds, and the faculty and/or staff member will normally be paid no more than his/her established University salary during the academic or fiscal year. In no case will a faculty member be paid more than 120 per cent of his/her academic year salary when participation in such research or instructional assignment is added to the regular academic year assignment. During the summer, a faculty member may earn no more than 30 per cent of his/her academic year salary.

**360.2 University Compliance Committees.** Indiana State University acknowledges its responsibility to assure scientific and ethical research and to comply with federal mandates. The University has established compliance committees and filed appropriate assurances with the U. S. Department of Health and Human Services. These committees include: Institutional Review Board for the Protection of Human Subjects, Institutional Animal Care and Use Committee, Radiological Control Committee, Institutional Biosafety and Recombinant DNA Committee.

**360.2.1 Committee Approval.** Proposals requiring special approval from one or more of these committees should be routed to the chairperson of the respective committee(s) for approval prior to routing to the department chairperson(s). Further information on these committees is available in the Sponsored Programs Office.

**360.3 Human Subjects Research.** Research projects involving the use of human subjects must be approved by the college in which the research project is located.

**360.3.1 Approval by Institutional Review Board.** The ISU Institutional Review Board for the Protection of Human Subjects must review and approve external research proposals and may be asked to review internal proposals. Once approval has been granted, it is unacceptable to deviate significantly from the approved protocol without again obtaining approval.

**360.3.1.1 Confidentiality.** It is also improper to violate the confidentiality of a human subject without the subject's approval.

**360.3.1.2 Manual.** A manual, "Policies and Procedures for the Review of Research Involving Human Subjects", has been prepared to assist all members of the University community in complying with the stated policy of ISU with respect to external and internal research involving human subjects. The attention of the researcher is especially drawn to the code of ethics adopted by the various behavioral sciences professional organizations.

*Last revised February 1, 2011.*

## 370 INTELLECTUAL PROPERTY POLICY

*Policy 370 was included in the 2001 University Handbook revision and was substantially amended by the ISU Board of Trustees on May 7, 2010.*

### ***Preamble***

With the University commitment to scholarship, research, creative and other academic and service activities, it is expected that faculty, staff, and students will produce new written works, inventions, works of fine and performance art, discoveries, new or improved products or processes, ornamental designs, compositions of matter, multimedia materials, new varieties of plants, and many other expressions of learning, research, and scholarly activity. These works may involve rights of ownership, needs for protection, rewards from ownership, and responsibilities during development that affect all individuals involved and the University as a legal entity.

**370.1 Framework of Rights and Responsibilities.** This intellectual property policy defines the framework for the rights and responsibilities of artists, authors, inventors, researchers and the University.

**370.1.1 Guiding Principles.** Guiding and underlying principles:

- A. The University recognizes and supports the right of any individual within the University community to create original works.
- B. The University seeks to encourage the discovery and development of new and derivative works and dissemination of new knowledge as incumbent in its academic mission to serve the public good.
- C. The University realizes that the development of new works and the rights, benefits, and responsibilities in these works arises from a wide variety of endeavors.
- D. The University recognizes and supports the concept that ownership and benefit from intellectual property is often not an all-or-nothing situation and will work to develop practices that provide appropriate benefits to all contributors.

**370.2 Categories of Intellectual Property Under this Policy.** The following categories of works are covered by this policy.

**370.2.1 Traditional Works.** Traditional works are academic and scholarly works, other than those commissioned or sponsored by the University, which reflect research and/or creativity and within the University are considered as evidence of professional advancement or accomplishment. Such works typically include scholarly and research publications, journal articles, books, monographs, textbooks, plays, poems, music compositions, and other works of art.

**370.2.1.1 Ownership.** Unless the development or production of these works involved the significant use of University resources (as defined in section 370.2.4), they are considered to be the property of the author(s) who would hold all copyright ownership and accrue all responsibility for compliance with copyright law and regulation. For some of these works, documentation of copyright compliance assurance may be requested by the academic or administrative unit of the author(s).

**370.2.2 Patents and Trade Secrets.** The University recognizes that inventions and discoveries may result from the normal and typical activities of University employees and students through use of University facilities, equipment, funds and other resources. It is the intention of the University to pursue and administer rights in such inventions to bring benefits to the public as quickly as possible while protecting the rights of ownership.

**370.2.2.1 Rights of University.** Except as otherwise executed in writing, all rights to all inventions, discoveries, and other patentable or trade secret works that are conceived, disclosed, or reduced to practice by ISU employees in the context of their employment; students in an employment relationship with the University; or any person including ISU employees and students who use University resources including, but not limited to, facilities, equipment, funds, personnel, or funds under the jurisdiction of the University, are assigned to and controlled by Indiana State University.

**370.2.3 Works for Hire, University-Commissioned Works, and University-Sponsored Works.** Works for hire are defined as those works prepared for the University as part of an employee's typical position duties. University-commissioned works are written materials in any format and works of art developed or produced by an employee with financial help of the University and/or with released time specifically assigned to the work.

**370.2.3.1 Financial Help of University.** Financial help of the University exists when the employee receives student assignment or allocation of student wages, supplies and commodities, equipment, contractual services, travel funds or support, personnel services, etc. For these works, all patents, copyrights, patent rights, discoveries, and/or other intellectual property rights will be assigned to the University.

**370.2.3.2 University — Sponsored Works.** University-sponsored works are academic, instructional, and scholarly works developed or produced by an employee with financial help of the University as defined above and/or with released time specifically assigned to the work. Such works typically include syllabi, course study guides, course packs, and supplemental instructional materials in any format.

**370.2.3.2.1 Assignment of Rights.** For these works, the right to reproduce, distribute, make derivative works, and conduct

public performances or displays of the work are assigned to the University unless it waives this right in a written agreement with the author(s).

**370.2.4 Works Involving the Significant Use of University Resources.** The University will have an interest in copyright ownership for works developed by employees who use significant University resources in the design, development, and/or production of the materials.

**370.2.4.1 Definition of Significant University Resources.** Significant University resources are defined as those not typically available to employees for the development or production of traditional works. Examples of such significant resources would include: the assignment of additional teaching or graduate assistants, use of studios or other specialized production facilities and personnel, use of multimedia labs and associated personnel, clerical support that exceeds what is typical, the purchase of additional supplies or equipment, the allocation of specific additional travel or other funds, the assignment of additional space or facilities, etc. Resources typically available and not considered significant use of additional University resources include use of an employee's office, studio and/or laboratory and the facilities therein, use of the library, normal use of the University computer network and other facilities, normal use of the University phone system (not to include unusual long distance charges), and internal grants awarded by the University Research Committee and the Arts Endowment Committee.

**370.2.4.2 Rights.** In works involving significant use of University resources, the right to reproduce, distribute, make derivative works, and conduct public performances or displays of the work, are appropriately shared by the author(s) and the University to the benefit of each. This assignment of rights will be specified in agreements signed by both parties that derive from and pertain specifically to each situation under consideration. The agreements will be prepared by the intellectual property officer under the direction of the Provost and Vice President for Academic Affairs and will be administered through the appropriate academic or administrative unit.

**370.2.5 Works Sponsored by External Sources.** Typically, intellectual property rights for works developed with funds provided by external sponsors (through grants, contracts, etc.) will be specified by grant agreements, contracts, and/or other documents. In the absence of any such agreement and in cases where it is clear that intellectual property may develop as part of the work of the sponsored project, the intellectual property officer will prepare an intellectual property agreement for signature by all parties.

**370.2.5.1 Absence of Agreement.** If an agreement is not in place and intellectual property issues arise, all parties including the intellectual property officer and the project participants with claims to the intellectual property in

question will meet and develop an agreement. In matters where no agreement exists and no intellectual property was anticipated, the University will be assumed to have an interest in the work as it is typically the grantee in sponsored program situations.

**370.3 Revenue Distribution.** Monetary proceeds from the licensing, transfer, or commercialization of intellectual property under this policy shall be distributed as follows, unless legal requirements or contractual agreements require otherwise.

**370.3.1 Creator Employee.** The creator(s) (or heirs, successors, and assigns) shall receive 35% of net revenues arising from intellectual properties. The creator's share shall be divided equally among joint creators, unless otherwise agreed in writing.

**370.3.2 Laboratory.** The laboratory, or other applicable ongoing research, teaching, or service project entity in which the intellectual property originated, shall receive 15% of net revenues for the period during which the entity continues to function and the creator(s) remain associated with the University. If the intellectual property did not originate through such an entity, or if the creator(s) cease to be associated with the University, this portion shall be assigned to the originating administrative unit (department, center, etc.). If the laboratory or other project entity cease to exist while the creator(s) remains at the University, this portion shall be assigned to an account in support of research managed by the creator(s) and supervised by the originating administrative unit. In the case of multiple creators, this full share shall continue to be allocated undiminished so long as a single faculty creator remains at the University; this includes creators holding emeritus status who continue to maintain a University research, teaching, or service project, subject to annual approval by the relevant dean and the President.

**370.3.3 Department.** Campus units that have been involved in the development of the intellectual property, such as departments in which the creator holds FTE appointment, centers initiating or managing project contracts and grants, and the relevant schools, shall share 15% of net revenues.

**370.3.4 University.** The University shall receive 35% of net revenues to support further intellectual property creations and protection. These funds shall be administered by the Office of the Provost and Vice President for Academic Affairs.

**370.4 Implementation.**

**370.4.1 Disclosure by Employee.** When any person named above determines that a development has copyright, patent or trade secret potential, he/she must, in writing, promptly and fully disclose the creation to the intellectual property officer. The University will, considering all parties and contractual obligations involved, determine the best course of action. This may include:

**370.4.1.1 Determination That Intellectual Property has Sufficient Potential and Value.** A determination that the intellectual property has

potential and value in the marketplace. The University would pursue and fund the execution of the appropriate protections. Upon completion of protection, the University will attempt to market, license, or otherwise derive compensation or consideration for the value of the patent.

Royalties, commissions, and any other compensation or consideration for the intellectual property will be divided between the creator(s) and the University in accordance with section 370.3.

- 370.4.1.2 Determination That Intellectual Property Has Sufficient Potential But Insufficient Value.** Determination that the property has commercial potential but does not have sufficient value to warrant expenditure of protection costs. In this case, intellectual property rights will be relinquished to the creator(s).
- 370.4.1.3 Determination That Intellectual Property Does Not Have Sufficient Potential or Value.** A determination that the property does not have commercial potential. In this case, ownership and assignment rights will be relinquished to the creator(s).
- 370.4.1.4 Determination that University Does Not Have Intellectual Property Rights.** A determination that the University does not have intellectual property rights to the creation, but may be able to share in some benefit, i.e., a discovery made as part of a sponsored project where the sponsor holds ownership rights but recognizes the contributions of the participants. In this case, the University will negotiate with the appropriate parties to derive the best benefit for the University and the creator(s). Royalties, commissions, and any other compensation or consideration for the patent or trade secret will be divided between the creator(s) and the University in accordance with section 370.3.
- 370.4.1.5 Other Appropriate Action.** Some other appropriate course of action as dictated by the situation.

## **370.5 Policy Administration.**

**370.5.1 Intellectual Property Officer.** The intellectual property officer is the University's administrative designee on intellectual property matters. The intellectual property officer will make judgments and recommendations on matters of copyright, trademark, patent, trade secret, and other intellectual property issues and will implement policy and conduct administrative actions on these matters. The officer will also conduct training and provide advice and information on these matters. The intellectual property officer will conduct these activities through and for the Provost and Vice President for Academic Affairs Office.

**370.5.1.1 Final Authority.** The final University authority will rest with the Provost and Vice President for Academic Affairs.

**370.5.1.2 Assistance with Promotion and Marketing.** In cases of technology transfer where the University holds some interest in ownership of materials and commercial value is anticipated, the intellectual property officer or other designated parties may assist with the promotion, marketing, licensing, and other activities pertinent to deriving compensation or other consideration from the work(s). The utilization of University resources will be accounted for in the distribution of proceeds between the author(s) and the University.

**370.5.2 Intellectual Property Advisory Committee.** An Intellectual Property Advisory Committee will be appointed by the Provost and Vice President for Academic Affairs to assist the intellectual property officer. This committee will advise the officer on intellectual property matters of policy and implementation.

**370.5.2.1 Membership.** The committee will be comprised of the University Counsel, a representative of Cunningham Memorial Library, a representative of the Division of Lifelong Learning, one (1) of the academic deans, and three (3) members of the teaching faculty with knowledge of intellectual property issues to be selected from a list of at least six (6) faculty members nominated by the University Faculty Senate.

**370.6 Employee Compliance with Copyright Law.** All University employees have the individual responsibility to understand and abide by copyright law in the development of materials, in teaching, and in all University activities. Each employee must insure that his/her activities in no way infringe on the copyright or other proprietary rights of others, and that the materials used and developed at ISU contain nothing unlawful, unethical, or libelous, and do not constitute any violation of any right of privacy. University employees must respect the rights of others.

**370.6.1 Assessment of Materials.** Each employee should be able to accurately assess and classify all materials used in or under development for University activities, into one of the following categories:

- A. The employee holds legal copyright to all materials in use and/or under development;
- B. The employee has obtained all required permissions, licenses, or releases from holders of such rights; or
- C. The employee has determined after careful study that the intended use is covered by an exemption to copyright law or is considered “Fair Use”.

**370.6.2 Support, Information, Training, and Guidance.** The University accepts the responsibility, through the intellectual property officer, to provide support, information, training, and guidance to employees who are involved in the development and use of intellectual property.

**370.7 Works of Students.** Students purely academic work, including work completed for class assignments, theses, and dissertations, are considered the original work of the student-author(s) and, as such, the author(s) accrue any rights in ownership, except in the following cases:

- A. The student(s) was (were) performing in an employment relationship with the University for the development of the materials in question, in which case ownership resides with the University; or
- B. The work was developed by a student or students specifically as part of a university employee's formal project. This may include research publications, project work, scholarly papers, work on sponsored projects, etc. In these cases, ownership will be determined using the procedures appropriate to the University employee(s) involved.

*Last revised March 21, 2010.*

## 380 Faculty Awards

*Policy 380 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 380.1.2 on July 31, 2008; Sections 380.2.1 and 380.2.2 on December 17, 2011; Sections 380.1, 380.2, and 380.3 on February 17, 2012.*

**380.1 Distinguished Teaching Awards.** The Indiana State University Board of Trustees has provided for the recognition of outstanding teaching through the creation of the Caleb Mills Distinguished Teaching Award. Excellence in teaching shall be the sole criterion in making the awards.

**380.1.1 Number.** A maximum of four (4) annual awards may be given each with a stipend of an appropriate amount and an appropriate tangible symbol to be retained by the winner.

**380.1.2 Requirements.** Any tenured faculty member teaching a minimum of 15 semester hours or 24 contact hours at Indiana State University during the current or previous calendar year is eligible for consideration.

**380.1.3 Selection.** Final selection is made by a committee appointed by the University President, and chaired by the non-voting Provost and Vice President for Academic Affairs.

**380.1.3.1 Committee.** This committee is to be composed of six (6) tenured full-time faculty members, including some past recipients of the award.

**380.1.3.2 Colleges Represented.** All of the colleges (with the exception of the College of Graduate and Professional Studies) and the ranks of associate professor and professor shall be represented.

**380.1.3.3 Students Represented.** Five (5) outstanding students also serve: two (2) graduates and three (3) undergraduates.

**380.1.3.4 Eligibility.** Committee members may not submit nominations nor be eligible for the award during their years of service on the committee. Members are appointed to staggered two-year terms.

**380.1.4 Nomination.** Nomination is by letter from any full-time faculty member, student, alumnus/a, or administrator at the University. The Committee solicits further evidence of excellent teaching from the nominees' students, chairpersons of the nominees' departments, nominees' vitae and faculty reports of professional activities. The Committee may elect to narrow the field of nominees before soliciting this additional information.

**380.2 Research/Creativity Awards.** The ISU Board of Trustees has established the Theodore Dreiser Distinguished Research/Creativity Award at Indiana State University for faculty members who have made outstanding contributions to the advancement of knowledge. Funds are made available so that a minimum of two (2) and a maximum of four (4) awards, each with a stipend and a plaque

certifying this special achievement, may be presented at spring commencement. In each year at least one (1) award should be given in each of the two (2) categories — research and creativity.

**380.2.1 Requirements.** Candidates for the award must be tenured or tenure-track full-time members of the Indiana State University faculty. In addition, their work must meet the following requirements:

- A. Research/creativity other than that completed to satisfy advanced degree requirements.
- B. Research/creativity substantially completed while the candidate was a tenured or tenure-track full-time member of the Indiana State University faculty.
- C. Research/creativity representing a single major contribution completed within the four (4) years immediately prior to application, or outstanding contributions that have characterized one's professional life.
- D. Research/creativity which represents a contribution of national significance to a candidate's field of specialization.

**380.2.2 Nomination Process.** Forms may be obtained from the College of Graduate and Professional Studies. Any tenured or tenure-track full-time faculty member may nominate himself/herself. Faculty, department chairpersons, and deans are encouraged to nominate faculty colleagues. Faculty members who have received an award will be ineligible for consideration again for a four-year period. Nomination forms must be submitted to the College of Graduate and Professional Studies, by January 20 of each year.

**380.2.3 Supporting Data.** The Dean of the College of Graduate and Professional Studies will collect the supporting data relative to the nominees, and the selection committee will be responsible for any outside correspondence with experts in a candidate's area of expertise. This correspondence will document the significance of the research/creativity.

**380.2.4 Theodore Dreiser Distinguished Research/Creativity Award Committee.** Final selection is by the Theodore Dreiser Distinguished Research/Creativity Award Committee. The Dean of the College of Graduate and Professional Studies will serve as chairperson and nonvoting member of the selection Committee.

**380.2.4.1 Membership.** The nine (9) voting members will be selected and appointed before January 15 and will include one (1) representative selected by the Graduate Council, one (1) representative selected by the University Research Committee, one (1) representative selected by the University Arts Endowment Committee, and four (4) other faculty members, one (1) graduate student, and one (1) undergraduate student.

**380.2.4.2 Faculty Appointments Made by the President.** During the fall semester the University Faculty Senate will recommend twelve (12) faculty nominees – two (2) nominees from each college and the library (with the exception of the College of Graduate and Professional Studies). From the list of twelve (12), the University President will appoint the four (4) faculty members to serve on the Theodore Dreiser Distinguished Research/Creativity Award Committee. It will be the goal of this committee across its four (4) voting faculty members to show representation from each of the colleges and the library.

**380.2.4.2 Student Nomination and Appointment.** The two (2) student members with voting privileges will be selected from two (2) undergraduate nominees chosen by the Dean of the College of Graduate and Professional Studies and two (2) graduate nominees chosen by the graduate student organization. From the four (4) nominees, the University President will select an undergraduate and a graduate student to serve on the Committee.

**380.2.4.3 Limitation on Committee Service.** An individual who is a candidate for a Theodore Dreiser Distinguished Research/Creativity Award in any given year may not serve on the selection committee. Selection committee members may serve only one (1) of any three (3) consecutive years.

**380.3 Faculty Distinguished Service Awards.** The Indiana State University Board of Trustees has provided for the recognition of outstanding service through the creation of the Faculty Distinguished Service Award. Excellence in, intensity of, long-term commitment to, and tangible evidence of the impact of service are the criteria which shall be considered in making the awards. A maximum of two (2) annual awards may be given with a stipend and an appropriate tangible symbol to be retained by the recipient.

**380.3.1 Requirements.** Eligible faculty members are those who are tenured and have demonstrated service while at Indiana State University in the form of membership in faculty governance at the college or University level; membership on committees within the University; service to student organizations; service to professional organizations; and/or service to community groups.

**380.3.2 Selection.** Final selection is by a committee appointed by the University President and chaired by the Provost and Vice President for Academic Affairs.

**380.3.3 Nomination.** Nomination is by letter from any full-time faculty member, student, alumnus/a, University staff member, or citizen of the Wabash Valley. The committee solicits further evidence of outstanding service from chairs, deans, students, faculty, and organizations.

*Last revised February 17, 2012.*

## 385 DISTANCE EDUCATION POLICY

*Policy 385 was approved by the ISU Board of Trustees on February 23, 2007.*

**385.1 Policy.** Indiana State University offers numerous programs via distance education and from time to time additional departments wish to offer existing programs via distance education. To promote nimble and responsive programs, minimize bureaucracy, and recognize the pervasive use of technology, existing academic programs may be offered via distance education without approval by the Board of Trustees.

*Last revised February 1, 2011.*

## 405 FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT

**405.1 Policy.** It is the policy of Indiana State University that all practices and procedures related to the education records of students will be in accord with the provisions of the Family Educational Rights and Privacy Act (FERPA) of 1974, as amended. This policy has been implemented by the development of guidelines and a listing of the education records on campus. Both the guidelines and the listing are available for review and copying through the University Legal Affairs Office.

## 410 CODE OF STUDENT CONDUCT AND RIGHTS OF STUDENTS

*Policy 410 was amended by the ISU Board of Trustees as follows: Section 410.3.1 on April 27, 2007; Sections 410.3.3.4, 410.3.5, 410.5.4.5, 410.5.8.1, 410.5.8.2, 410.5.8.3, 410.5.8.4, 410.5.8.5 on May 7, 2010; Section 410.3.6 on May 6, 201; 410.3.3.3 on October 14, 2011.*

### **Preamble**

The Code of Student Conduct contains the regulations governing the behavior of all students and student organizations at Indiana State University and the maintenance of an environment designed to enhance the academic and personal growth of students.

Students and student organizations are expected to conduct themselves in accordance with these regulations. Furthermore, students and student organizations are to avoid any activity that aids, abets, or incites the violation of these regulations by others. Students and student organizations can be held accountable for violations committed by guests and associates.

The Board of Trustees has approved these regulations. Furthermore, the Board has empowered the President of the University and his/her designees to enforce the regulations, adjudicate violations, and assign appropriate sanctions.

Numerous policies and procedures are referenced in the Code and will be enforced by the University. A partial listing of these policies and procedures is located in (page/section) with the appropriate web site identified. Students agree to abide by these policies as a condition of admission and are expected to know the regulations of the University and conduct themselves in harmony with these regulations.

**410.1 Definitions.** The following definitions apply to terms found in the Code of Student Conduct:

**410.1.1 “University”.** The term “University” means Indiana State University.

**410.1.2 “Student”.** The term “student” includes all persons taking courses at the University, both full-time and part-time, pursuing undergraduate, graduate, or professional studies and those who attend post-secondary educational institutions other than Indiana State University and reside in University residence halls. Students who are not officially enrolled for a particular term or terms (up to two years after the last active enrollment) are defined as having a continuing relationship with the University and are considered “students”.

**410.1.3 “Faculty Member.”** The term “faculty member” means any person hired, appointed, or assigned by the University to conduct classroom activities.

**410.1.4 “University Official.”** The term “University official” includes any person employed by the University, performing assigned administrative or professional responsibilities. This term includes student employees such as Resident Assistants, Community Service Officers, etc.

- 410.1.5 “Member of the University Community.”** The term “member of the University community” includes any person who is a student, faculty member, university official, or any other person employed by the University. The Director of The Office of Student Conduct and Integrity shall determine a person’s status in a particular judicial process.
- 410.1.6 “University Premises.”** The term “University premises” includes all land, buildings, facilities and other property in the possession of or owned, used, or controlled by the University (including adjacent streets and sidewalks).
- 410.1.7 “Student Organization.”** The term “student organization” means any number of persons who have complied with the requirements of University registration or recognition.
- 410.1.8 “All-University Court” or “Judicial Body”.** The term “All-University Court” or “judicial body” means any person or persons authorized by the President of the University or his/her designee(s), pursuant to policies established by the University, to determine whether a student or student organization has violated the Code of Student Conduct and to impose appropriate sanctions, including termination of student status or revocation of registration or recognition.
- 410.1.9 “Shall”.** The term “shall” is used in the imperative sense.
- 410.1.10 “May”.** The term “may” is used in the permissive sense.
- 410.1.11 Director of The Office of Student Conduct and Integrity.** The Director of The Office of Student Conduct and Integrity is that person designated by the President of the University or his/her designee to be responsible for the administration of the Code of Student Conduct.
- 410.1.12 “Policy.”** The term “policy” is defined as the written regulations of the University as found in, but not limited to, the Code of Student Conduct, the Residence Hall Handbook, the University Handbook, and the Graduate and Undergraduate catalogs.
- 410.2 Policy Overview.** These regulations and other University policies and regulations referenced herein governs the conduct of individual students and student organizations. Students and student organizations will be held accountable for the conduct of their guests. Students and student organizations will be subject to these regulations for conduct occurring away from the campus when that conduct affects the educational interests or mission of Indiana State University.
- 410.3 Section I: Misconduct Activities Which Subject A Student Or Student Organization To Disciplinary Action.**

**410.3.1 Application.** This Policy applies to all student experiences involving academic credit (e.g., on-campus and distance education courses, internships, practica, theses) and is one of the regulations for student ethical behavior referenced in the Indiana State University Code of Student Conduct.

**410.3.2 Policy on Academic Integrity.** Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited. A summary of behaviors that constitute academic dishonesty appears below. The definitions and clarifications provide additional information and examples of prohibited behaviors. They are not all-inclusive. Questions regarding this policy or requests for additional clarification should be directed to the Office of the Provost, Student Affairs, or to The Office of Student Conduct and Integrity. The types of academic dishonesty described include:

- (a) Cheating on examinations;
- (b) Plagiarism;
- (c) Falsification, forgery, and obstruction;
- (d) Multiple submission;
- (e) Facilitating academic dishonesty;
- (f) Misconduct in research and creative endeavors;
- (g) Misuse of academic resources;
- (h) Misuse of intellectual property; and
- (i) Violation of ethical and professional standards.

**410.3.2.1 Cheating on Examinations.**

**410.3.2.1.1 Definition.** Cheating is using or attempting to use materials, information, notes, study aids, or other assistance not authorized by the instructor during an examination or evaluation.

**410.3.2.1.2 Clarification.**

1. While taking an examination or being evaluated, students are prohibited from looking at other students' materials and from using external aids (e.g., books, notes, computers, calculators, electronic devices, and conversation with others) unless the instructor has specifically indicated in advance that this will be allowed.
2. Students are prohibited from taking examinations, undergoing evaluations, or completing any assignments for others. Students shall not allow other persons to take examinations or participate in evaluations or complete any assignments for them.
3. Students shall not acquire unauthorized information about an examination or evaluation and shall not use such information acquired by others.

#### 410.3.2.2 **Plagiarism.**

**410.3.2.2.1 Definition.** Plagiarism is intentionally or carelessly presenting the work of another as one's own. It includes submitting an assignment purporting to be the student's original work which has wholly or in part been created by another. It also includes the presentation of the work, ideas, representations, or words of another without customary and proper acknowledgement of sources. Students must consult instructors for clarification in any situation in which documentation is an issue. Students will be considered to have plagiarized whenever their work is not properly documented.

#### 410.3.2.2.2 **Clarification.**

1. Information, quoted or paraphrased, gained in reading or research that is not common professional knowledge must be acknowledged in a footnote, endnote, or by parenthetical citation in the text.
2. Every direct quotation must be identified by quotation marks or appropriate indentation and must be properly acknowledged in a footnote, endnote, or by parenthetical citation in the text.

3. When source material is paraphrased or summarized in whole or in part in one's own words, that source must be acknowledged in a footnote, endnote, or by parenthetical citation in the text.
4. The prohibition of plagiarism applies, but is not limited to, papers, reports, projects, and other work submitted to fulfill course requirements.
5. "Turnitin" is a plagiarism prevention program which analyzes papers, reports, and other documents for indications of plagiarism. Questions should be directed to the Turnitin Coordinator at Extension 7685.

### **410.3.2.3 Falsification, Forgery and Obstruction.**

#### **410.3.2.3.1 Definition.**

1. Falsification is the intentional and unauthorized fabrication or invention of any information or citation in an academic exercise. Falsification includes knowingly reporting data, research, or reports so that the resulting process or product is different from what actually occurred.
2. Forgery is the imitating or counterfeiting of images, documents, signatures, and the like.
3. Obstruction is any behavior that limits the academic opportunities of other students by: improperly impeding their work or their access to educational resources or disrupting instruction.

#### **410.3.2.3.2 Clarification.**

1. Fabricated or forged information shall not be used in any laboratory experiment, report of research, research paper, or academic exercise. Invention for artistic or creative purposes is legitimate under circumstances explicitly authorized by an instructor.
2. Students shall not furnish or attempt to furnish fabricated, forged, or misleading information to University officials on University records, or on

records of agencies in which students are fulfilling academic assignments.

3. Students shall not steal, change, or destroy other students' work. Students shall not impede the work of others by theft, defacement, or mutilation of resources so as to deprive others of their use.
4. Students shall not falsely report meeting responsibilities of attendance or participation in classes, practica, internships, or other field work experiences, or submit falsified excuses for attendance or participation in such experiences.
5. Students shall not engage in conduct that obstructs or disrupts any instructional activity. Prohibited conduct includes, but is not limited to:
  - (a) Conversation with others during lectures or instructional exercises.
  - (b) Unauthorized or inappropriate use of computing resources.
  - (c) Operating electrical or communication devices in a disruptive manner.
  - (d) Engaging in verbal or physical conflict.
  - (e) Failing to enter class on time and remain during the entire scheduled period.
  - (f) Failing to comply with directions from an instructor to cease disrupting any instructional activity.

#### **410.3.2.4 Multiple Submission.**

##### **410.3.2.4.1 Definition.**

1. Multiple submissions are the submission of all or part of the same or substantially the same work for credit in two or more courses.
2. Multiple submissions include the use of any academic work previously submitted for academic credit at this or another institution, including high school work.

3. Multiple submissions shall not include those academic exercises when written approval by the current course instructor authorizes use of prior academic work.
4. When multiple submissions are allowed, instructors will specify the expected academic effort applicable to their courses.

#### **410.3.2.4.2 Clarification.**

1. Students may not normally submit any work for academic credit in more than one course. This will apply to submissions of the same or substantially the same work whether in the same or in different semesters.
2. Students may not normally submit all or part of the same or substantially the same work for academic credit in two different courses even if the work is being graded on different bases in the separate courses (e.g., graded for research effort and content versus grammar and spelling).
3. Students may resubmit a prior academic endeavor if there is substantial new work, research, or other appropriate additional effort. The student shall disclose the use of the prior work to the instructor and receive the instructor's permission to use it PRIOR to the submission of the current endeavor.
4. Students may submit the same or substantially the same work in two or more courses with the prior written permission of all faculty involved. Failure by the student to obtain the written permission of each instructor shall be considered a multiple submission. This authorization is required whether the courses occur in the same or in different terms.
5. Collaboration on any academic exercise is forbidden unless specifically authorized by the instructor for a specific exercise. Students should not assume that collaboration is authorized unless the course instructor gives approval. Students authorized to engage in collaboration shall be required to

demonstrate that the work submitted reflects an appropriate level of the student's individual work.

#### **410.3.2.5 Facilitating Academic Dishonesty.**

**410.3.2.5.1 Definition.** Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty. Facilitating academic dishonesty includes behavior that may not directly benefit the accused but assists another student in violating the policy.

##### **410.3.2.5.2 Clarification.**

1. Students shall not allow others to copy from their papers during any examination, or on any paper or other assignment.
2. Students shall not assist other students in acts of academic dishonesty by providing material of any kind that one may have reason to believe will be misrepresented to an instructor or other University official.
3. Students shall not provide information about test questions or the material to be tested before a scheduled examination unless they have been specifically authorized to do so by the course instructor.

#### **410.3.2.6 Violation of Professional Standards in Research and Creative Endeavors.**

**410.3.2.6.1 Definition.** Misconduct in research is serious deviation from accepted professional practice within a discipline or from the policies of the University in carrying out, reporting, or exhibiting the results of research or in publishing, exhibiting, or performing creative endeavors. It includes:

- (a) Plagiarism.
- (b) Fabrication or falsification of data.
- (c) Misrepresentation of scientific or creative works.

- (d) Misconduct in research does not include honest error or honest disagreement about interpretation of data.

**410.3.2.6.2 Clarification.**

1. Students shall not invent or counterfeit information.
2. Students shall not report results dishonestly, whether by dishonest or selective reporting of data, altering or improperly revising data, selective reporting or analysis of data, or negligence in the collection or analysis of data.
3. Students shall not represent another person's ideas, writing, or data as their own.
4. Students shall not appropriate or release the ideas or data of others when such data have been shared in the expectation of confidentiality.
5. Students shall not publish, exhibit, or perform work in circumstances that will mislead others. They shall not misrepresent the nature of material or its origin, and they shall not add or delete names of authors without permission. Student artists produce works under artistic license and have great liberty in artistic expression; however, they are still accountable for inappropriate practices that are not within the professional norm of a given discipline.
6. Students shall adhere to all federal, state, municipal, and University regulations as outlined in the policies of the Institutional Review Board ([www.indstate.edu/osp/irb/home.html](http://www.indstate.edu/osp/irb/home.html)) for the protection of human subjects, and the Institutional Animal Care and Use Committee ([www.indstate.edu/ecology/IACUC.htm](http://www.indstate.edu/ecology/IACUC.htm)) for studies involving animals, and adhere to the standards of professional conduct prescribed by the Indiana State University Handbook ([www.indstate.edu/osp/re\\_admin/index.html](http://www.indstate.edu/osp/re_admin/index.html)).

7. Students authorized to access the institutional record system (BANNER) shall utilize the system in accord with University policy and any other pertinent regulations (for example the Family Education Rights and Privacy Act/ FERPA).

#### **410.3.2.7 Misuse of Academic Resources.**

**410.3.2.7.1 Definition.** Misuse of academic resources involves the intentional use, misuse, or alteration of University materials or resources to make them inaccessible to others. Such misuse includes the unauthorized or inappropriate use of computer accounts, alteration of passwords, violation of library procedures, or other intentional misuse or destruction of educational materials.

#### **410.3.2.7.2 Clarification.**

1. Students shall not use the University computer system to support plagiarism.
2. Students shall not monitor or tamper with another person's electronic communications.
3. Students shall not use University computer resources to engage in illegal activity, including but not limited to: illegally accessing other computer systems, exchanging stolen information, or violating copyright agreements. The ISU computing policies are at the following web address:  
[http://www.indstate.edu/oit/official\\_docs/computing\\_policy\\_procedures.html](http://www.indstate.edu/oit/official_docs/computing_policy_procedures.html)

#### **410.3.2.8 Misuse of Intellectual Property.**

**410.3.2.8.1 Definition.** Misuse of intellectual property is the improper use of copyright materials, trademarks, trade secrets, or intellectual property.

**410.3.2.8.2 Clarification.** Students shall not violate University policy concerning fair use. The ISU Intellectual Property Policy appears in Section 370 of the ISU Policy Website.

**410.3.2.9 Violation of Ethical and Professional Standards.**

**410.3.2.9.1 Definition.** Students shall adhere to the standards, guidelines and/or codes associated with the ethics and conduct established for academic programs and courses.

**410.3.2.9.2 Clarification.** Such standards generally are communicated by instructors and are available in professional publications. Assistance in accessing these standards is available through the appropriate academic department. Unethical or unprofessional behavior is a violation of the Policy on Academic Integrity.

**410.3.3 Offenses Against Persons.**

**410.3.3.1** Physical abuse, verbal abuse, threats, intimidation, coercion, stalking, and/or conduct that threatens or endangers the health or safety of any person.

**410.3.3.2** Use or possession of a firearm or object used as a weapon, dangerous chemical or explosive, or the use of any object in a manner that could be reasonably seen as having the potential to cause physical harm or the apprehension of such harm to another. The director of The Office of Student Conduct and Integrity will determine the status of a weapon in any given situation.

**410.3.3.3** Sexual and/or Intimate partner violence or Sexual Harassment as defined by the University policies or by state law. [Click here for complete procedures.](#)

**410.3.3.4** Hazing is strictly prohibited in connection with the activities of students and student organizations. Hazing shall be defined as any conduct which subjects another person, whether physically, mentally, emotionally, or psychologically, to anything that may abuse, degrade, or intimidate the person as a condition of association with an organization or group, regardless of the person's consent or lack of consent.

**410.3.3.5** Any activity that limits or restricts the freedom of a person to move about in a lawful manner.

**410.3.4 Offenses Detrimental to the Operation of the University.**

1. Conduct that is disorderly, lewd, or indecent.

2. Acts that interfere with the freedom of expression of others.
3. Disruption or obstruction of teaching, research, administration, or other University activities including public service functions.
4. Furnishing false information to the University and/or the forgery, unauthorized alteration, or unauthorized use of any University document or instrument of identification.
5. Conduct that is a violation of the criminal code of the State of Indiana or of federal law, or that by its nature poses a threat to the welfare or safety of persons or property.
6. Misuse or unauthorized use of computing facilities or programs as defined by University Computing and Web Policies.
7. Failure to comply with verbal and/or written instructions of University officials acting in the performance of their duties and made within the scope of their authority.
8. Violation of all other published University policies not specifically described in this Code.
9. Engaging in solicitation of any type on University property without appropriate authorization. (See Section 410.4)

**410.3.5 Offenses that Compromise the Health and Safety of Others.**

1. Intentionally initiating or causing to be initiated any false report, warning, or threat of fire, explosion, or other emergency.
2. Use, possession, sale, or transfer of any unlawful drug or narcotic.
3. Violation of the University's Alcoholic Beverage Policy which includes:

<http://www.indstate.edu/sjp/docs/University%20Alcoholic%20Beverage%20Policy.pdf>

- a. Sale, purchase, consumption, or possession of alcoholic beverages by persons who are younger than lawful age;
- b. Sale, purchase, consumption, or possession of alcoholic beverages by persons of legal age in a manner inconsistent with University policy.

- c. Furnishing alcoholic beverages to persons younger than 21 years of age.
  - d. Misuse or abuse of alcoholic beverages.
4. Igniting or burning materials in a manner that reasonably could or actually does cause a fire.
  5. Engaging in gambling, wagering, or other games of chance in violation of the law.

**410.3.6 Offenses Against Property.**

1. Theft of property or services or knowingly possessing stolen property.
2. The intentional and/or reckless destruction or damage of University property or the property of others.
3. Unauthorized use, entry, occupancy, or possession of University or private facilities, structures, or property.

**410.3.7 Offenses Against the Judicial Process.** Conduct that is in contempt of the All-University Court and/or The Office of Student Conduct and Integrity, including but not limited to failure to obey an order to appear before the All-University Court or the staff of The Office of Student Conduct and Integrity, or the falsification, distortion, or misrepresentation of information before the All-University Court or the staff of The Office of Student Conduct and Integrity.

**410.4 Section II.**

**410.4.1 Policy on Sales and Solicitations.** Sales and solicitations may be conducted on campus by an officially registered or recognized student organization. Off-campus charitable, not-for-profit, and commercial enterprises offer programming opportunities that often include sales. Such programs may be brought onto campus under the sponsorship of a registered or recognized student organization. All sales and solicitations must comply with University regulations and policies, as well as local, state and federal laws and ordinances.

1. Sales or solicitations in residence halls must be approved by Residential Life.
2. Sales or solicitations conducted anywhere on campus except in the residence halls must be approved by Student Life Programs. In addition, use of a facility for the purpose of sales or solicitations must be approved by the person charged with primary responsibility for use of that facility. (Names of such persons are available in Student Life Programs.)

3. Individual students who wish to sell or solicit on campus may do so by renting space in the Hulman Memorial Student Union or by conducting the sale in the privacy of their own residence hall rooms or University Apartments residence, provided such sales have been specifically approved in accordance with the Residential Life Guidelines.

**410.4.2 Policies for Posting Notices.** The University provides facilities for the posting of University related and private notices under the following criteria:

1. Notices must have the name, address, and telephone number of an authorized organization representative (or individual if not affiliated with an organization) clearly printed on the back of the notice.
2. The notice cannot promote any activity in violation of University regulation or policy, or federal, state or local law or statute.
3. Hulman Memorial Student Union and Residential Life have limitations on the size of notices. Users should contact the Directors of those facilities concerning these limitations. In all other areas, posted notices may be no larger than 18 inches by 24 inches.
4. Outdoor displays cannot be nailed to trees or other structures or objects. The use of string, tape, or wire is suggested. No stakes or postholes may be used without the written permission of Facilities Management.
5. Chalking with water soluble chalk is restricted to flat, horizontal walkways in open areas that will allow rain to eventually wash the chalk away. Chalking is prohibited on benches, walls or other vertical surfaces. Chalking is not allowed on the brick paver walkways.
6. Posters may not be attached to the sides of buildings. Banners may be hung from buildings if approved by the building supervisor and Facilities Management. Posters and notices may not be placed on glass (entry) doors or windows.
7. Private parties may post notice of meetings and services as long as the above criteria are followed. Posters are removed after two weeks or at the end of the effective date of the posted message, whichever comes first.
8. Priority is given to those notices posted by University departments and by registered / recognized student organizations.

The University may remove and discard any outdated notice, or any notice posted in violation of the criteria outlined above.

#### **410.5 Section III: Process and the Rights of Students.**

**410.5.1 General Overview of the Process for Handling Conduct Situations.** The Board of Trustees of Indiana State University has adopted University policies and procedures to provide an orderly environment whose purpose is the academic and personal growth of students. The University administration is responsible for providing the process for addressing violation so of these policies. A process has been developed for addressing student conduct situations at three levels: hearings with minimum due process, conferences with The Office of Student Conduct and Integrity staff, and full due process hearing.

**410.5.1.1 Minimum Due Process.** Conduct Discussion or Residence Hall Probation may be utilized by the Office of Student Conduct and Integrity professional staff member or residence hall head staff member when a complaint is received for an alleged violation that is a first offense, minor in nature, or addresses a violation that is related to residence hall contractual issues. If a student is found responsible, it will not result in a change of student status. The accused student is informed of the complaint by the appropriate staff member and is given the opportunity to discuss the alleged violation. The student may admit to the violation or may deny involvement. If the student is not satisfied with the outcome of the hearing, he/she may have the complaint referred to the Director of The Office of Student Conduct and Integrity and request that the matter be heard in Conference.

**410.5.1.1.1 Records; New Violations.** Should the student be found responsible for the violation, a record of the incident is maintained in The Office of Student Conduct and Integrity or in the residence hall area director's office for one (1) calendar year. If during that year, the student becomes involved in another conduct situation, the Conduct Discussion or Residence Hall Probation record will be utilized in determining at what level the new allegation(s) will be addressed.

**410.5.1.2 Conference.** A conference hearing addresses behavior that is too serious to be processed with minimum due process. A conference would not require the preparation of charges or hearing. The Office of Student Conduct and Integrity staff member would meet with the accused student and discuss the alleged violations. The facts surrounding the case would be reviewed with the student and a decision reached. If the student and staff member do not agree, the student may request to have the complaint referred for a full process hearing. Charges will be filed against the accused student and he/she may request a hearing with the All-University Court.

**410.5.1.3 Conduct Adjudication.** Full due process is used for all alleged violations that may result in a change of student status. The process contains three fundamental steps: (1) presentation of the charges, (2)

hearing and decision by All-University Court, and (3) action by an administrator. An appeal opportunity is available for the accused student or complainant upon receipt of the decision.

**410.5.2 Rights in Disciplinary Situations.** The Board of Trustees in keeping with procedural guidelines has accorded students rights in disciplinary situations. These rights may be found in written detail in the Student Government Association Constitution and in the Conduct Adjudication Information pamphlet, which is given to a student at the time of presentation of written charges. Basically, students have the right:

1. To examine all written information pertaining to the alleged violation;
2. To a fair hearing;
3. To know whether statements made in disciplinary situations can be used in all-University Courts, administrative procedures, or civil courts;
4. To bring an advisor from the University community to a hearing (the accused student may use legal counsel as an advisor when facing criminal charges for the same occurrence);
5. To appeal decisions of the hearing based on specific grounds defined within this process.

**410.5.3 Conduct Adjudication Process.**

**410.5.3.1 Presentation of Charges.** A student who is accused of an alleged violation of a University policy receives written notice and materials outlining the allegations against him/her and the appropriate charges drawn from the allegations. The student also receives materials that provide a thorough explanation of the conduct adjudication process that includes a review of rights of students during disciplinary proceedings, a detailed explanation of possible actions, and a description of the preservation of and release of information from the conduct records. The student is given two (2) days to present his/her plea to The Office of Student Conduct and Integrity.

**410.5.3.2 Hearing.** All hearings provide the opportunity for the accused student to respond to the charges, to change his/her plea, to present witnesses, and to raise questions. Hearings provide the opportunity for the complainant to present the allegation, to present witnesses, and to raise questions. An All-University Court hearing panel will, through questioning, seek to arrive at the truth. Should a student fail to appear at a scheduled hearing, after proper written notification, the hearing will be conducted in his/her absence.

**410.5.3.3 Presentation of Decision.** An administrator meets with the accused student to communicate the decision and to take the action of a hearing panel. The student is apprised of the decision from the hearing concerning his or her responsibility. A detailed explanation is given of the action and its effect on the student, which may include probation, stipulations, and future expectations for the student's behavior. The student is informed of the right to appeal and the procedure to follow. The complainant is also apprised of the decision and given information about the appeal process.

**410.5.4 Types of Disciplinary Actions.** The actions that may be taken when a student is found in violation of University regulations or public laws range from charges dropped up to and including expulsion from the University. The action taken depends upon the severity of the violation, the degree of involvement of the student, the individual circumstances of each case, the student's conduct record, and the student's academic progress.

**410.5.4.1 Charges Dropped/Not Responsible.** The charges may be dropped if there is insufficient evidence to support the charge. If evidence is presented during the hearing that shows a student has not committed the violation, then he or she is found not responsible. All written materials pertaining to the allegations against the individual are destroyed.

**410.5.4.2 Judicial Probation.** This action is a probationary status that would notify a student that his or her actions are of a serious nature and that a formal sanction is justified, but the student is not removed from good standing. The probation could include additional stipulations, and would be assigned for at least the equivalent of one full semester. A written record is maintained for (1) one calendar year after the date of the action, pending no further violations.

**410.5.4.3 Deferred Suspension.** Formal disciplinary action near suspension, and includes a review of a student's behavior for a specific period of time. The student is removed from good standing at the University, for not less than the equivalent of one full semester. The sanction may carry other restrictions and stipulations. The student must meet all conditions and submit a written request to be returned to good standing. A subsequent violation could be cause for suspension. A written record is maintained for three (3) calendar years after the date of the last action taken, pending no further violations.

**410.5.4.4 Suspension.** This action indicates that a student is excluded from the University for one (1) or more semesters, depending upon the severity of the violation. The sanction includes a ban from entering the environs of the University property and a hold placed on

registration. Parents of financially dependent students will be notified. The record is maintained permanently.

**410.5.4.5 Interim Suspension.** The Director of The Office of Student Conduct and Integrity or a designee may suspend a student from the University for an interim period pending disciplinary or other formal proceedings. The student is denied access to all property owned, operated, or controlled by the University, is denied attendance and/or participation in classes, and is banned from attendance and/or use of University activities and facilities while under this status. Should the student violate these conditions he/she will be subject to arrest and prosecution for criminal trespass.

The interim suspension shall become immediately effective without prior notice whenever there is evidence that the continued presence of the student at the University poses a substantial and immediate threat to him/herself or to others, or to the stability and continuance of normal University functions.

A student suspended on an interim basis shall be given a prompt opportunity to appear personally before the Director of The Office of Student Conduct and Integrity or a designee in order to discuss the following issues only:

1. The reliability of the information concerning the student's conduct, including the matter of his or her identity;
2. Whether the conduct and surrounding circumstances reasonably indicate that the continued presence of the student on university premises poses a substantial and immediate threat to himself or herself or to others or the stability and continuance.

A hearing with the All-University Court will be conducted no later than ten (10) business days from the imposition of this action. The student will be allowed to attend this hearing and is afforded the process established by the University for formal adjudication of alleged violations.

**410.5.4.6 Expulsion.** This action means permanent termination of student status. The record is maintained permanently.

**410.5.5 Records Policy, The Office of Student Conduct and Integrity.** The Family Educational Rights and Privacy Act (FERPA) affords students and eligible parents the right to "inspect and review the education records of the student." (section 99.10(a)). Disciplinary records maintained by the University are considered education records as defined by this law. Parents of a dependent student as defined by the Internal Revenue Code will receive this notification of sanctions of certain violations of the Code of Student Conduct (See Section 410.5.4 "Types of Disciplinary Action" for details.

**410.5.5.1 Access to Records.** Indiana State University is responsible for maintaining these records, including the development of procedures necessary to safeguard the confidentiality of the records. The Office of Student Conduct and Integrity has established guidelines in order to afford students and eligible parents access to the disciplinary record, while exercising the institution's responsibility to confidentiality required by law. A dependent student who desires that his/her parent review his/her disciplinary record must provide written consent to The Office of Student Conduct and Integrity.

**410.5.5.2 Property of Indiana State University.** All materials in the disciplinary record are the property of Indiana State University. This includes the recordings of hearings, in printed summary as well as audio tape recordings of hearings, and written recommendations or decisions reflecting findings of guilt and innocence and the sanctions assigned to those students found in violation. The University will not release these materials to any party, unless compelled to do so through a court order. Students may request an opportunity to review those records by scheduling an appointment with The Office of Student Conduct and Integrity.

**410.5.5.3 Destruction of Records.** The Office of Student Conduct and Integrity is charged with the responsibility for the destruction of records based on the schedule described in Section 410.5.4 of the Code of Student Conduct. Tape recordings of hearings will be maintained until the final decision of the University appellate process or the failure of the student to file appeal within the deadline specified by the University.

**410.5.5.4 Materials Provided to Students.** Those materials provided an accused student (the complaint, witness statements, charges, etc.) become the property and the responsibility of the accused student. These materials are provided the accused student in accordance with fairness and University due process.

**410.5.6 Appeals.** An accused student or the complainant has the opportunity to appeal the decision and action of a hearing body. Appeals must be presented in writing within five (5) calendar days of the receipt of the decision from the administrator taking the action. Details of the procedure are explained in the written materials describing the conduct adjudication process, which is distributed with the presentation of charge. The appeal process is also explained when the decision is given.

**410.5.6.1 Grounds.** One or more of the following grounds must be established to appeal:

1. To determine whether the original hearing was conducted fairly and in conformity with the prescribed procedures giving the

accused party a reasonable opportunity to prepare and to present a rebuttal of those allegations;

2. To determine whether the sanction(s) imposed is appropriate for the violation of the Code of Student Conduct the student is found to have committed;
3. To consider new evidence that is sufficient to alter a decision (conduct action) or to offer relevant facts not brought out in the original hearing because such evidence and/or facts were not known to the appealing party at the time of the original hearing.

**410.5.7 Violations of Regulations by a Student Organization.** As in the case of a violation of a conduct regulation by an individual, a complaint may be filed accusing a student organization of a violation. Upon receipt of such a complaint, a charge will be given to the president or highest-ranking officer in the organization, the organization advisor, and the national office of the organization (if applicable). A hearing will be conducted, and a decision will be given and disciplinary action taken. All proceedings will parallel those provided by Section 410.5.3. The filing of charges against and taking disciplinary action with a student organization does not preclude the filing and taking of disciplinary action with individuals involved in the same violation(s).

**410.5.8 Types of Disciplinary Action Applied to a Student Organization.**

**410.5.8.1 Charges Dropped/Not Responsible.**

1. The charge may be dropped if there is insufficient evidence to support the charge.
2. If evidence is presented during a hearing that shows and organization has not committed the violation, then the organization is found not responsible. All written material pertaining to the allegations against the organization are destroyed.

**410.5.8.2 Conduct Warning.**

1. Notification to organization that the conduct of its members has not been in keeping with the expectations of the University.
2. A thorough explanation of University policies is given.
3. The student officers and University advisor of the organization are instructed that further violations of University policies could be cause for additional disciplinary action.

**410.5.8.3 Probation.**

1. This action is a formal probationary status during which the organization will have certain restrictions placed on it for a period of time.
2. The organization is removed from good standing with the University for no less that the equivalent of one semester.
3. Restrictions and provisions of the probation are individualized to the particular needs of the organization; these may include restrictions on social events, on use of University facilities, or on participation in campus-wide events (i.e., Homecoming or Spring Week).
4. Charges for any damages or costs incurred as a result of a violation may also be assessed.
5. Any further violation of University regulations or probation restrictions while on probation means that an organization subjects itself to further disciplinary action.
6. University officials with responsibility for adherence to restrictions placed on the organization will be notified, as well as the persons responsible for registration of student organizations. Additionally, national offices of affiliated student organizations will be notified.

**410.5.8.4 Suspension.** This action indicated that status of an organization is terminated with the University for an indefinite period of time, but no less that the equivalent of one semester.

**410.5.8.5 Revocation of Recognition / Registration of Student Organization.** This action indicates that an organization’s standing as a registered student organization of the University is permanently terminated.

**410.6 Your Rights as a Student Under the Family Educational Rights and Privacy Act.** It is the policy of Indiana State University that all practices and procedures related to the education records of students shall be in accord with the provisions of the Family Educational Rights and Privacy Act of 1974, as amended. This policy has been implemented by the development of guidelines for record keepers and a listing of the education records on campus. Both the guidelines and the listing are available for review by students as indicated below. The following questions and answers provide an outline of students’ rights under the Act.

**410.6.1 Right to Inspect and Review.**

Q. As an enrolled student at Indiana State University, what rights do I have regarding my University records?

A. You have the right to inspect and review all your records that meet the Act's definition of "education records".

#### **410.6.2 Definition of Education Records.**

Q. What is the definition of "education records"?

A. Education records are all records maintained by the University about you. There are eight exceptions:

- a. Personal notes of Indiana State University staff and faculty;
- b. Employment records of all employees whose employment is not dependent upon student status;
- c. Medical and counseling records used solely for treatment;
- d. Records in the Public Safety Department;
- e. Financial records of your parents;
- f. Records that contain only information relating to a person after that person is no longer a student, such as alumni records;
- g. Confidential letters and statements of recommendation for admission, employment, or honorary recognition placed in your records after January 1, 1975, for which you have waived the right to inspect and review.

#### **410.6.3 Waiver of Rights.**

Q. Is there any situation in which the University may insist that I waive my rights?

A. Under no conditions may you be required to waive your rights under the Act before receiving University services or benefits.

#### **410.6.4 Location of Records.**

Q. Where are my records kept?

A. Records are not maintained in a single location on the campus. Requests to review your records must be made to each of the offices that maintain your records. In some instances you may be required to submit in writing your request to review a record; the Act allows up to 45 days for honoring such a request. Most likely you have education records in the offices of the Registrar, the dean of your school or college, your major department, and any other campus offices with which you have

been involved such as the Student Academic Services Center, Student Financial Aid, Residential Life, and The Office of Student Conduct and Integrity. A list of the kinds of education records maintained on campus, their location, and titles of personnel responsible for those records is a part of the University Policy for implementation of this Act and is available in Parsons Hall, Room 203.

#### **410.6.5 Challenges to Contents of Educational Records.**

Q. What if I do not agree with what is in my records?

A. You may challenge any information contained in your “educational records” which you believe to be inaccurate, misleading, or inappropriate. This right does not extend to reviewing grades unless the grade assigned by your professor was inaccurately recorded in your records. The first step in challenging the record is to request of the record-keeper or the person responsible for placing the data in the record that the record be amended. If the request to amend the record is denied, you may file a request for a hearing; a hearing officer will be appointed; and a decision will be made. If the record is not amended as a result of the hearing, you may insert in the record an explanation of your reasons for believing the record to be inaccurate, misleading, or inappropriate. The explanation becomes a part of the record until the record itself is destroyed, and the explanation you have written is included every time the contents of the record are disclosed. You also have the right to file complaints with the Family Educational Rights and Privacy Act Office, Room 4511, Switzer Building, 400 Maryland Avenue SW, Washington, D.C. 20202.

#### **410.6.6 Third Party Review of Records.**

Q. May I determine which third parties can view my education records?

A. Under the Act, your prior written consent must be obtained before information may be disclosed to third parties unless they are exempted from this provision. These exemptions include:

- a. Requests from Indiana State University faculty and staff with a legitimate educational “need to know” (except employees of the Public Safety Department);
- b. Requests in accordance with a lawful subpoena or court order;
- c. Requests from representatives of agencies or organizations from which you have received financial aid;
- d. Requests from officials of the educational institutions in which you intend to enroll;

- e. Requests from other persons specifically exempted from the prior consent requirement by the Act (certain Federal and State officials, organizations conducting studies on behalf of the University, accrediting organizations);
- f. Parents of a dependent student as defined by the Internal Revenue Code will receive notification of sanctions of certain violations of the Code of Student Conduct (See Section 410.5.4 “Types of Disciplinary Action” for details); and
- g. Requests for directory information (please refer to the next question for an explanation).

**410.6.7 Definition of Directory Information.**

Q. What is meant by the term “directory information”?

A. The University, in accordance with the Act, has designated the following categories of information about you as public unless you choose to exercise your right to have this information withheld. These categories are:

- a. Full name;
- b. Address, campus, home, and email;
- c. Telephone listing;
- d. E-mail address;
- e. Major field of study, includes teacher certification majors and minors;
- f. Participation in officially recognized activities and sports;
- g. Weight, height, and position of members of athletic teams;
- h. Dates of attendance (including current classification and year, matriculation, and withdrawal dates);
- i. Degrees, awards, and honors, and dates received including honor roll designation;
- j. The most recent previous educational institution attended; and
- k. Full or part-time status.

**410.6.8 Inquiries for Directory Information.**

Q. What kinds of inquiries does the University receive for “directory information”?

- A. The University receives many inquiries for “directory information” from a variety of sources including friends, parents, relatives, prospective employers, graduate schools, honor societies, licensing agencies, government agencies, and news media. Please consider very carefully the consequences of any decision by you to remove these items from the list of “directory information.” Should you decide to inform the University not to release this “directory information,” any further requests will be refused. For example, if you direct the University not to release your directory information, the University could not release your telephone number or address to a family member wishing to notify you of a serious illness or crisis in the family. A prospective employer requesting confirmation of your major field of study, address, or date of birth would also be denied access to such items should you withdraw them from the list of “directory information.” The University will honor your request to withhold the items listed above but cannot assume responsibility to contact you for subsequent permission to release them.

Regardless of the effect upon you, the University assumes no liability for honoring your instructions that such information be withheld.

Should you wish to file a form withdrawing information in the “directory” classification, you should complete the form developed for this purpose, which will be available for your use in the Office of Registration and Records at registration time. After you have filed this form, the Registrar will notify the appropriate University offices and begin to comply with your wishes as soon as possible.

#### **410.6.9 Further Information on FERPA Regulations.**

- Q. Where can I find out more information about the provisions of the Act?
- A. Several documents are available in room 203 of Parsons Hall for further study. They include: guidelines for record keepers on campus in implementing provisions of the Act; a list of education records on campus arranged alphabetically by classification and with location and custodian identified for each; the Family Educational Rights and Privacy Act of 1974 as amended; and Department of Health, Education, and Welfare Final Rule on Education Records. If you have questions or if you need assistance in understanding and exercising your rights under the provisions of the Act, assistance is available in the same office.

#### **410.6.10 Complaints.**

- Q. Whom should I contact to make a complaint?
- A. When you believe the University is not complying with the Act, please direct your comments to the Office of the Vice President of Student Affairs, room 203, Parsons Hall.

*Last revised October 14, 2011.*

## 425 POLICY ON ACADEMIC INTEGRITY

*Policy 425 was amended by the ISU Board of Trustees on April 27, 2007 and is also located in the Student Code of Conduct.*

- 425.1 Application.** This Policy applies to all student experiences involving academic credit (e.g., on-campus and distance education courses, internships, practica, theses) and is one of the regulations for student ethical behavior referenced in the Indiana State University Code of Student Conduct.
- 425.2 Policy.** Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited.
- 425.3 Academic Dishonesty.** A summary of behaviors that constitute academic dishonesty appears below. The definitions and clarifications provide additional information and examples of prohibited behaviors. They are not all-inclusive. Questions regarding this policy or requests for additional clarification should be directed to the Office of the Provost, Student Affairs, or to Student Judicial Programs. The types of academic dishonesty described include:
- (a) Cheating on examinations;
  - (b) Plagiarism;
  - (c) Falsification, forgery, and obstruction;
  - (d) Multiple submission;
  - (e) Facilitating academic dishonesty;
  - (f) Misconduct in research and creative endeavors;
  - (g) Misuse of academic resources;
  - (h) Misuse of intellectual property; and
  - (i) Violation of ethical and professional standards.

### 425.3.1 Cheating on Examinations.

- 425.3.1.1 Definition.** Cheating is using or attempting to use materials, information, notes, study aids, or other assistance not authorized by the instructor during an examination or evaluation.

**425.3.1.2 Clarification.**

1. While taking an examination or being evaluated, students are prohibited from looking at other students' materials and from using external aids (e.g., books, notes, computers, calculators, electronic devices, and conversation with others) unless the instructor has specifically indicated in advance that this will be allowed.
2. Students are prohibited from taking examinations, undergoing evaluations, or completing any assignments for others. Students shall not allow other persons to take examinations or participate in evaluations or complete any assignments for them.
3. Students shall not acquire unauthorized information about an examination or evaluation and shall not use such information acquired by others.

**425.3.2 Plagiarism.**

**425.3.2.1 Definition.** Plagiarism is intentionally or carelessly presenting the work of another as one's own. It includes submitting an assignment purporting to be the student's original work which has wholly or in part been created by another. It also includes the presentation of the work, ideas, representations, or words of another without customary and proper acknowledgement of sources. Students must consult instructors for clarification in any situation in which documentation is an issue. Students will be considered to have plagiarized whenever their work is not properly documented.

**425.3.2.2 Clarification.**

1. Information, quoted or paraphrased, gained in reading or research that is not common professional knowledge must be acknowledged in a footnote, endnote, or by parenthetical citation in the text.
2. Every direct quotation must be identified by quotation marks or appropriate indentation and must be properly acknowledged in a footnote, endnote, or by parenthetical citation in the text.
3. When source material is paraphrased or summarized in whole or in part in one's own words, that source must be acknowledged in a footnote, endnote, or by parenthetical citation in the text.

4. The prohibition of plagiarism applies, but is not limited to, papers, reports, projects, and other work submitted to fulfill course requirements.
5. "Turnitin" is a plagiarism prevention program which analyzes papers, reports, and other documents for indications of plagiarism. Questions should be directed to the Turnitin Coordinator at Extension 7685.

### 425.3.3 Falsification, Forgery and Obstruction.

#### 425.3.3.1 Definition.

- (a) Falsification is the intentional and unauthorized fabrication or invention of any information or citation in an academic exercise. Falsification includes knowingly reporting data, research, or reports so that the resulting process or product is different from what actually occurred.
- (b) Forgery is the imitating or counterfeiting of images, documents, signatures, and the like.
- (c) Obstruction is any behavior that limits the academic opportunities of other students by: improperly impeding their work or their access to educational resources or disrupting instruction.

#### Clarification.

1. Fabricated or forged information shall not be used in any laboratory experiment, report of research, research paper, or academic exercise. Invention for artistic or creative purposes is legitimate under circumstances explicitly authorized by an instructor.
2. Students shall not furnish or attempt to furnish fabricated, forged, or misleading information to University officials on University records, or on records of agencies in which students are fulfilling academic assignments.
3. Students shall not steal, change, or destroy other students' work. Students shall not impede the work of others by theft, defacement, or mutilation of resources so as to deprive others of their use.
4. Students shall not falsely report meeting responsibilities of attendance or participation in classes, practica, internships, or

other field work experiences, or submit falsified excuses for attendance or participation in such experiences.

5. Students shall not engage in conduct that obstructs or disrupts any instructional activity. Prohibited conduct includes, but is not limited to:
  - (a) Conversation with others during lectures or instructional exercises.
  - (b) Unauthorized or inappropriate use of computing resources.
  - (c) Operating electrical or communication devices in a disruptive manner.
  - (d) Engaging in verbal or physical conflict.
  - (e) Failing to enter class on time and remain during the entire scheduled period.
  - (f) Failing to comply with directions from an instructor to cease disrupting any instructional activity.

#### **425.3.4 Multiple Submission.**

##### **425.3.4.1 Definition.**

- (a) Multiple submissions are the submission of all or part of the same or substantially the same work for credit in two or more courses.
- (b) Multiple submissions include the use of any academic work previously submitted for academic credit at this or another institution, including high school work.
- (c) Multiple submissions shall not include those academic exercises when written approval by the current course instructor authorizes use of prior academic work.

When multiple submissions are allowed, instructors will specify the expected academic effort applicable to their courses.

##### **425.3.4.2 Clarification.**

1. Students may not normally submit any work for academic credit in more than one course. This will apply to submissions of the same or substantially the same work whether in the same or in different semesters.

2. Students may not normally submit all or part of the same or substantially the same work for academic credit in two different courses even if the work is being graded on different bases in the separate courses (e.g., graded for research effort and content versus grammar and spelling).
3. Students may resubmit a prior academic endeavor if there is substantial new work, research, or other appropriate additional effort. The student shall disclose the use of the prior work to the instructor and receive the instructor's permission to use it PRIOR to the submission of the current endeavor.
4. Students may submit the same or substantially the same work in two or more courses with the prior written permission of all faculty involved. Failure by the student to obtain the written permission of each instructor shall be considered a multiple submission. This authorization is required whether the courses occur in the same or in different terms.
5. Collaboration on any academic exercise is forbidden unless specifically authorized by the instructor for a specific exercise. Students should not assume that collaboration is authorized unless the course instructor gives approval. Students authorized to engage in collaboration shall be required to demonstrate that the work submitted reflects an appropriate level of the student's individual work.

#### 425.3.5 Facilitating Academic Dishonesty.

**425.3.5.1 Definition.** Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty. Facilitating academic dishonesty includes behavior that may not directly benefit the accused but assists another student in violating the policy.

#### **425.3.5.2 Clarification.**

1. Students shall not allow others to copy from their papers during any examination, or on any paper or other assignment.
2. Students shall not assist other students in acts of academic dishonesty by providing material of any kind that one may have reason to believe will be misrepresented to an instructor or other University official.
3. Students shall not provide information about test questions or the material to be tested before a scheduled examination unless they

have been specifically authorized to do so by the course instructor.

#### 425.3.6 **Violation of Professional Standards in Research and Creative Endeavors.**

**425.3.6.1 Definition.** Misconduct in research is serious deviation from accepted professional practice within a discipline or from the policies of the University in carrying out, reporting, or exhibiting the results of research or in publishing, exhibiting, or performing creative endeavors. It includes:

- (a) Plagiarism.
- (b) Fabrication or falsification of data.
- (c) Misrepresentation of scientific or creative works.
- (d) Misconduct in research does not include honest error or honest disagreement about interpretation of data.

#### **425.3.6.2 Clarification.**

1. Students shall not invent or counterfeit information.
2. Students shall not report results dishonestly, whether by dishonest or selective reporting of data, altering or improperly revising data, selective reporting or analysis of data, or negligence in the collection or analysis of data.
3. Students shall not represent another person's ideas, writing, or data as their own.
4. Students shall not appropriate or release the ideas or data of others when such data have been shared in the expectation of confidentiality.
5. Students shall not publish, exhibit, or perform work in circumstances that will mislead others. They shall not misrepresent the nature of material or its origin, and they shall not add or delete names of authors without permission. Student artists produce works under artistic license and have great liberty in artistic expression; however, they are still accountable for inappropriate practices that are not within the professional norm of a given discipline.
6. Students shall adhere to all federal, state, municipal, and University regulations as outlined in the policies of the

Institutional Review Board ([www.indstate.edu/irb/index.php](http://www.indstate.edu/irb/index.php)) for the protection of human subjects, and the Institutional Animal Care and Use Committee ([www.indstate.edu/osp/Institutional%20Compliance/IACUC/IACUC.htm](http://www.indstate.edu/osp/Institutional%20Compliance/IACUC/IACUC.htm)) for studies involving animals, and adhere to the standards of professional conduct prescribed by the Indiana State University Handbook ([www.indstate.edu/osp/re\\_admin/index.html](http://www.indstate.edu/osp/re_admin/index.html)).

7. Students authorized to access the institutional record system (BANNER) shall utilize the system in accord with University policy and any other pertinent regulations (for example the Family Education Rights and Privacy Act/FERPA).

#### 425.3.7 Misuse of Academic Resources.

**425.3.7.1 Definition.** Misuse of academic resources involves the intentional use, misuse, or alteration of University materials or resources to make them inaccessible to others. Such misuse includes the unauthorized or inappropriate use of computer accounts, alteration of passwords, violation of library procedures, or other intentional misuse or destruction of educational materials.

#### 425.3.7.2 Clarification.

1. Students shall not use the University computer system to support plagiarism.
2. Students shall not monitor or tamper with another person's electronic communications.
3. Students shall not use University computer resources to engage in illegal activity, including but not limited to: illegally accessing other computer systems, exchanging stolen information, or violating copyright agreements. The ISU computing policies are at the following web address:  
[http://www.indstate.edu/oit/official\\_docs/computing\\_policy\\_procedures.html](http://www.indstate.edu/oit/official_docs/computing_policy_procedures.html)

#### 425.3.8 Misuse of Intellectual Property.

**425.3.8.1 Definition.** Misuse of intellectual property is the improper use of copyright materials, trademarks, trade secrets, or intellectual property.

425.3.8.2 **Clarification.** Students shall not violate University policy concerning fair use. The ISU Intellectual Property Policy appears in Section 370 of the ISU Policy Website.

425.3.9 **Violation of Ethical and Professional Standards.**

425.3.9.1 **Definition.** Students shall adhere to the standards, guidelines and/or codes associated with the ethics and conduct established for academic programs and courses.

425.3.9.2 **Clarification.** Such standards generally are communicated by instructors and are available in professional publications. Assistance in accessing these standards is available through the appropriate academic department. Unethical or unprofessional behavior is a violation of the Policy on Academic Integrity.

*Last revised February 1, 2011*

## 435 POLICY ON ALCOHOL FOR STUDENT-RELATED EVENTS

*Policy 435 was amended by the ISU Board of Trustees on May 4, 2012.*

- 435.1 General.** Indiana State University seeks to foster intellectual, emotional, and social growth of all members of the community.
- 435.2 Expectation for Responsible Practices.** When students choose to consume alcoholic beverages, Indiana State University encourages responsible practices and behavior in accordance with campus policies and procedures, and the laws of the State of Indiana and the City of Terre Haute.
- 435.3 Disciplinary Action.** Violation of University policies and procedures or state and local laws related to alcohol, on or off campus, will result in disciplinary action.
- 435.4 Establishment of Procedures.** The President of the University and the Vice President for Student Affairs have been delegated the authority to review and establish procedures for governing all university student events, whether off or on campus or external parties related to the university, at which alcohol will be present.

*Last Revised December 5, 2012.*

## 450 POLICY ON STUDENT ORGANIZATIONS

*(Adopted by the ISU Board of Trustees on July 9, 2008)*

**450.1 General Policy.** Indiana State University acknowledges the right of members of the campus community to form associations dedicated to pursuing mutual interests. Consistent with its mission, the University encourages student engagement with lawful educational and social pursuits outside of the formal classroom. It is important to note, however, that unless specific written authorization is granted for an organization to use the institution's name, Indiana State University does not endorse the purposes of, or assume responsibility for, any organization.

**450.2 Definition of a Student Organization.** A student organization is defined as one in which 75% or more of the membership is comprised of ISU students who are currently enrolled and in good standing with the University.

**450.3 Registration.** Student organizations must "register" with the Office of Student Activities & Organizations in order to gain access to campus facilities and services or to be eligible for funding through the Student Government Association.

**450.3.1 Registration for New Student Organizations.** Registration for new student organizations involves providing:

**450.3.1.1 Roster.** A roster of no fewer than six members.

**450.3.1.1.1 Below Membership Requirement.** Groups who feel that they have short-term need to operate below this membership minimum may request a temporary exemption from this requirement. The request will be reviewed by, and a decision rendered by, the Office of Student Activities & Organizations. The decision may be appealed to the Dean of Students. Groups that have existed previously on the campus will be considered "new" groups if they have not been registered at any time during the preceding twelve months.

**450.3.1.2 Organization Leaders and Advisors.** the names/ addresses/email addresses/phone numbers of organization leaders and advisors.

**450.3.1.2.1 Officers Must Be in Good Standing.** Only currently enrolled students in good standing with the University may serve as officers or agents of a registered student organization. The following, for example, are not eligible to officially represent the organization:

- (a) persons who have been placed on academic probation, suspension or dismissal;

- (b) persons who are currently on disciplinary probation, or those who have been suspended or expelled for disciplinary reasons;
- (c) persons whose debts to the University have disqualified them from further enrollment;
- (d) persons who have been issued formal “no trespass” directives

**450.3.1.3 Advisor.** A signed agreement from a full-time University faculty or staff member to serve as advisor to the group.

**450.3.1.4 Governing Documents.** A formal constitution and bylaws (see below)

**450.3.1.5 Report.** A report of the group’s activities and plans.

**450.3.1.6 Advisement on Organizing Efforts.** Persons interested in forming a new student organization should seek advisement from the Office of Student Activities & Organizations regarding how to conduct initial organizing efforts.

**450.3.2 Annual Registration.** Once registered, a student organization must re-register at the beginning of each academic year in order to continue receiving campus privileges and services. Organizations that have not completed re-registration by September 15<sup>th</sup> will forfeit all previously arranged services and reservations. For annual re-registration, student organizations will need to supply the following:

**450.3.2.1 Officers and Advisors.** The names/addresses/email addresses/phone numbers of organization leaders (currently enrolled students in good standing) and advisors.

**450.3.2.2 Report.** A brief report of the group’s activities for the preceding year, and plans for the upcoming year.

**450.4 Constitution and Bylaws.** A sample constitution and bylaws for student organizations is available from the Office of Student Activities & Organizations. Certain elements are required in the constitutions/bylaws of all registered student organizations. They include:

**450.4.1 Formal Name (not an abbreviation or acronym) of Organization.** The organization’s name should not be in conflict with an existing registered organization, nor should it be the same as another regional or national organization unless the group is a chapter of that organization. In addition, the name must not include the words “University”, “Indiana State University”, or any abbreviation except in the form “at Indiana State University” following the organization’s unique name.

**450.4.2 Purpose and Mission of the Organization.** The purpose must be lawful, and may not be for purposes of assuming functions of established student governing/coordinating agencies.

**450.4.3 Non-discrimination Language.** The constitution/bylaws must include the following statement exactly as it appears:

“except as protected by federal or legislative act, this organization shall not discriminate on the basis of race, color, religion, sex, sexual orientation, national origin, ancestry, age, marital status, disability, or status as a Vietnam era or disabled veteran in the conduct of its activities or the selection of its members.”

**450.4.4 Compliance Language.** The constitution/bylaws must express adherence to University policies and regulations by including the following statement exactly as it appears:

“This organization shall comply with all policies and regulations of Indiana State University, as well as with all local, state, and federal laws.”

**450.4.5 Procedures.** The constitution/bylaws must establish democratic procedures for nominations, elections, and removal of officers, as well as for policy making.

**450.4.6 Not-for-profit Status.** The constitution/bylaws must include statement of the organization’s not-for-profit status by including the statement: “this is a not-for-profit organization”.

**450.4.7 Hazing Prohibition.** The constitution/bylaws must include a statement of non-hazing, to be worded exactly as follows:

“Hazing is strictly prohibited in connection with the activities of this organization. Hazing shall be defined as any conduct which subjects another person, whether physically, mentally, emotionally, or psychologically, to anything that may abuse, degrade, or intimidate the person as a condition of association with the organization, regardless of the person’s consent or lack of consent.”

**450.4.8 Relationship to External Organizations.** Description of the organization’s relationship with any larger organization. (Indiana State University reserves the right to examine the record of any external organization with which the student organization wishes to maintain affiliation, in order to be assured that the parent organization operates in a manner consistent with the professed intentions of the local student organization.)

**450.5 Privileges of Registered Organizations.** Once registered, organizations may receive advisement from the Office of Student Activities & Organizations concerning procedures for planning and conducting organizational functions. The Office will consider the organization’s current level of membership before approving any major commitments of University space or other resources requested by the group. A registered student organization may:

1. sponsor an event on campus (the registered student organization may also sponsor an event to benefit a non-registered organization, but may not have a non-registered organization as event co-sponsor);
2. reserve campus facilities and equipment for organizational use;
3. publicize the group's activities on campus;
4. solicit membership on the campus;
5. in compliance with the University's solicitation policies, conduct fund-raising activities on campus to support the organization's goals;
6. participate as a group in University-sponsored functions;
7. be assigned a campus mailbox in the Office of Student Activities & Organizations;
8. establish an internet presence via University technology services;
9. participate in the scheduling process for late-night events;
10. be eligible for awards and honors presented to campus organizations;
11. apply for funding from the Student Government Association;
12. participate in leadership/organization development workshops presented to campus organizations

**450.6 Responsibilities of Registered Student Organizations.** Registered student organizations must accept responsibility for conducting the group's activities in compliance with the law and with the ISU Code of Student Conduct. Registered student organizations further agree to comply with other published policies and procedures of the University, taking particular note of those emanating from the Office of Student Activities & Organizations.

**450.6.1 Sycamore Standard.** As responsible citizens of the campus community, members of registered student organizations should demonstrate through the group's activities a commitment to the "Sycamore Standard", a pledge that was formally adopted by the ISU Student Government Association in 2002. The "Standard" states:

*Students at Indiana State University are expected to accept certain personal responsibilities that constitute the "standard" for behavior in a community of scholars.*

*As a student at Indiana State University:*

*I will practice personal and academic integrity;*

*I will commit my energies to the pursuit of truth, learning, and scholarship;*

*I will foster an environment conducive to the personal and academic accomplishment of all students;*

*I will avoid activities that promote bigotry or intolerance;*

*I will choose associations and define my relationships with others based on respect for individual rights and human dignity;*

*I will conduct my life as a student in a manner that brings honor to me and to the University Community;*

*I will discourage actions or behaviors by others that are contrary to these standards.*

**450.7 Student Government Association.** Indiana State University acknowledges the Student Government Association as the official “voice” of undergraduate and graduate students pertaining to participation in institutional decision-making. Positions on various University committees and task forces are reserved for representatives of SGA. The Association is also afforded the opportunity to make a report at each meeting of the University’s Board of Trustees. SGA may offer resolutions to the University administration and faculty concerning matters of importance to ISU students, and it may also sponsor campus-wide referenda to determine student support for specific projects or proposals. Additional information regarding the functions and authority of the Student Government Association, the SGA Code, and various programs and services of student government may be obtained by contacting the SGA office in the Hulman Memorial Student Union.

**450.8 Special Categories of Student Organizations.** Although the following categories of student organizations may have unique aspects regarding their relationships with Indiana State University, each is expected to comply fully with University policies and procedures for student organizations, including the obligation to re-register at the beginning of each academic year.

**450.8.1 Governing/Coordinating Organizations.** Some student organizations exist for purposes of coordinating various other student groups on campus. Examples are the Interfraternity, Panhellenic, and NPHC Councils, the Greek Tri-Council, and the Residence Hall Association. Other organizations promote campus-wide programming or provide representation to a variety of University committees and functions. Examples include Union Board, the Black Student Union, the Graduate Students’ Association, and the International Students Organization. These organizations are engaged by the University to act within defined roles as representatives of the student body. In some cases, they may also be empowered constitutionally to govern and coordinate the involvement of students or student groups affiliated with them. The University assigns specific staff advisors to work with these organizations.

**450.8.2 Fraternities and Sororities.** In the case of social/general fraternities and sororities, the University’s relationship with the organization is described in the “Statement of Values and Obligations”, a document defining the values and goals shared by Indiana State University and its fraternities and sororities. The Statement represents an agreement between the University and the national/international fraternal organizations. Local chapters, comprised of currently enrolled students, must operate in accordance with this agreement.

**450.8.2.1 Good Standing.** As an additional condition of its special status, a fraternity or sorority chapter must maintain good standing as a member of the appropriate Greek governing/coordinating council (Interfraternity, Panhellenic, or Pan-Hellenic). On that basis, the University affords Greek chapters expanded services and advisement.

**450.8.2.2 Establishment of Chapter.** It is expected that social/general fraternities or sororities wishing to establish a chapter at ISU will first meet with the staff of the Office of Student Activities & Organizations to gain an understanding of current demographics of the ISU Greek system and the level of support available for a new organization. The organization must formally agree to support the “Statement of Values and Obligations”, a document defining the values and goals shared by Indiana State University and its fraternities/sororities. If the organization wishes to proceed in establishing a local chapter, staff will offer advice concerning procedures and compliance with University policies and regulations.

**450.8.2.3 Registration.** Like other student organizations, fraternity or sorority chapters must first complete the registration process through the Office of Student Activities & Organizations. The group may then request affiliation with the appropriate Greek governing/coordinating council. The group must at all times operate in a manner consistent with the requirements of both the national/international organization and the University.

**450.8.2.4 No Affiliations.** Should a student group wish to organize a fraternity or sorority at Indiana State University without having the benefit of affiliation with a national/international organization, the University reserves the right to require that the group establish a legally incorporated entity whose specific responsibilities with regard to the student group are determined by the University to be substantially equivalent to those of a national/international fraternity/sorority.

**450.8.3 Departmental Organizations.** Certain other campus-based student groups may be organized under the auspices of an office or academic unit of the University. Such organizations exist solely to support purposes defined by that office or unit, and the leadership of that office or unit must accept responsibility for overseeing the organization’s activities. Groups thus constituted will conduct all financial transactions through the offices of the University Controller. Departmental student organizations must also register with the Office of Student Activities & Organizations, and they must adhere to all policies and procedures established by the University.

**450.8.3.1 Ad Hoc or Temporary Student Organizations.** In some cases, a department may sponsor an ad hoc or temporary student organization in order to promote student participation in a University activity. Examples include intramural sports teams that enter a single competitive event or season, or committees formed for purposes of planning and presenting a department-sponsored program. Such organizations operate solely for the purposes defined by the department, and must comply with all expectations and directives

established by the department. The status and existence of such groups terminate upon completion of that purpose.

**450.9 Off-campus Property of Student Organizations.** Under no circumstances does Indiana State University assume responsibility for student-occupied property that is not owned by or managed under contract by the University. Provision of advice and counsel regarding such facilities should not be construed as acceptance of responsibility. Similarly, disciplinary action imposed by the University in response to off-campus student/organization misconduct should not be interpreted as the University's acceptance of responsibility for property that it does not own or manage under contract.

**450.10 Review, Suspension, or Revocation of Registration.** The relationship between Indiana State University and its students is defined by the published policies, procedures and regulations of the University. These policies, procedures and regulations also apply to groups that organize on the campus.

**450.10.1 Organizational Discipline.** In accordance with the Code of Student Conduct, the University reserves the right to enact disciplinary measures when a student or a student organization engages in misconduct either on- or off-campus. Organizational discipline may include reprimand, probation, suspension of privileges, temporary suspension of status as a registered campus organization, or dissolution of all relationship with the University.

**450.10.2 Discipline of Individual Members.** When a student organization is reported to have violated the Code of Student Conduct, judicial procedures established and administered by the Office of Student Judicial Programs will apply. In a case of misconduct involving a student organization, individual members may face disciplinary charges simultaneously with the organization as a whole. Student organizations operating as chapters or units of a larger organization (ex., national fraternity or sorority) may also face charges concurrently at the University and at the parent organization in accordance with that organization's policies.

**450.10.2.1 Relationship to Criminal Justice System.** University judicial process is administrative in nature, and is intended to be part of the educational process. As such, it should not be confused with actions of the criminal justice system. Consequently, a student or group may simultaneously face charges in the University judicial and criminal justice systems stemming from the same set of circumstances.

**450.10.3 Affiliated Groups.** Student organizations affiliated with a governing/coordinating council or association must also adhere to the bylaws and agreements established within that council or association. Should such bylaws or agreements conflict with University policies, the University's policies will take precedence. Questions regarding jurisdiction and applicable policy should be directed to the Office of Student Activities & Organizations for resolution.

## 501 FACULTY AND STAFF PRINCIPLES OF CONDUCT

*Policy 501 was included in the 2001 University Handbook revision.*

**501.1 Faculty and Staff Principles of Conduct.** Indiana State University embraces the values expressed in the following principles. University faculty and staff are:

- A. Entrusted with public resources and are expected to understand their responsibilities with respect to conflicts of interest and to respond in ways consistent both with law and with University policy.
- B. Expected to be competent and to strive to advance competence both in themselves and in others.
- C. Expected to exhibit conduct characterized by integrity and dignity, and such conduct should be encouraged in others.
- D. Expected to accept full responsibility for their actions and strive to serve others and accord fair treatment to all.
- E. Expected to conduct themselves in ways that foster forthright expression of opinion and tolerance for the views of others.
- F. Expected to be aware of and understand those institutional objectives and policies relevant to their job responsibilities, be capable of appropriately interpreting them within and beyond the institution, and contribute constructively to their ongoing evaluation and revision.

*Last revised February 1, 2011*

## 502 NEPOTISM

*Policy 502 was included in the 2001 University Handbook revision.*

**502.1 Nepotism.** Faculty and staff may not participate in decisions affecting the appointment, tenure, promotion, or other personnel actions involving a relative. In situations where direct supervision by a relative is involved, the next level supervisor will be responsible for establishing procedures as required to assure equitable personnel decisions.

**502.1.1 Definition of Relative.** For purposes of this policy, a relative is defined as parent, spouse, child, brother, sister (including in-laws), and other close relatives by birth or marriage (such as aunt, uncle, nephew, or niece).

*Last revised February 1, 2011.*

## 503 OUTSIDE WORK OR OTHER EMPLOYMENT

*Policy 503 was included in the 2001 University Handbook revision.*

**503.1 Outside Work or Other Employment.** Regular appointments to the Faculty and Exempt staff require full-time service to the University. Commercial activities, private employment, or other outside work for remuneration should not be undertaken without prior authorization. Such activities must not conflict with the performance of the University assignment. Should such assignments require absence from work during the regular work schedule, vacation, if applicable, or leave without pay should be used.

**503.1.1 Additional Compensation.** Only under unusual circumstances will there be extra compensation for fiscal year Exempt staff paid from funds managed by ISU. Such extra compensation requires the approval of the appropriate vice president. Approval must be granted before the project or activity is undertaken.

*Last revised January 30, 2012.*

## 504 PROFESSIONAL CONSULTANT SERVICE

*Policy 504 was included in the 2001 University Handbook revision.*

- 504.1 Professional Consultant Service.** Professional consultant service is a proper contribution of a university to the public which supports it. The following statements of policy are designed to ensure the quality of such professional activity and provide adequate protection for both the interests of the University and those faculty and staff who engage in professional consultation.
- 504.1.1 Encouraged to Participate.** Faculty and staff are encouraged to participate in consulting activities appropriate to their academic or professional areas of competence.
- 504.1.2 Conflict with University Employment.** Consulting activities should not involve absence from the University for more than 20 per cent of the total time committed to the regular work week. Consultation must neither be in conflict with, nor detract from, the faculty or staff assignment at the University.
- 504.1.3 Expenses.** Expenses for consulting activities will be supported by the University only if the faculty or staff member carries on the tasks as the official representative of the University and has been approved to do so by the University President or an authorized representative.
- 504.1.4 Consulting Service Report Form.** Faculty and staff engaging in consulting activities must inform the department head of the commitment of time involved prior to acceptance of the obligation. The Consulting Service Report Form is to be used for this purpose.
- 504.1.5 Limitations of Workers Compensation Coverage.** If the faculty or staff member has entered into a consulting relationship with an agency on his/her own initiative, the University liability under the Indiana Workers Compensation Act does not provide protection to the faculty or staff member when thus engaged.
- 504.1.6 Consultation Fees.** Consultation fees are determined by mutual agreement between the person or agency requesting service and the faculty or staff member of the University department/office offering the service. Fees shall not be charged for internal consultation within the University, except in those instances where the activity is funded from outside sources. The faculty or staff member will normally be paid no more than his/her academic or fiscal year salary, and in no case, more than 120 per cent of his/her salary when such assignment is added to the regular assignment. During the summer, a faculty member may earn no more than 30 per cent of his/her academic year salary.

*Last revised February 1, 2011.*

## 505 COMPENSATION

*Policy 505 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 505.1.2, Section 505.16.1.1, Section 505.16.1.2, Section 505.16.1.3, and Section 505.16.2.4 on June 17, 2005.*

### Compensation

- 505.1 Approval of Annual Salary Guidelines.** The ISU Board of Trustees reviews and approves annually salary guidelines.
- 505.1.1 Preparation of Guidelines for Trustee Consideration.** Guidelines for salary increases, salary structures and performance criteria are established annually by the University President in consultation with the vice presidents to achieve University objectives and provide for individual growth and reward.
- 505.1.2 Objective of Compensation Program.** It is the objective of the compensation program to maintain salaries that are comparable to and competitive with similar positions in other higher educational institutions and local industry.
- 505.1.3 Compensation Dependent on Appropriations.** Budgeted funds for compensation are of necessity dependent upon resources available from state appropriations.
- 505.1.4 ISU Trustee Compensation Resolution. The ISU Board of Trustees adopted the following resolution September 3, 1976:**
- BE IT RESOLVED,** That the Board of Trustees of Indiana State University desires to give recognition at all times to outstanding performance by the members of the faculty and staff of the University of their assignment; and that in implementation thereof, the Board of Trustees supports the policy of including an increment for merit in granting salary increases whenever and to the extent as is determined appropriate and feasible at such times.
- 505.2 Faculty Compensation.** Regular Faculty and Temporary Faculty are paid on the basis of individually established salaries, determined through a consideration of general criteria that provides needed flexibility in salary matters and involves the judgment and recommendations of the University Faculty Senate, the department chairpersons, the academic deans, the Provost and Vice President for Academic Affairs and the University President.
- 505.3 Exempt Staff Compensation.** Exempt staff are compensated in accordance with a salary classification system approved by the ISU Board of Trustees.
- 505.3.1 Pay Classification Evaluation.** Position pay classifications for Exempt Staff are established in accordance with written guidelines and evaluated to determine their relative value based on institutional objectives.
- 505.3.2 Determination of Annual Salaries.** Annual salaries for Exempt Staff are

determined by each vice president, and recommended to the University President, based upon performance and other established criteria.

**505.4 Non-exempt Compensation.** Non-exempt Staff are compensated on an hourly basis in accordance with established salary schedules, approved by the ISU Board of Trustees, that are based on position classifications and pay ranges.

**505.4.1 Annual Review.** Salary schedules, position classifications, and pay ranges shall be reviewed each year with the Support Staff Council.

**505.5 Student Compensation.** Students are employed in temporary positions on campus, and paid on an hourly basis in accordance with the established student wage scale for each type of work.

**505.5.1 Students Ineligible for Benefits.** Students are not eligible to participate in the staff benefits program nor are they entitled to payment for sick leave, vacation, or holidays.

#### **505.6 Payroll Deductions**

**505.6.1 Various Required Deductions from Pay.** Deductions from pay are made, when appropriate, for federal income tax, state income tax, local county tax, social security taxes, insurance contributions, and the Indiana Public Employees' Retirement Fund.

**505.6.2 Various Elective Deductions from Pay.** Employees may also request deductions for the purchase of United States Savings Bonds, for savings and loan repayment in the ISU Federal Credit Union, for contributions to the United Way, annual parking fees, the ISU Foundation, and other items that become available from time-to-time.

**505.6.3 Elective Payroll Reductions.** Elective payroll reductions may be elected by qualified employees for tax-deferred annuities, health and vision coverages and annual parking fees.

**505.7 Payroll Direct Deposit.** All pay shall be deposited directly in an account in a financial institution designated by the employee.

#### **505.8 Faculty Salary Floors**

**505.8.1 Salary Floors and Adjustments.** Salary floors have been established for full-time, tenure-track faculty ranks. Annual adjustments are made to these floors as follows:

**505.8.1.1 First Year of Biennium.** At the end of the first year of a biennium, the floors will be adjusted by an amount equal to the across-the-board percentage increase for faculty members whose performance has met expectations.

**505.8.1.2 Second Year of Biennium.** At the end of the second year of a biennium, the floors will be adjusted by the minimum dollar adjustment for faculty members whose performance has met expectations.

**505.8.1.3 Information Found in Office of Provost and Vice President for Academic Affairs.** Detailed information on faculty salary floors during a particular academic year is available from the Office of the Provost and Vice President for Academic Affairs.

## **505.9 Overload Teaching**

**505.9.1 Pre-established Overload Teaching Pay Rate.** In emergency situations, full-time tenured or tenure-track faculty members may agree to teach a course or a section of a course in addition to the regular teaching schedule. Pay for such extra teaching responsibility is based upon an established overload teaching pay rate approved by the ISU Board of Trustees and available from the Office of the Provost and Vice President for Academic Affairs.

**505.9.2 Appropriate Authorization Required for Additional Compensation.** Fiscal year faculty members or exempt staff may not receive additional compensation for teaching classes, research or other contract purposes without prior authorization by the appropriate vice president's office. Click here to access [Fiscal Employee Approval Form](#).

**505.10 Faculty Promotion Increments.** Salary increments are provided to faculty members who are awarded a promotion in rank. Detailed information on promotion increments during a particular academic year is available from the Office of the Provost and Vice President for Academic Affairs.

**505.11 Faculty Credit for Additional Training.** Salary increments for faculty are allowed for graduate study completed during an academic year or summer session or for the completion of the doctoral degree.

## **505.12 Summer Sessions.**

**505.12.1 Summer Term Salaries Based on Teaching Load.** Summer term salaries are based on the number of credit hours (or equivalent) taught.

**505.12.2 Summer Term Rate of Pay.** The rate of payment is 2.5 per cent of the previous academic year base appointment salary for each semester hour of instruction (or equivalent).

**505.12.3 Cap on Summer Term Pay.** The maximum salary that can be earned during the summer terms is 30 per cent of the previous academic year base appointment salary of the faculty member.

**505.12.4 Maximum Summer Term Assignment.** A five-week summer term assignment may not exceed six (6) semester hours.

**505.12.5 Enrollment Guidelines must be Met.** Summer session courses are subject to meeting minimum enrollment guidelines of the University. If a course does not meet

the minimum enrollment guidelines, the department chair may offer an opportunity to the faculty member to teach the course at a pro-rated salary.

**505.12.6 Summer Term Teaching Assignments.** Department chairs are responsible for scheduling department courses and for appointing faculty to teaching assignments.

**505.12.7 Timing of Pay.** Summer session faculty receive compensation following completion of the teaching assignment. The first summer academic payroll is four (4) weeks into the summer term. The two (2) subsequent payrolls are at the completion of each five-week summer term.

### **505.13 Off-Campus Classes.**

**505.13.1 General.** Off-campus classes, depending on the circumstances, may be taught in addition to the regular teaching load, or may be carried as part of a faculty member's regular class load.

**505.13.2 Extra Pay.** If extra pay is authorized, it is based on credit hours taught, travel distance, and academic rank. The per-credit-hour stipends will be increased by a distance supplement. The compensation schedule for off-campus classes is available in the Continuing Education Office.

**505.13.3 Pay for Temporary Faculty.** Temporary Faculty members are to receive the base rate for Temporary Faculty, unless there has been approval by the department and dean to identify the person at a higher rank. No distance supplement is to apply to Temporary Faculty.

**505.13.4 Timing of Pay.** Pay for off-campus classes is generally issued at regular intervals during the semester.

**505.13.5 Use of University Vehicles.** University vehicles are provided for travel. In the event it is necessary to utilize a personal vehicle, reimbursement is made at the standard University mileage rate.

**505.13.6 Subsistence Pay.** A subsistence allowance is paid in accordance with University travel regulations when one-way travel exceeds 50 miles and when the trip begins before 5:00 p.m. and ends after 8:00 p.m.

**505.13.7 Responsibility for Preparation and Administration of Class Schedules.** The Dean of Extended Learning prepares the class schedules for off-campus classes in cooperation with other academic units of the University, deposits tuition payments therefor to the University General Fund, prepares pay vouchers, and certifies travel vouchers. The Dean is also authorized to coordinate all negotiations for special credit programs with external organizations or agencies and to handle all administrative matters necessary to expedite the conduct of each program.

#### 505.14 Distance Education Courses.

**505.14.1 General.** The Dean of Extended Learning facilitates development and delivery of distance education courses offered via distance learning.

**505.14.2 Pay for Development and Teaching.** Pay for development and teaching of these courses is based on the university-approved schedule and is contingent on course approval by the academic department chair and the Dean of Extended Learning. Reimbursement for development and delivery of all distance education courses is determined by existing program and course partnership agreements approved by the academic unit and the Division of Extended Learning.

**505.14.3 Faculty Development Support.** Additionally, the Division of Extended Learning offers a series of faculty development workshops—the Course Transformation Academy (CTA)—to support faculty members who are interested in teaching with technology. All faculty members who complete the CTA workshops are eligible for a stipend.

#### 505.15 Workforce Development Program.

**505.15.1 General.** The Workforce Development Program (WDP) is designed to enable the University to respond to the needs of business, industry, and other organizations, for education and training programs.

**505.15.2 Selection for Participation.** Faculty will be selected for a given project by the academic unit.

**505.15.3 Stipends for Participation.** Faculty stipends will be based on 2.5 per cent per credit hour of the faculty member’s base appointment, academic year salary. Non-credit stipends will be based on 2.5 per cent of the faculty member’s base appointment, academic year salary for each 15 hours of student classroom contact.

**505.15.4 Other Fiscal Arrangements.** After all WDP expenses are paid for each program/course/workshop, any remaining “net” balance will be equally divided by the sponsoring academic unit and the Division of Extended Learning.

#### 505.16 Temporary Faculty.

**505.16.1 Full-Time Lecturer.**

**505.16.1.1 Salary Increase Practices.** Continuing Lecturers shall be provided salary increases comparable to those awarded to Regular Faculty.

**505.16.1.2 Workload Adjustment Practices.** If Lecturers are required to perform additional duties not articulated in writing at the time of appointment, they should receive additional compensation or workload adjustment.

**505.16.2 Part-Time Lecturer.**

**505.16.2.1 Pay Practices.** Lecturers are paid according to an established pay schedule approved by the ISU Board of Trustees and available from the Provost and Vice President for Academic Affairs Office.

**505.16.2.2 Salary Increase Practices.** Continuing Part-Time Lecturers should be provided salary increases comparable to those awarded to Regular Faculty.

**505.16.2.3 Workload Adjustment Practices.** If part-time Lecturers are required to perform additional duties not articulated in writing at the time of appointment, they should receive additional compensation or workload adjustment.

**505.17 Graduate Assistantships and University Fellowships.**

**505.17.1 Appointment Made at Department and Unit Level.** The University appoints a number of assistants and fellows through its academic departments and administrative units.

**505.17.2 Rate of Pay.** Those individuals seeking information on the remuneration and the availability of appointments should contact the appropriate unit or the College of Graduate and Professional Studies.

**505.18 Conferences/Seminars/Workshops/Camps**

**505.18.1 Purpose and Administrative Responsibility.** Conferences, seminars, workshops and camps are arranged for business, educational, industrial and association groups. The Director of Community Professional Programs is authorized to coordinate such programs of instruction, including the terms of the contract in cooperation with respective academic or administrative departments and the sponsoring agency.

**505.18.2 Determination and Administration of Budget.** The academic unit, the sponsor and the authorized University representative determine the budget. Registration fees and other funding sources can be arranged to support the event. All incoming monies are deposited into the income account of the appropriate office within the Office of Community and Professional Programs and are used to offset expenses incurred.

**505.18.3 ISU Faculty May Participate.** A University faculty member may be scheduled as a guest presenter or instructor during a conference, seminar, workshop, or camp.

**505.18.3.1 Negotiation of Fee for ISU Faculty Participation.** The event sponsor negotiates the terms of the agreement and the fee.

**505.18.3.2 Payment Authorization for ISU Faculty Involvement.** The Office of Community and Professional Programs authorizes payment for the guest presenter/instructor.

### **505.19 High School Summer Honors Program**

**505.19.1 Determination of Pay.** Summer honors program salaries are calculated on the same basis as summer term salaries.

**505.19.2 Minimum Enrollment Requirements.** Summer honors seminars are subject to meeting minimum summer session enrollment guidelines of the University. Faculty teaching a summer honors seminar with below minimum enrollment may be offered a pro-rated stipend in order for the seminar to continue.

### **505.20 Non-Credit Courses**

**505.20.1 General.** Each spring and fall semester a non-credit course catalog is developed featuring a diverse offering of evening and weekend classes promoting personal enrichment and professional enhancement. Target audiences range in age from young children to senior citizens.

**505.20.2 Instructor Eligibility and Administration.** University faculty, staff, and graduate students, as well as community professionals, may apply to teach non-credit courses. The Office of Community and Professional Programs approves all courses, schedules, instructors and pay rates.

**505.21 Part-time Student Employees.** Students desiring employment should apply in the Student Employment Office located in the Career Center. Department heads desiring student help are urged to notify the Student Employment Office for recommendation of eligible students seeking employment.

*Last revised February 20, 2012.*

## 510 EMPLOYEE LIFE, HEALTH, AND WELFARE BENEFITS

*Policy 510 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 510.5.3, 510.5.4, 510.5.7, 510.5.8 on December 3, 2004; 510.5.2 on December 17, 2010; 510.2.1, 510.2.1.1, 510.2.2 on August 30, 2011.*

### 510.1 General.

510.1.1 Master Policies Govern. Brief descriptions of the various University benefits plans follow. Every effort has been made to make these descriptions as accurate as possible. However, should any conflict arise between the descriptions presented in this University Handbook and the text of the master policies, the text of the master policies shall govern in all cases. This University Handbook is for informational purposes and is not intended to serve as legal interpretation of benefits. Reasonable effort is made to have this University Handbook represent the intent of the master policy language. However, master policy language stands alone and is not considered as supplemented or amended in any way by the explanations or examples included in this University Handbook.

510.1.2 **ISU Board of Trustees Reserve the Right to Modify.** The ISU Board of Trustees reserves the right to amend, modify, or eliminate any programs at any time without notice. University benefits programs are administered in accordance with the laws of the State of Indiana.

### 510.2 Benefits Eligible Employees.

510.2.1 **Regular Faculty and Staff.** All Regular Faculty and Staff are eligible for Full Benefits.

510.2.1.1 **Retirement Criteria.** Effective March 1, 2010, Regular Faculty and Staff are eligible for post retirement health and life coverages if they have at least 20 years of service at ISU, have been covered by ISU plans for at least 20 years (including spouse, if covered), and retire after age 62. Employees hired or insured on or after January 1, 2005, are not eligible for post-retirement benefits. The University and retiree share in the cost of the coverage, and schedules of coverage are subject to change.

510.2.2 **Temporary Faculty.** Temporary Faculty are eligible for life insurance and health coverage. Part-time Temporary Faculty who are assigned to teach nine (9) or more semester hours each semester on an academic year appointment basis qualify to participate in the group life/accidental death and dismemberment insurance and group health plan programs. Part-time Temporary Faculty who are less than half-time (9 semester hours), and other temporary employees, including students, are not eligible for the Faculty and Staff health and welfare benefits programs.

510.2.3 **Health and Welfare Benefits Coverage: Separation of Employment.**

**510.2.3.1 Staff.** Staff who separate employment at the University will have coverage for health benefits, life insurance, disability insurance, voluntary supplemental life insurance and voluntary vision insurance to the last day of the month in which separation occurs.

**510.2.3.2 Faculty.** Faculty who separate from employment at the end of the academic year may elect to extend coverage for health benefits, life insurance, voluntary supplemental life insurance, and voluntary vision insurance to that last day of August of the year in which separation occurs. Section 510.2.3.1 will apply to Faculty who separate from employment during the academic year.

**510.2.3.2.1 Faculty – Disability.** Disability insurance coverage for faculty will terminate on the last day of the month in which separation occurs.

**510.2.4 Disability Coverage.** Totally disabled Staff who qualify for benefits under the University disability insurance program may continue the University health plan coverage and reduced life insurance coverages in effect at the time the disability commences, regardless of age, as long as the disabled Staff member has the minimum years of service required by the University Retirement Policy (Section 510.2.1.1). University contributions will continue toward the coverage cost if required individual contributions are paid when due.

### **510.3 Group Life Insurance/Accidental Death and Dismemberment Plan.**

**510.3.1 General.** Effective January 1, 1975, the life insurance program became mandatory for all new benefits-eligible employees. On August 1, 1985, employees could elect coverage under a Revised Schedule of benefits or could continue under the schedule of benefits in effect at that time. Benefits-eligible employees hired on and after August 1, 1985, are required to participate in the Revised Schedule of life insurance benefits.

**510.3.2 Revised Schedule.** The Revised Schedule of life insurance benefits offers coverage of two and one-half (2.5) times salary, rounded up to the next whole thousand, based on a schedule of benefits with a \$100,000 maximum coverage. Following retirement under the University Retirement Policy (Section 510.2.1.1), coverage is reduced to \$5,000.

**510.3.2.1 Schedule Pre-August 1, 1985.** Employees who elected to remain on the schedule in effect before August 1, 1985 have coverage of two (2) times salary, based on a schedule of benefits with a maximum coverage of \$75,000. Following retirement under the University Retirement Policy (Section 510.2.1.1), coverage is reduced by one-half (1/2), not to exceed \$20,000.

**510.3.3 Reduced Coverage During Leaves of Absence.** During an approved leave of

absence without pay, life insurance will be reduced to no more than \$50,000, and the employee has the option to purchase any coverage reduced within 31 days of the date the coverage was reduced. Any reduced coverage purchased by the employee will be billed by the insurance carrier.

**510.3.3.1 Return to Work.** Upon return to work on a regular schedule, the life insurance will be increased to the amount of coverage based upon the plan in force at the time the leave was begun.

**510.3.3.2 Maximum Time During Leaves of Absence.** Life insurance may be carried for a maximum of 24 months during an approved leave without pay.

**510.3.4 Imputed Income.** There shall be imputed income calculated and taxes withheld on University-paid premiums on life insurance coverage in excess of \$50,000.

**510.3.5 Benefits for Accidental Death & Dismemberment; Termination upon Retirement.** Group Life Insurance coverage includes accidental death and dismemberment coverage, which doubles the life insurance coverage amount in cases of accidental death. Benefits may also be provided in cases of accidental dismemberment. Accidental death and dismemberment coverage terminates upon retirement. The plan does not pay Repatriation Charges. Detailed schedules of life insurance benefits are available in the Office of Staff Benefits.

**510.3.6 Conversion upon Separation from Employment.** A separated or retired employee may convert reduced or terminated group life insurance coverage.

**510.3.6.1 Minimum 5 Years Employment.** The insured, separated person must have been employed by ISU for a minimum of five (5) years, and apply for and pay for the conversion policy within 31 days after the life insurance under the contract reduces or terminates.

**510.3.6.2 Rates.** Rates for converted life insurance coverage are determined by the life insurance carrier and are based upon age and class of risk at the time of conversion.

**510.3.6.3 No Proof of Insurability.** There is no evidence of insurability required for conversion coverage.

**510.3.6.4 Contact Staff Benefits.** Additional information is available in the Office of Staff Benefits.

#### **510.4 Voluntary Supplemental Life Insurance.**

**510.4.1 General.** The University offers a voluntary supplemental life insurance policy to benefits-eligible employees. Coverage may also be extended to a spouse, same-sex domestic partners, and dependent children.

- 510.4.2 Enrollment.** During the first 31 days of employment, an employee (and eligible dependents) may enroll in the plan and have the guarantee issue amount of coverage.
- 510.4.3 Rates.** Rates are age-based and may change as the employee and dependents grow older.
- 510.4.4 Proof of Insurability May Apply.** Applications for coverage in excess of the guarantee issue amounts, as well as late enrollment applications, require evidence of medical insurability.
- 510.4.5 Payment of Premium.** The employee pays the full premium for this supplemental life insurance.
- 510.4.6 Portability.** This plan has a portability clause which based upon the insured guidelines, may allow an employee to maintain coverage directly with the carrier after separation of service or retirement.
- 510.4.7 Contact Staff Benefits.** Detailed schedules of voluntary life insurance benefits including premium rates are available in the Office of Staff Benefits.

## **510.5 Health Benefits Plan.**

- 510.5.1 University-Provided Benefit.** The University's group health plan is self-insured and administered by a third-party administrator. Employee contribution rates are set annually depending on medical cost trend factors and claims experience within the University group and budgetary considerations.
- 510.5.2 Dependent Child Coverage.** Unmarried, dependent children are eligible for coverage through the last day of the calendar year in which they reach age 19 or, if enrolled as a full-time student, age 26. Disabled, dependent children are covered under special provisions if the disability was established by age 18. Further detailed information is available in the Office of Staff Benefits.
- 510.5.3 Dependents of Deceased Employees.** Health plan coverage may be continued for dependents of deceased employees if the deceased employee had worked the number of years of service required by the University Retirement Policy (Section 510.2.1.1) at the time of the employee's death. If a dependent spouse or partner of a deceased University employee or retiree remarries, then such dependent spouse or partner is not eligible for continuation of the health benefits coverage beyond the date of remarriage.
- 510.5.4 Domestic Partner Coverage.** Effective January 1, 2005, same sex domestic partners are eligible for enrollment as dependents in the ISU health plan. Dependent children of the same sex domestic partner are also eligible for coverage as dependents.
- 510.5.5 Enrollment Period.** The group health benefits plan is an optional program. Eligible staff members desiring this coverage must enroll in the program within 31 days of

employment. Coverage is effective on the first day of the month following the enrollment date.

**510.5.5.1 Employees with Previous Coverage.** Employees who were covered by a previous policy within 63 days of enrollment in the ISU plan must provide a Health Insurance Portability and Accountability Certificate of Credible Service.

**510.5.5.2 Pre-existing Condition Limitation.** A pre-existing condition limitation applies for employees who were not previously covered and cannot supply the Health Insurance Portability and Accountability Certificate of Credible Service. Benefits are limited to \$2,500 for the first 12 months of coverage for any pre-existing condition. Under the coverage, a condition is considered pre-existing if the person was treated, received medical advice, or was prescribed medications during the six (6) months prior to the effective date of coverage in the ISU plan. Pregnancy is not considered a pre-existing condition.

**510.5.6 Additions and Changes in Covered Individuals.** New births or adoptions must be reported within 31 days of the event to add such dependents to the employee's coverage as of the date of such birth or adoption. Status changes of employees and dependents must be reported within 31 days of such change in order for coverage to be effective upon the date of such change. Verification of such changes is required.

**510.5.7 Open Enrollment.** An open enrollment period for the health benefits plan is in November of each year for coverage effective the following January. Any eligible employees or dependents enrolling in or adding to the health plan on or after January 1, 2005, are not eligible for post retirement health benefits until the following year.

**510.5.8 Special Enrollment.** Special enrollment is available only if applied for within 31 days following a qualifying event, as follows:

- A. Loss of group health coverage with another group health plan (voluntary or involuntary).
- B. Loss of health coverage due to divorce from the spouse who has other group health coverage.
- C. Loss of group health coverage due to death of the spouse/relative who has other group health coverage.
- D. Termination of group health plan coverage by the employer of spouse/relative.

A dependent may be added through special enrollment if application is received within 31 days of the following qualifying events:

- A. Marriage to a benefits-eligible employee who is enrolled in the health coverage.

- B. Birth of a child of a benefits-eligible employee who is enrolled in the health coverage.
- C. Legal adoption or placement of a child for adoption with a benefits-eligible employee who is enrolled in the health coverage.

In addition to the above, employees and/or their dependents may have special enrollment rights if applied for within 60 days following one of the following:

- A. Coverage is lost under Medicaid or a State health insurance program (“SCHIP”).
- B. When the employee and/or their dependents gain eligibility for state premium assistance.

**510.5.9 Contact Staff Benefits.** Detailed information regarding the health benefits plan is contained in health benefits plan booklets available in the Office of Staff Benefits.

## **510.6 Section 125 Salary Conversion Program.**

**510.6.1 General.** Under Section 125 of the Internal Revenue Code, the University is permitted to establish a program to pay health plan contributions with pre-tax dollars. By using pre-tax dollars to make contributions, a participant may increase take home pay resulting from lower income and Social Security (FICA) taxes. Participation in such a program may reduce tax liability. It may also reduce monthly Social Security benefits at retirement if current annual earnings are below the applicable Social Security wage contribution base.

**510.6.2 Enrollment Period.** An election to participate in the program must be received in the Office of Staff Benefits by December 10 in order to participate during the following calendar year. The election to participate must remain in force throughout the entire calendar year unless there is a change in family status.

**510.5.2.1 Non-Participation.** Also, should one desire not to participate in the Section 125 program, an election not to participate must be received in the Office of Staff Benefits by December 10 for the following calendar year.

**510.5.2.2 Certain Mid-Year Changes Acceptable.** Federal law allows changes in family dependent status (marriage, divorce, new child) as a reason to make a change in election during the year.

**510.5.2.3 Elections Remain in Force until Changed.** Once an election is made, it will remain in force for future years until a new election form is received by the Office of Staff Benefits.

## **510.7 Health Coverage for Employees/Spouses/Partners Working Beyond Age 65.**

**510.7.1 Medicare Integration for Employed Individuals over 65.** While employed, staff members and spouses or partners over age 65 are given a choice of retaining the University coverage or dropping the University coverage and having Medicare (Part A and B) as primary payor, according to the Tax Equity and Fiscal Responsibility Act of 1986 (TEFRA).

**510.7.1.1 Impact of Election to Retain University Benefits.** Should the employee/spouse/partner working beyond age 65 elect to retain the University's health benefits plan, the plan will pay as a primary payor. If enrolled, Medicare will pay as secondary. A summary of the benefits provided under the provisions of the coverage is available in the Office of Staff Benefits.

**510.7.1.2 Impact of Election for Medicare to be Primary Payor.** Should the employee/spouse/partner working beyond age 65 elect to have Medicare as the primary payor, the ISU health plan must be dropped for the person making the election. If the employee elects to have Medicare as the primary payor, health benefits on the entire membership must also be dropped.

**510.7.2 Medicare Integration for Retired Individuals over 65.** Following retirement and upon attainment of age 65 or eligibility for Medicare, the retiree and spouse or partner are required to enroll in Medicare (Parts A and B) (hospital and medical insurance) when eligible in order to participate in the University's retiree health benefits plan. The University makes an annual election on whether ISU retirees will be required to enroll in Medicare Part D prescription drug coverage. Should a retiree or dependent enroll in Part D, ISU's prescription drug coverage may not be utilized.

## **510.8 COBRA Continuation of Health Coverage.**

**510.8.1 General.** Federal law (Public Law 99-272, Title X) requires that most employers sponsoring group health plans offer an opportunity to continue health coverage at group rates in certain instances where coverage under the plan would otherwise end. This law is titled "Consolidated Omnibus Budget Reconciliation Act" (COBRA). In most cases, the individual is required to pay 102 per cent of the total group rate in order to continue health coverage. The extension of health coverage is for 18 to 36 months depending upon the circumstances of coverage termination. Full details and necessary forms are available in the Office of Staff Benefits.

**510.8.2 Impact of Social Security Disability.** If an employee (or dependent) receives Social Security Disability while on the University's health plan, prior to termination of ISU employment, then notice should be provided to the Office of Staff Benefits. It may be possible to extend COBRA coverage from 18 to 29 months. The individual is required to pay 102 per cent of the total group rate through the first 18 months and 150 per cent from the 19<sup>th</sup> month through the 29<sup>th</sup> month.

**510.9 Flexible Spending Accounts.** Effective February 1, 2006, voluntary flexible spending accounts for eligible medical and dependent care expenses were established. These accounts allow employees

to set aside pre-tax money each tax year to be used to pay for eligible medical and dependent care expenses. The maximum amount that can be deferred for medical expenses is \$5,000 per year and \$5,000 per year for dependent care expenses. Deductions for these accounts are for calendar year purposes and may not be changed except in certain circumstances.

**510.10 Voluntary Vision Insurance.** The University offers voluntary vision insurance coverage for all benefits-eligible faculty and staff. Employees are eligible to enroll during the first 31 days of employment or during the open enrollment period each year. The plan utilizes a network of providers and requires that employees enroll for a one-year required coverage period. During this required coverage period, covered members can obtain one eye exam per 12 months, one set of lenses per 12 months, and one set of frames per 24 months. The plan also provides a reimbursement schedule for services obtained through a non-network provider.

#### **510.11 Disability Benefits.**

**510.11.1 General.** Disability benefits are provided under the provisions of the Social Security Act for those persons fully insured after it has been determined that a permanent disability exists. In some cases, there is a five-month waiting period which begins on the first day of the month following the date of onset of the sickness or injury. In order to determine benefits payable, employees should consult the local Social Security Office.

**510.11.2 PERF Disability Benefits.** The Indiana Public Employees' Retirement Fund (PERF) provides disability benefits for those employees who are currently active members of the Fund with a minimum of five (5) years of service credit and who become disabled while working in a PERF eligible position at ISU. Estimates of benefits payable are secured at the time of the disability.

**510.11.3 Contact Staff Benefits.** Questions regarding benefits and procedures under the Indiana Public Employees' Retirement Fund should be directed to the Office of Staff Benefits.

#### **510.12 Long-Term Disability Insurance Program.**

**510.12.1 Qualification for Coverage.** The University provides disability insurance coverage for full-time Regular Faculty and Staff upon completion of three (3) years of continuous service. The full cost of this program is paid by the University.

**510.12.1.1 Required Participation in Program.** Since July 1, 1982, all eligible employees are required to participate in the disability insurance program as a condition of employment after the third year of service.

**510.12.1.2 Three-Year Continuous Service Exception.** New employees may be eligible for coverage upon employment provided they were covered by the former employer under a similar group insurance program and benefits were payable for a minimum of five (5) years; such coverage must have been in effect within 90 days of employment at Indiana State University. It is the responsibility of the new employee to provide documentation of prior

employer coverage to the Office of Staff Benefits.

**510.12.1.3 One-Year or Temporary Ineligible.** One-year or Temporary employees are not eligible for the disability insurance program.

**510.12.2 Benefits under Plan.** The disability benefits program guarantees employees a 66 2/3 per cent income protection and annuity contribution continuation after 180 days of continuous total disability. The income protection amount is from all University participating sources. Should an employee become disabled and be granted disability, benefits received from the plan may be taxable.

**510.12.2.1 Structure of Benefits.** If total disability occurs at, or prior to, age 60, disability benefits will continue to age 65. If total disability commences after age 60, disability benefits will be payable as follows:

<u>Age When Total Disability Begins</u>	<u>Maximum Duration of Benefits</u>
60 but less than 65	4 1/2 years
65 but less than 68 1/2	to age 70
68 1/2 and over	1 year

A brochure detailing coverage information is available in the Office of Staff Benefits.

**510.13 Workers Compensation.** Employees of the University are covered under workers compensation for injuries incurred while engaged in regular assigned duties, and claims are processed in accordance with the State of Indiana workers compensation statutes. The benefits received for such injuries are dependent upon the nature of the injury.

*Last revised February 21, 2012.*

## 511 STAFF CRIMINAL BACKGROUND POLICY

*Policy 511 was approved by the ISU Board of Trustees on June 22, 2007, 511.1 and 511.1.1 on February 17, 2012.*

- 511.1 Policy.** Effective July 1, 2007, criminal background checks will be performed on all new Staff, and student employees working in financial areas or areas with access to sensitive electronic information.
- 511.2 Timing of Criminal Background Check.** When practical, the criminal background check will be performed before an offer of employment is made. In cases where the hiring department needs immediate employment, a conditional offer of employment will be made pending satisfactory results on the background check. It is expected that results of such checks will be available within five (5) working days.
- 511.3 Criminal Convictions Disclosed on Applications for Employment.** If a criminal history check reveals convictions which the applicant disclosed on the application for employment, a panel of individuals will evaluate each conviction(s), including any additional information the individual provides, before the offer of employment is either confirmed or withdrawn. Relevant considerations will include, but are not limited to, the nature and number of the convictions, their dates, and the relationship that a conviction has to the duties and responsibilities of the position. Any decision to accept or reject an individual with a conviction is solely at the discretion of Indiana State University. (All related information will be treated as confidential, and protected as such.)
- 511.4 Failure to Report Criminal Conviction.** If unreported convictions are revealed in the criminal history check, the offer of employment will be withdrawn and, if employed, the individual will be separated from employment, unless the individual can show that the report is in error. The decision to reject or terminate an individual with an unreported conviction is solely at the discretion of Indiana State University.

*Last revised February 17, 2012.*

## 515 VACATION POLICY

*Policy 515 was included in the 2001 University Handbook and was amended by the ISU Board of Trustees as follows: 514.4, 514.4.1, 515.4.2, 515.4.3, 515.4.4, 515.4.5, 515.4.6, 515.4.7, 515.4.8, 515.4.9, 514.4.10, and 515.4.11 on February 17, 2012.*

### 515.1 Exempt Staff.

**515.1.1 Level 12 or Higher.** Exempt Staff classified pay level 12 or higher earn 20 days of vacation per year.

**515.1.2 Level 11 and Below.** Exempt Staff classified pay level 11 and below earn vacation based upon 15 days of vacation during years one through four and 20 days during years five and above.

**515.1.3 Employees Not Covered.** Regular Faculty and Instructors (except librarians) are not covered by the vacation policy.

**515.1.4 Coaching Staff.** Any vacation allowances for eligible coaching staff will be administered by the Athletic Director's Office.

**515.1.5 Librarians.** Librarians earn 20 working days vacation per year.

**515.2 Non-Exempt Staff.** All full-time Non-Exempt Staff earn vacation based on the following schedule:

<u>Vacation Earned During</u>	<u>Days</u>
Year 1 through 3	10
Year 4 through 6	12
Year 7 through 10	15
Year 11 and above	20

*Last revised February 17, 2012.*

## 516 COMMUNITY SERVICE LEAVE POLICY

*Policy 516 was approved by the ISU Board of Trustees on September 9, 2010 and became effective October 1, 2010.*

**516.1 Purpose.** The University recognizes the importance of community involvement and encourages employees to participate in volunteer activities by providing flexibility in work schedules and paid leave opportunities. This policy governs administration of a community service program.

**516.2 Eligible Community Service.** Employees may, at the discretion of the supervisor, be granted paid leave to provide “hands-on” voluntary service to their communities as part of an organized community service project. For example, delivering meals to the elderly is an eligible activity, but attending a social event for the organization providing the meals would not.

**516.2.1 Volunteer Fire and Rescue Members.** Members of volunteer fire departments and rescue squads or auxiliary units thereof may be granted leave to:

**516.2.1.1** Respond to emergency situations during their working hours; or

**516.2.1.2** Arrive after the normal beginning of their work shift if an emergency situation to which they responded outside their normal work hours continues beyond the normal beginning of their work shift.

**516.2.2 Excluded Service.** Excluded are services provided through a membership organization where the primary recipients of the service are the constituents of the organization (i.e., painting and maintenance of the group’s building, yard work, serving on the board, etc.); and political groups or causes.

**516.3 Pre-Approved Activities.** The ISU Center for Public Service and Community engagement shall maintain a list of pre-approved activities that are appropriate for use of leave under this policy, and shall be the final arbiter of whether or not a proposed activity is eligible for use of leave under this policy.

**516.4 Amount of Leave.**

**516.4.1 Full-Time Employees.** A maximum of 15 hours (16 hours for those working a 40-hour week) of paid leave per calendar year will be made available to individuals who are Regular Staff as of July 1 of each year.

**516.4.2 Part-Time Employees.** A maximum of 7.5 hours (8 hours for those working a 40-hour week) of paid leave per calendar year will be made available to individuals who are part-time, benefits-eligible Staff as of July 1 of each year.

**516.4.3 Probationary Employees Not Eligible.** Any employee working within their introductory 3-month period is not eligible for this leave.

**516.5 No Carryover.** Unused Community Service Leave existing at the end of the calendar year may not be carried over to a subsequent year.

**516.6 No Payout at Separation.** The value of unused Community Service Leave existing at separation of employment shall not be paid to the separating employee.

*Last revised February 20, 2012.*

## 520 HOLIDAYS POLICY

*Policy 520 was included in the 2001 University Handbook revision and was substantially amended by the ISU Board of Trustees on April 27, 2007.*

**520.1 Official Holidays.** Indiana State University identifies the following federally-recognized holidays and grants time off with pay to all regular benefits-eligible employees who are not required to work:

New Year's Day  
Martin Luther King Day  
Memorial Day  
Fourth of July  
Labor Day  
Thanksgiving Day plus day following  
Christmas Day

**520.1.1 Administration of July 4.** When the Fourth of July falls on a Saturday, the preceding Friday shall be a holiday. When the Fourth of July falls on a Sunday, the following Monday shall be a holiday.

**520.1.2 Administration of Christmas Day and New Years Day.** If Christmas Day or New Years Day falls on a weekend, then the holiday date that the University will recognize will be the federally-recognized date.

**520.1.3 Administration when Holiday Falls on Weekend.** When a Holiday falls on a Saturday, it will be observed on the preceding Friday, when a Holiday falls on a Sunday, it will be observed on the following Monday.

**520.2 Co-Administration of Winter Recess.** Winter recess guidelines and pay procedures take precedence over holiday guidelines and policies.

*Last revised February 20, 2012.*

## 525 WINTER RECESS

*Policy 525 was included in the 2001 University Handbook revision and was substantially amended by the ISU Board of Trustees on April 27, 2007.*

**525.1 University Closure during Winter Recess.** The University calendar includes a Winter Recess period during which time most University offices will be closed, but for which benefits-eligible Staff shall be paid. Each vice president will determine which operations and offices within their supervisory jurisdiction must remain open.

*Last revised February 21, 2012.*

## 530 UNIVERSITY CLOSINGS

*Policy 530 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows:*

- 530.1 Authority for University Closing.** The University President has the authority to decide to close the University when conditions present health and safety risks to members of the University community.
- 530.2 Employees Who Leave Work During Closing.** Due to the nature of services provided by the University, some members of the Staff may be required to work during such closings, and some Staff may be released from work and sent home.
- a. There are **procedures** in place to calculate pay in the event of a closing.

*Last revised February 21, 2012.*

## 535 RETIREMENT BENEFITS

*Policy 535 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: 535.1.2, 535.1.6, 535.2.2, 535.5, 535.6, 535.7, 535.8, 535.8.2, 535.9, 535.9.2.1, 535.9.2.2, and 535.9.2.3 on August 30, 2011.*

### 535.1 Faculty and Exempt Staff: TIAA-CREF Retirement Plan.

- 535.1.1 General.** Indiana State University has participated in a Teachers Insurance and Annuity Association retirement program since 1937. The Indiana State University Board of Trustees approved a Teachers Insurance and Annuity Association - College Retirement Equities Fund (TIAA-CREF) Revised Retirement Plan effective July 1, 1967. All new Regular Faculty and Exempt Staff are required to participate in the TIAA-CREF Retirement Plan upon eligibility.
- 535.1.2 Eligibility for Immediate Participation.** Regular Faculty and Exempt Staff are eligible to participate in the TIAA-CREF Retirement Plan immediately upon employment.
- 535.1.3 Management of Investment Options.** The TIAA-CREF Retirement Plan provides a variety of investment options. Each participating employee may elect and change investment strategy as often as allowed by TIAA-CREF. It is the employee's responsibility to contact TIAA-CREF should a change in allocation between the many investment choices be desired.
- 535.1.4 Contribution Rate.** Participating employees will receive University contributions to the TIAA-CREF Retirement Plan calculated at ten (10) percent of the base appointment salary. Eligible faculty teaching summer courses will receive University contributions calculated at ten (10) percent of summer earnings. University contributions vest immediately.
- 535.1.5 Cash Option.** Effective July 1, 1994, the ISU Board of Trustees approved a cash option on TIAA-CREF Regular Retirement Annuity contracts. Upon any separation from service, cash is offered to
- A. Individuals with less than five (5) years of participation or contributions, or
  - B. Individuals older than age 55 with more than five (5) years of contributions.

Separated employees who withdraw funds from TIAA-CREF may have tax liability and are advised to seek tax consultation prior to withdrawal.

Additional information is available in the Office of Staff Benefits.

### 535.2 Non-Exempt Staff: Indiana Public Employees' Retirement Fund.

- 535.2.1 Eligibility.** All Regular Non-Exempt Staff participate in the Indiana Public

Employees' Retirement Fund (PERF) immediately upon employment.

- 535.2.2 Contribution Rate.** Participating employees must contribute 3 percent, which is paid by Indiana State University. The University also contributes an additional amount that is determined actuarially each year by PERF.
- 535.2.3 About PERF.** PERF provides retirement annuity and pension benefits, disability income benefits, early retirement, and death benefits. A detailed description of the benefits available is contained in the Indiana Public Employees' Retirement Fund Member Handbook available at [www.ai.org/perf](http://www.ai.org/perf).
- 535.3 Tax-Deferred Annuities.** The Indiana State University Board of Trustees has approved the participation of Regular Staff in tax-deferred annuity programs under Section 403(b) of the Internal Revenue Code.
- 535.4 TIAA-CREF Tax-Deferred Annuities.** Regular Faculty and Regular Exempt Staff may be eligible to apply additional retirement contributions to their regular TIAA-CREF retirement program (RA) as a tax-deferred annuity contribution. Such contributions are subject to Internal Revenue Code maximums.
- 535.5 Supplemental Tax-Deferred Annuities.** All Regular Faculty and Regular Exempt Staff are authorized to participate in supplemental tax-deferred annuities by requesting a reduction of salary equal to the amount to be forwarded to selected TIAA/CREF contracts. The University does not contribute to these programs.
- 535.6 Deferred Compensation Plan IRC 457 (b).** The Economic Growth and Tax Relief Reconciliation Act (EGTRRA) contained provisions expanding the retirement savings opportunities that colleges and universities may offer employees. Effective in 2002, all employees are eligible to take advantage of making additional pre-tax contributions toward retirement savings. There is an annual limit on contribution to this plan. Further detailed information may be secured from the Office of Staff Benefits.
- 535.7 Normal Retirement Age.** A "Normal Retirement" age of 65 will be used for benefit planning purposes. Certain University-sponsored benefit programs will be limited for those who continue employment beyond the "Normal Retirement" age. The following benefit limitations will apply:
- 535.7.1 Life Insurance.** Term life insurance coverage will be 65 percent of the scheduled amount beginning July 1 following the 66th birthday. Accidental death and dismemberment coverage will be 65 percent of the scheduled amount beginning July 1 following the 66th birthday. Conversion privileges may apply; see the Office of Staff Benefits for further details.
- 535.7.2 Health Benefits.** Coverage under the health benefits plan will be continued for employees, spouses, and eligible dependents who continue employment beyond normal retirement age 65. (See "Health Coverage for Employees/Spouses/Partners Working Beyond Age 65," 510.7.)

**535.7.3 Disability Insurance.** Coverage is extended until six (6) months prior to retirement. If an approved disability should occur, benefits will be paid according to the following schedule:

<u>Age When Total Disability Begins</u>	<u>Maximum Duration of Benefit</u>
65 but less than 68 ½	to age 70
68 1/2 and over	1 year

**535.8 Post Retirement Life and Health For Employees Hired Prior to January 2, 2005.** The following benefits will be available to Regular Faculty, Regular Exempt Staff, and Regular Non-Exempt Staff retirees who have a minimum of 20 years of service at ISU and who retire after age 62 or who have retired under the disability insurance plan at any age with at least 20 years of service.

**535.8.1 Life Insurance.**

**535.8.1.1 Revised Plan (August 1, 1985):** Upon retirement, life insurance coverage will be reduced to \$5,000. Accidental death and dismemberment coverage terminates on the effective date of retirement.

**535.8.1.2 Prior Plan:** Upon retirement prior to age 66 normal retirement, life insurance coverage will be reduced to 50 percent of the scheduled amount of coverage in effect at retirement with a maximum of \$20,000. At retirement after age 66 the life insurance coverage will be reduced to 50 percent of the coverage in effect on June 30 prior to normal retirement age (July 1 after age 66) with a maximum of \$20,000. Accidental death and dismemberment terminates on the effective date of retirement.

**535.8.2 Health Benefits Plan.** Following retirement, health coverage for the employee and dependents, if eligible, may be continued through the ISU group health plan if the retiree and dependent(s) were participating in the health plan for the minimum number of years required for the retirement plan at the time of retirement. Employees (hired prior to January 1, 2005) who have not had a full 20 years of health coverage are not eligible for post retirement health coverage.

**535.8.2.1 Required Enrollment in Medicare.** Upon attainment of age 65 or upon eligibility, the retiree and spouse/same-sex domestic partner are required to enroll in the Medicare program (Part A and B) to participate in the University's fully insured retiree Supplemental medical coverage. Medicare would then become the primary payor for all medical charges with the ISU retiree health plan paying as secondary payor.

**535.8.2.2 Retiree Payment.** Retirees are charged a premium based upon the experience of the group. Retirees must enroll in and pay for Medicare Part A and B that can be deducted from the Social Security check. Should a retiree fail to pay the required share for the University retiree health plan,

coverage will be terminated. Once terminated, coverage may not be reinstated at any time in the future. Retirees may not add dependents to the coverage after retirement.

**535.8.3. Ineligible Employees.** There are no post-retirement life or health benefits for employees hired after January 1, 2005.

**535.9 Resignations/Terminations Other Than Retirement.** Any individual whose appointment has been discontinued, who resigns, or who has been terminated prior to eligibility for retirement, and who has a vested interest in the financial retirement plans, shall be entitled to the financial benefits, if any, of the respective retirement plan. Such individuals do not qualify for continuation of University group insurance coverage's following termination. The last day worked will be the effective date of separation in all cases except when the staff member fails to return from a leave of absence. The separation date may not be vacation, sick leave or convenience day.

*Last revised February 21, 2012.*

## 540 SICK LEAVE POLICY

### 540.1 Faculty and Staff

- 540.1.1 Pay to Benefits Eligible Faculty & Staff.** In case of illness, sick leave with pay will be granted to benefits-eligible faculty and staff.
- 540.1.2 Allocation of Sick Time.** Sick leave with pay will be granted all benefits-eligible faculty and staff on the basis of the accrual of twelve (12) working days per fiscal year (July 1 through June 30). Each pay period the available sick leave accumulation is shown in hours on the paycheck detail accessible thru the MyISU portal. For employees who are in docked pay status (no pay), there will be no sick leave accrual during the time the employee is not paid.
- 540.1.3 Less Than Full Time Receive Pro Rata.** Regular employees who are normally scheduled to work fewer than 37.5 hours per week will earn sick leave on a pro-rata basis. Sick leave appears in hours on the paycheck detail accessible thru the MyISU portal.
- 540.1.4 No Sick Leave during Initial Employment Period.** Sick leave hours will be earned but not available for use until the employee has satisfied the initial three month new employee introductory period.
- 540.1.5 No Cash Out upon Employment Separation.** Upon separation from the University, accumulated sick leave will not be paid.
- 540.1.6 Responsibility for Administration.** It is the responsibility of department chairpersons and the heads of administrative divisions to report all absences because of illness, or health care provider appointments of their respective staffs to the Payroll Office on the monthly time recap sheet. Sick leave is not intended as earned time off with pay and will not be granted except for bona fide illness. The University may require appropriate medical evidence as confirmation.
- 540.1.7 Pregnancy or other Medical Inability to Work.** Sickness related to pregnancy or medically determined inability to work due to pregnancy is given the same consideration for sick leave with pay as other sickness or injury. Sick leave may be used until the date released for work by the physician. Any additional time off after the work release date will be charged as vacation, if available, or leave without pay. FMLA time will be included in the times specified in the family leave policy.
- 540.1.8 Integration of Sick Leave Accrual with Disability Waiting Period.** Sick leave with pay, if accumulated, will be used during the total disability benefits waiting period. However, use of sick leave with pay will not be permitted beyond the effective date of eligibility for disability benefits.
- 540.1.9 Sick Leave to Care for Immediate Family Member.** Up to five (5) days of sick

leave per fiscal year (July through June) may be used due to the illness and care of an immediate family member regardless of whether the family member resides in the immediate household. An immediate family member includes spouse/partner, parents, children or siblings.

- 540.1.10 Use of Sick Leave with FMLA.** If an employee has been away from work for three (3) consecutive days for the same diagnosis, the supervisor or employee should contact Staff Benefits for FMLA paperwork. Sick leave usage and FMLA approved time run concurrently. Employees should not utilize sick leave without implementing FMLA when there is an FMLA eligible diagnosis. For a serious health condition of a family member that has been approved under the FMLA, accumulated sick leave may be used in excess of the five (5) days indicated above. No more than an additional 15 days (for a total of 20 days) may be used for a serious family health condition during a fiscal year. Verification of such illnesses may be required. It is the responsibility of the department chairperson or head of the division to monitor use of family sick leave each year
- 540.1.11 Absences after Sick Leave Exhausted.** Any absence due to illness after all accumulated sick leave has been exhausted will be considered leave without pay unless such absence qualifies for sick leave transfer. It is the responsibility of the staff member to inform the University about the progress of the illness or injury and probable return to work date.
- 540.1.12 Sick Leave Transfer.** Employees are allowed to donate up to two (2) weeks to individuals who have a FMLA covered reason and have exhausted all accumulated sick leave/vacation/convenience days. The donor of sick leave is limited to a total donation of two weeks per fiscal year and must have a minimum of two (2) weeks of sick leave remaining in their balance. The recipient of the sick leave must have exhausted all accumulated leave time and may receive a maximum of eight (8) weeks of donated sick leave per fiscal year. The time period can be either 75 hours for regular schedules or 80 hours for 24 hour operations.
- 540.1.13 Extraordinary Cases.** In cases of serious illness which extend beyond the accumulated sick leave period, special sick leave with pay may be granted only on recommendation of the University President and the approval of the ISU Board of Trustees.

## 545 LEAVE POLICIES

*Policy 545 was included in the 2001 University Handbook revision.*

**545.1 FMLA Leave.** In compliance with the Family and Medical Leave Act (FMLA) of 1993, Indiana State University will provide eligible employees unpaid leave of up to twelve (12) work weeks per year as defined under the Act for qualifying family and medical reasons.

**545.1.1 Service Requirement.** Eligible employees must have been employed for at least twelve (12) months and have completed at least 1,250 hours of service in the twelve (12) month period immediately preceding the date on which the leave commences. Each employee's family medical leave year will begin the first time leave is taken; therefore, each employee will have a different family medical leave year.

**545.1.2 Amount of Leave to be Taken.** Time taken can be as small as one (1) hour and as much as the full twelve (12) weeks at once. This leave can be taken for any of the qualifying reasons and will be cumulative during that family medical leave year. FMLA time will be included in the time specified in the family leave policy.

**545.1.3 Administration.** The Staff Benefits Office will maintain official records pursuant to this policy. Additional information and clarification on family medical leave may be obtained by contacting the Staff Benefits Office. The complete University policy regarding FMLA is contained in Appendix C.

**545.1.4 Faculty and Executive/Administrative/Professional Staff.**

**545.1.4.1 Integration of FMLA with Leave for Childbirth or Adoption.** Faculty and executive/administrative/professional staff may elect to take leave without pay in addition to leave with pay as described under the sick leave policy for childbirth or adoption, if applicable. For faculty, this election may extend to all or part of two (2) semesters, counting the semester during which childbirth/adoption occurs as one of the two (2) semesters.

**545.1.4.2 Time Equivalencies for Faculty.** Each summer counts as one (1) semester. FMLA time includes the time specified in the family leave policy. Leave without pay will be granted only on request and at the discretion of the appropriate vice president. Executive/administrative/professional staff may elect such leave without pay not to exceed six (6) months.

**545.1.4.3 Other.** Faculty or executive/administrative/professional staff who otherwise qualify for special leave will not be denied such leave because of pregnancy/childbirth.

## 545.1.5 Support Staff

**545.1.5.1 Integration of FMLA with Leave for Childbirth or Adoption.** A support staff member may elect to take a total of three (3) months leave for childbirth/adoption. The staff member may use sick leave, if applicable, for the period of time deemed unable to work by the physician. The remainder of the three-month leave will be charged to accumulated vacation time or leave of absence without pay if all vacation time has been used. Leave without pay will be granted only on request to the Human Resources Office with the approval of the appropriate vice president. The employee will be reinstated in the same or similar position immediately following the three-month leave. FMLA time includes the time specified in the family leave policy.

**545.1.6 Guidelines.** The Family and Medical Leave Act (FMLA) of 1993 requires all employers with more than 50 employees to provide up to twelve (12) weeks of unpaid, job-protected leave during any twelve-month period to "eligible" employees for certain family and medical reasons. In all cases, the twelve-month period will begin the first day FMLA leave begins.

### 545.1.6.1 Eligibility.

**545.1.6.1.1 Full-Time, Non-Temporary Staff.** Faculty, executive/administrative/professional staff and support staff are eligible to take unpaid FMLA leave if employed by ISU for at least twelve (12) months and have worked for at least 1,250 hours during the twelve-month period before the leave. Salaried employees who have worked at least twelve (12) months are presumed to have met the 1,250 hour requirement.

**545.1.6.1.2 Part-Time or Temporary Staff.** Part-time and temporary employees, including graduate assistants, who have been employed at least twelve (12) months and who have worked at least 1,250 hours during the previous twelve (12) months are also eligible to take unpaid FMLA leave for the duration of the position.

### 545.1.6.2 Procedures.

**545.1.6.2.1 Notice.** In any situation where FMLA leave is requested, the employee is expected to give the supervisor and the Staff Benefits Office at least 30 days advance notice of leave. Otherwise, notice must be given with as much lead time as possible. This requirement will be met by completing the ISU Family

and Medical Leave Request Form available from the Staff Benefits Office, or by verbal notification within two (2) days of learning of the need for the leave.

- 545.1.6.2.2 Accrual of Service Credit.** Employees on FMLA leave are not entitled to the accrual of any service credit during the period of unpaid leave including faculty tenure service credit. Depending on the leave reason, the employee must first use all accumulated sick leave and, if eligible, vacation and the convenience day, before beginning unpaid leave. All related information will be maintained in a separate, confidential FMLA file.
- 545.1.6.2.3 Sickness Related to Pregnancy.** Sickness related to pregnancy or medically determined inability to work due to pregnancy is given the same consideration for sick leave with pay as other sickness or injury. Sick leave may be used until the date released for work by the physician. Any additional time off after the work release date will be charged as vacation, if available, or leave without pay.
- 545.1.6.2.4 Return to Service.** If the employee returns after the leave, the University will return the employee to the same or equivalent position and benefits. However, neither sick leave nor vacation will accrue while the employee is on unpaid leave.
- 545.1.6.2.5 Medical Certification.** Medical certification from the employee's health care provider will be required at the employee's expense and must be provided within fifteen calendar days after the date of the leave request unless it is not practical to do so under the circumstances. The ISU Family and Medical Leave Certification Form, or an approved substitute, must be completed and submitted to the Staff Benefits Office.
- 545.1.6.2.6 Additional Medical Opinion.** The Staff Benefits Office may require an additional medical opinion which will be at the University's expense.
- 545.1.6.2.7 Updated Certification Form.** A new certification form may be required periodically as a means of updating the University on the status of the employee's FMLA leave.

### 545.1.6.3

**Continuation Of Benefits During Leave.** An employee who goes on FMLA leave will be entitled to continue health benefits. For health benefits during any paid portion of an FMLA leave, employee contributions will be collected in the same way as if actively at work (i.e., through payroll deductions). For health benefits during an unpaid leave, the employee will be billed for the normal monthly contribution. When feasible, the employee may choose to prepay health coverage contributions (i.e., through increased payroll deductions or other arrangements) when the need for unpaid FMLA leave is foreseeable. Failure to pay the required contributions while on leave will result in cancellation of benefits coverage; however, benefits will be fully reinstated when the employee returns to work.

**545.1.6.3.1 Failure to Return to Work Following Leave.** If the employee voluntarily does not return to work after the FMLA leave, the University may charge the employee retroactively for the University's portion of the health care premium cost paid during the unpaid FMLA leave. The employee is considered as having returned to work after FMLA leave by the time he/she has been back to work for at least 30 calendar days.

### 545.1.6.4

#### **FMLA Leave Reasons.**

**545.1.6.4.1 Birth of Child; Adoption.** Leave for the birth of the employee's child or to care for the newborn child or child placed with the employee for adoption or foster care. FMLA leave for a newborn child or for the adoption or foster care placement of a child must be completed within twelve (12) months of the birth, adoption, or placement. Leaves for these reasons must be taken in a block of time. Intermittent or reduced schedule leave is not permitted regardless of the employee's classification.

**545.1.6.4.1.1 Both Husband and Wife Employed.** When both husband and wife are employed by the University, they are jointly entitled to a combined total of twelve (12) weeks of FMLA leave under this leave reason.

**545.1.6.4.1.2 Newborn Child of Female Employee.** When the leave is for a newborn child of a female employee, a portion of the leave may be used toward the "employee's own serious

health condition" as indicated in the following leave reason. The total under both leave reasons may not exceed twelve (12) weeks.

**545.1.6.4.1.3 Use of Accumulated Leave.** If applicable, the employee must first use all accumulated vacation leave and the Convenience Day before beginning the unpaid FMLA leave. In addition to FMLA, the University offers family leave and personal leaves of absence for those employees who qualify.

**545.1.6.4.2 Leave for the employee's own serious health condition.** "Serious health condition" is defined as an illness, injury, impairment, or physical or mental condition that may include:

(a) inpatient care in a hospital, hospice, or residential medical care facility;

(b) any period of incapacity requiring absence from work of more than three (3) calendar days that also involves continuing treatment (two or more visits) by or under the supervision of a health care provider;

(c) continuing treatment by or under the supervision of a health care provider for a chronic or long-term health condition that, if not treated, would likely result in a period of incapacity of more than three (3) calendar days; or

(d) prenatal care.

**545.1.6.4.2.1 Intermittent or Reduced Schedule Leave.** Intermittent or reduced schedule leave is permitted when medically necessary and must be recorded on an hour for hour basis regardless of the employee's category. This will not affect the exemption from Fair Labor Standards Act overtime provisions for those in exempt positions.

**545.1.6.4.2.2 Minimum Disruption.** If FMLA

leave is for planned medical treatment and will be taken on an intermittent basis or by a reduced schedule, the employee is expected to schedule the treatment so as to create minimum disruption of the employing department. The University reserves the right to move an employee who is on intermittent or reduced schedule leave to an alternative position that can better accommodate such scheduling. All such moves must receive the approval of the Human Resources Office and the appropriate vice president.

**545.1.6.4.2.3 Return to Service.** Before an employee may return to work following a serious health condition, a fitness-for-duty medical certification from the treating health care provider is required by the Staff Benefits Office.

**545.1.6.4.3 Leave for the serious health condition of a husband or wife, child, or parent (but not parent-in-law).** The definition of a "serious health condition" is defined in leave reason 545.1.6.4.2.

**545.1.6.4.3.1 Husband and Wife Both ISU Employees.** When both husband and wife are employed by ISU, they are each entitled to twelve (12) weeks of FMLA leave under this provision when the family member is the spouse or child.

**545.1.6.4.3.2 Definition of Child.** An employee's "child" may be a biological, adopted, or foster child, a stepchild, a legal ward, or a child for which the employee was acting in a parent-like capacity. The "child" must be under 18 years of age or over 18 years of age and incapable of self-care because of a mental or physical disability. The child does not have to live with the employee or be a legal dependent.

**545.1.6.4.3.3 Intermittent or Reduced Leave.** Intermittent or reduced schedule leave is permitted when medically necessary and must be recorded on an hour for hour basis regardless of the employee's category. This will not affect the exemption from Fair Labor Standards Act overtime provisions for those in exempt positions.

**545.1.6.4.3.4 Minimum Disruption.** If FMLA leave is for planned medical treatment and will be taken on an intermittent basis or by a reduced schedule, the employee is expected to schedule the treatment so as to create minimum disruption of the office or department. The University reserves the right to move an employee on intermittent or reduced schedule leave to an alternative position that can better accommodate such scheduling. All such moves must be approved by the Human Resources Office and the appropriate vice president.

**545.1.6.4.3.5 Accumulated Leave.** If applicable, the employee must use family sick leave, all accumulated vacation and the convenience day, before beginning unpaid leave.

**545.2 Personal Leave of Absence Without Pay.** Any regular full-time benefits-eligible staff member may request a personal leave of absence without pay.

**545.2.1 Duration.** If granted, a leave of absence may be of any duration up to 30 days, or if a longer duration is anticipated, it should be in maximum periods of 30 days. A personal leave of absence without pay will not exceed six (6) months. Indefinite leaves are not granted.

**545.2.2 Service Guideline.** Normally, employees with less than one (1) year of service will not be granted a personal leave of absence without pay.

**545.2.3 Benefits during Leave.** During a leave of absence without pay, staff members may continue some benefits coverages if the required employee contributions are paid when due. This continuation of partial benefits may not exceed 24 months maximum leave of

absence without pay.

**545.2.3.1 Health Coverage during Leave.** Health coverage may be retained as long as required employee contributions are paid. If the health coverage is not continued, it is the responsibility of the individual to re-enroll in the health plan coverage within 31 days of the date of return to work.

**545.2.3.2 Life Insurance Coverage during Leave.** Life insurance coverage will be maintained at no more than \$50,000 paid in full by the University during the leave. Life insurance may be retained during the leave up to a maximum of 24 months.

**545.2.3.3 Benefits Not Provided during Leave.** The following benefits will not be continued during a personal leave of absence without pay:

- a. Disability insurance coverage
- b. Life insurance coverage over \$50,000
- c. Retirement contributions

**545.2.4 Retirement Service Credit.** A leave of absence without pay will not count toward retirement service credit. Staff/spouse/partner or dependent child fee waivers will not be granted during a leave of absence without pay. No other benefits are continued during the leave of absence without pay.

**545.2.5 Administration.** A Personnel Assignment Status Sheet (PASS) must be forwarded to the Human Resources Office with the period of time requested for the leave and the signature of the department head and the appropriate vice president prior to the beginning of the leave of absence without pay.

**545.2.5.1 Intention to Return to Work.** A leave of absence should not be requested if the staff member does not intend to return to work at the University. If no further employment is planned, or if the employee is resigning or dismissed, termination of the employee is in order rather than a leave of absence.

**545.2.5.2 Vacation and Sick Time Accrual.** Staff members who are on a leave of absence without pay do not earn vacation or sick leave time during such a leave period.

**545.2.5.3 Earned Paid Leave Must be Used First.** All earned vacation time and convenience day, if applicable, must be used prior to beginning a personal leave of absence without pay.

**545.2.5.4 Return to Work.** A staff member on a personal leave of absence without pay will not be guaranteed the right to return to the same job; however, an effort will be made to place the employee in a similar

position. The employee's length of service will not permit the displacement of another employee. In the event that a similar position is not available within a reasonable period after the employee's scheduled return to work date, or if the employee refuses to accept an offer of employment for a similar position, employment with Indiana State University may be terminated.

**545.3 Medical Leave of Absence.** A medical leave of absence with or without pay may be granted for a period not to exceed six (6) calendar months including qualifying Family and Medical Leave Act (FMLA) time. All earned sick and vacation leave must be used prior to requesting a medical leave of absence without pay.

**545.3.1 Service Guideline.** Normally, employees with less than one (1) year of service will not be granted a medical leave of absence without pay.

**545.3.2 Integration of Sick and Medical Leave.** Sick leave, when combined with a medical leave of absence without pay, may not extend beyond this six-month period.

**545.3.3 Continuation of Benefits during Medical Leave.** Certain benefits, including health, life, and disability coverage, may be continued during a medical leave of absence without pay which may result in qualification for long term disability benefits. Years of University service will determine the length of benefits continuation.

**545.3.4 Illness or Injury beyond 6 Months.** If an illness or injury extends beyond six (6) months, the employee may be:

- a. Placed on disability retirement, if eligible, through disability insurance and/or Social Security and Indiana Public Employees' Retirement Fund, or
- b. Subject to termination from the University if ineligible for University disability plans and FMLA time has been used.

**545.3.5 Documentation for Non-FMLA.** All medical leaves of absence not qualifying for FMLA leave must be documented by presenting verification from a licensed physician to the employee's supervisor and the staff Benefits Office. An employee will not be permitted to return to work without a written release from a licensed physician.

**545.4 Election Day.** Employees shall be given reasonable time off for voting on election days without loss of pay if their work schedule is in conflict with the voting hours posted at the places of voting.

**545.5 Jury Duty.** Any benefits-eligible staff member selected for jury duty will continue to receive normally scheduled pay.

**545.5.1 Notice.** The staff member is responsible for notifying the department head of the impending jury duty immediately upon receiving notice to serve.

**545.5.2 Documentation.** The staff member should present the supervisor with a copy of the

letter of selection notification to be attached to the proper payroll form.

- 545.5.3 Other.** During the period the staff member is actually serving on jury duty or required by the court to be present, the staff member will continue to receive normally scheduled pay. At other times when the court is not in session, the staff member is expected to be at work.
- 545.5.4 Service as Witness.** When a benefits-eligible staff member is called upon as a witness in a court case, the staff member's regular pay will be continued during the absence. In no event shall payment be made for time lost for court appearances in cases where the staff member appears as party plaintiff or defendant.
- 545.5.5 Non-Benefits-Eligible Staff.** Part-time temporary staff will be given time off without pay.
- 545.6 Funeral Leave.** All benefits-eligible employees may be granted a leave of absence with pay by the department head for the purpose of making arrangements for and attendance at funerals in accordance with the following conditions:
- 545.6.1 Death of Member of Immediate Household.** A leave of absence with pay up to three (3) days may be allowed for attendance at the funeral of a spouse, children, parents (including parents and stepparents in-law), brothers, sisters (including step siblings), or other members of the family residing in the immediate household. Travel time may also be granted if the funeral is held 150 or more miles from Terre Haute, but the total paid absence time including travel time is not to exceed five (5) days.
- 545.6.2 Other Family Members.** For other members of the family--grandparents, grandchildren, in-law relatives, uncles, aunts, nieces, and nephews--a leave of absence with pay may be allowed up to one (1) day for attendance at the funeral. Travel time may also be granted if the funeral is held 150 or more miles from Terre Haute, but total paid absence time including travel time is not to exceed three (3) days.
- 545.4.3 No Bereavement with Pay.** In order to be allowed time off with pay, it is required that the employee will attend the funeral. No funeral leave with pay is granted for bereavement. Evidence may be required.
- 545.6.4 Leave without Pay Discretionary.** For attendance at funeral services of other relatives or close friends, a leave of absence without pay may be allowed by the department head.
- 545.7 Military Duty.**
- 545.7.1 Annual Reserve Training.** Any benefits-eligible staff member required to report for annual reserve training may be allowed up to 15 days leave of absence with pay per fiscal year if the training period falls within the individual's normal work year. In the event that the training overlaps two (2) fiscal years, no more than 30 days leave of absence with pay will be permitted in a two-year period. Each request for leave must be submitted in

writing to the department head, accompanied by a copy of the orders. A copy of the orders should also be attached to the appropriate payroll time recap sheet prior to the payment.

**545.7.2 Active Duty.** Any full-time regular benefits-eligible staff member serving in a reserve unit ordered to active duty may request a leave of absence without pay for the period of active duty and may return to University employment in accordance with the terms of the Uniformed Services Employment and Reemployment Rights Act (USERRA). Upon receipt of a copy of the active duty orders, the balance (if any) of the 15 days reserve training leave will be paid. Accrued vacation days will also be paid if requested by the employee. Faculty will submit such requests in writing to the appropriate dean. Executive/administrative/ professional staff should submit such requests in writing to the appropriate vice president or the University President. Support staff should submit such requests in writing to the department head. All requests will then be forwarded to the Human Resources Office.

**545.7.3 Continuation of Benefits.** Health plan benefits and/or life insurance may be continued during the period of such duty provided the employee contribution is paid when due. If health benefits are not continued during the period of military leave, they may be reinstated upon return in accordance with the provisions of the Uniformed Services Employment and Reemployment Rights Act (USERRA). As health plan benefits are optional, returning employees must request reinstatement to the coverage in writing within 31 days of return to work.

**545.8 Severe Weather.** Occasionally, weather conditions may make it impossible for employees to report for work even though the University remains open. When an employee cannot get to work, this day off can be taken as a day of vacation, convenience day (if applicable), or as leave of absence without pay. (See University Handbook, Policy 726 “Weather Guidelines”)

**545.9 Breaks and Rest Periods.** Reasonable rest periods are permitted during the working day. A rest period should not exceed a 15 minute break during each half day of work and should be taken at a time and in a manner which does not interfere with the efficiency of the work unit. A break period is intended to be followed and preceded by a work period; thus, it may not be used to cover a late arrival to work or an early departure.

**545.10 Unauthorized Absences.** Payment will not be made for any unauthorized absences. The staff member must notify or cause to be notified the immediate supervisor of any anticipated or necessary absence. Failure to notify the immediate supervisor of an absence within a reasonable time shall constitute an unauthorized absence. An unauthorized absence of more than three (3) days may be considered job abandonment and may be cause for immediate termination.

*Last revised February 1, 2011.*

## 550 University Retirement Policy

**550.1 Applicability.** On March 1, 2010, a revised University Retirement Policy became effective. The provisions contained in previous policies are no longer available nor retroactive. Provisions for previously retired faculty and staff members remain in effect.

### 550.2 General Provisions.

**550.2.1 Notification.** Employees who fail to notify the vice president of their timely election (including planned retirement date) to take advantage of the Transitional Retirement Incentive Plan during the window of opportunity will not be eligible for any benefits under the Transitional Retirement Incentive Plan.

**550.2.2 Support Staff Sick Leave Payment.** The support staff former retirement incentive of receiving half of the accumulated sick leave at retirement (maximum of 45 days paid) is terminated effective February 28, 2010.

**550.2.3 Ineligibility of Grant, Temporary and One-Year Employees.** Grants, temporary and one-year employees are not eligible.

#### 550.2.4 Post-Retirement Health Coverage.

**550.2.4.1 Between March 1, 2010 and June 30, 2011.** Post-retirement health coverage subsidized by ISU is only available to employees who were enrolled on the ISU health plan prior to January 1, 2005 and have 20 years of consecutive service and are at least age 60 at retirement. Eligible employees and spouses have to be enrolled on the ISU health plan for 20 consecutive years prior to retirement.

**550.2.4.2 Effective July 1, 2011.** Beginning July 1, 2011, post retirement health coverage subsidized by ISU is only available to employees who were enrolled on the ISU health plan prior to January 1, 2005 and have 20 years of consecutive service and are at least age 62 at retirement. Eligible employees and spouses have to be enrolled on the ISU health plan for 20 consecutive years prior to retirement.

**550.2.4.3 Employees Ineligible for Subsidized Retiree Health Plan.** Employees not eligible for the ISU subsidized retiree health plan who have ISU's health coverage and retire under a Transitional Retirement Incentive Plan or the University Retirement Severance Plan on or after age 65 may buy into the ISU/NEBCO Medicare supplement plan by paying the entire premium. A spouse may also buy into the NEBCO plan if at the time of the retirement is effective, the spouse is age 65 or older. Note: there are no dental benefits with this buy-in plan.

#### 550.2.5 Life Insurance.

**550.2.5.1 Effective July 1, 2011.** Beginning July 1, 2011, post retirement life insurance is only available to employees who have 20 years of consecutive service and are at least age 62 at retirement.

**550.2.6 Right to Amend, Modify, Terminate, or Eliminate.** The University reserves the right to amend, modify, terminate or eliminate this Transitional Retirement Incentive Plan and/or the University Retirement Severance Plan without notice.

### **550.3 Retirement Severance Plan for Employees with 15 or More Years of Service on December 31, 2010.**

**550.3.1 Effective Date.** This Section is effective March 1, 2010.

**550.3.2 Eligible Employees.** All of the conditions set forth below must be met for an employee to be eligible for retirement under this section.

**550.3.2.1 Applicability.** This Section applies to all Faculty, Executive/Administrative /Professional and Support Staff.

**550.3.2.2 Age at Retirement.** An employee must be age 62 or older by the retirement date to be eligible for the Retirement Severance Plan set forth in this Section.

**550.3.2.3 Consecutive Service Requirement.** An employee must have at least 20 consecutive years of full-time benefits-eligible service at ISU to be eligible for the Retirement Severance Plan set forth in this Section.

**550.3.2.4 Required Retirement Date.** The Required Retirement date is open.

**550.3.2.5 Required Election Date.** The Required Election Date is open.

**550.3.3 Benefits.**

**550.3.3.1 Incentive Payment.** Eligible employees will receive 60% of base salary paid in lump sum upon retirement (minus applicable taxes).

**550.3.3.2 Post-Retirement Health Coverage.**

**550.3.3.2.1 Subsidized by ISU.** Post retirement health coverage will be subsidized by ISU if the eligible employee was enrolled on the ISU health plan prior to January 1, 2005, and has been enrolled on the ISU health plan for a minimum of 20 years. The spouse of the eligible employee can be covered if the spouse has been

enrolled on the ISU health plan for a minimum of 20 years.

**550.3.3.2.2 No Subsidy by ISU.** Employees not eligible to retain ISU's post retirement health coverage under the retirement incentive plan who have ISU's health coverage and retire on or after age 65 may buy into the ISU/NEBCO Medicare supplement plan by paying the entire premium. A spouse may also buy into the NEBCO plan if, at the time the retirement is effective, the spouse is age 65 or older. There are no dental benefits with this buy-in plan.

**550.3.3.3 Life Insurance.** Reduced Life Insurance (\$5,000 to \$20,000 of coverage dependent upon plan chosen) will be paid in full by ISU. Remaining life insurance coverage discontinued at retirement may be converted within 31 days of retirement (retiree pays entire premium).

**550.3.3.3.1 Retention of Voluntary Life Insurance.** Voluntary life insurance is eligible to be retained by the retiree contacting the vendor and paying the entire premium within 31 days of retirement date.

**550.3.4 Combined With Phased Retirement Program.** The Retirement Severance Plan may be combined with the Phased Retirement Program subject to appropriate approvals.

**550.3.5 Additional Information.** For more information, see Section 550.2, General Provisions.

**550.4 Retirement Severance Plan for Employees with Less Than 15 Years of Service on December 31, 2010.**

**550.4.1 Effective Date.** This Section is effective March 1, 2010.

**550.4.2 Eligible Employees.** All of the conditions set forth below must be met for an employee to be eligible for retirement under this section.

**550.4.2.1 Applicability.** This Section applies to all Faculty, Executive/Administrative /Professional and Support Staff.

**550.4.2.2 Age at Retirement.** An employee must be age 62 or older by the retirement date to be eligible for the Retirement Severance Plan set forth in this Section.

**550.4.2.3 Consecutive Service Requirement.** An employee must have at least 20 consecutive years of full-time benefits-eligible service at ISU

to be eligible for the Retirement Severance Plan set forth in this Section.

**550.4.2.4 Required Retirement Date.** The Required Retirement date is open.

**550.4.2.5 Required Election Date.** The Required Election Date is open.

**550.4.3 Benefits.**

**550.4.3.1 Incentive Payment.** Eligible employees will receive 40% of base salary paid in lump sum upon retirement (minus applicable taxes).

**550.4.3.2 Post-Retirement Health Coverage.**

**550.4.3.2.1 Subsidized by ISU.** Post retirement health coverage will be subsidized by ISU if the eligible employee was enrolled on the ISU health plan prior to January 1, 2005, and has been enrolled on the ISU health plan for a minimum of 20 years. The spouse of the eligible employee can be covered if the spouse has been enrolled on the ISU health plan for a minimum of 20 years.

**550.4.3.2.2 No Subsidy by ISU.** Employees not eligible to retain ISU's post retirement health coverage under the retirement incentive plan who have ISU's health coverage and retire on or after age 65 may buy into the ISU/NEBCO Medicare supplement plan by paying the entire premium. A spouse may also buy into the NEBCO plan if, at the time the retirement is effective, the spouse is age 65 or older. There are no dental benefits with this buy-in plan.

**550.4.3.3 Life Insurance.** Reduced Life Insurance (\$5,000 to \$20,000 of coverage dependent upon plan chosen) will be paid in full by ISU. Remaining life insurance coverage discontinued at retirement may be converted within 31 days of retirement (retiree pays entire premium).

**550.4.3.3.1 Retention of Voluntary Life Insurance.** Voluntary life insurance is eligible to be retained by the retiree contacting the vendor and paying the entire premium within 31 days of retirement date.

**550.4.4 Combined With Phased Retirement Program.** The Retirement Severance Plan may be combined with the Phased Retirement Program subject to appropriate approvals.

**550.4.5 Additional Information.** For more information, see Section 550.2, General Provisions.

**550.5 Retirement Severance Plan for Employees Hired After March 1, 2010.**

**550.5.1 Effective Date.** This Section is effective March 1, 2010.

**550.5.2 Eligible Employees.** All of the conditions set forth below must be met for an employee to be eligible for retirement under this section.

**550.5.2.1 Applicability.** This Section applies to all Faculty, Executive/Administrative /Professional and Support Staff.

**550.5.2.2 Age at Retirement.** An employee must be age 62 or older by the retirement date to be eligible for the Retirement Severance Plan set forth in this Section.

**550.5.2.3 Consecutive Service Requirement.** An employee must have at least 20 consecutive years of full-time benefits-eligible service at ISU to be eligible for the Retirement Severance Plan set forth in this Section.

**550.5.2.4 Required Retirement Date.** The Required Retirement date is open.

**550.5.2.5 Required Election Date.** The Required Election Date is open.

**550.5.3 Benefits.**

**550.5.3.1 Incentive Payment.** Eligible employees will receive 25% of base salary paid in lump sum upon retirement (minus applicable taxes).

**550.5.3.2 Post-Retirement Health Coverage.**

**550.5.3.2.1 COBRA Option.** Employees retiring after age 62 will have the option of COBRA continuation health coverage.

**550.5.3.2.2 Medicare Supplement Plan.** Employees who retire on or after age 65 may buy into the ISU/NEBCO Medicare supplement plan by paying the entire premium. A spouse may also buy into the NEBCO plan if, at the time the retirement is effective, the spouse is age 65 or older. There are no dental benefits with this buy-in plan.

**550.5.3.3 Life Insurance.** Employee life insurance carried by the University may be converted to an individual policy within 31 days of retirement (employee pays the entire premium).

**550.5.3.3.1 Retention of Voluntary Life Insurance.** Voluntary life insurance is eligible to be retained by the retiree contacting the vendor and paying the entire premium within 31 days of retirement date.

**550.5.4 Combined With Phased Retirement Program.** The Retirement Severance Plan may be combined with the Phased Retirement Program subject to appropriate approvals.

**550.5.5 Additional Information.** For more information, see Section 550.2, General Provisions.

## **550.6 Transitional Retirement Incentive Plan.**

**550.6.1 Effective Date.** This Section is effective March 1, 2010 and is only available to employees who meet the eligibility requirements, make a retirement election by April 2, 2010, and retire on or before June 30, 2011.

**550.6.2 Eligible Employees.** All of the conditions set forth below must be met for an employee to be eligible for retirement under this section.

**550.6.2.1 Applicability.** This Section applies to all Faculty, Executive/Administrative /Professional and Support Staff.

**550.6.2.2 Age at Retirement.** An employee must be age 55 or older by the retirement date to be eligible for the Transitional Retirement Severance Plan set forth in this Section.

**550.6.2.3 Consecutive Service Requirement.** An employee must have at least 9 consecutive years of full-time benefits-eligible service at ISU to be eligible for the Transitional Retirement Incentive Plan set forth in this Section.

**550.6.2.4 Required Retirement Date.** Eligible employees who elect the Transitional Retirement Incentive Plan set forth in this Section must retire on or before June 30, 2011. Incentive payments will be based upon the date of retirement as described in Section 550.5.3.1.

**550.6.2.5 Required Election Date.** The Required Election Date is April 2, 2010. Employees must notify the appropriate Vice President in writing. There will be no exceptions.

## **550.6.3 Benefits.**

**550.6.3.1 Incentive Payment.**

**550.6.3.1.1 Retirement Date On or Before June 30, 2010.** Eligible employees will receive 125% of base salary paid in lump sum upon retirement (minus applicable taxes).

**550.6.3.1.2 Retirement Date On or Before December 31, 2010.** Eligible employees will receive 115% of base salary paid in lump sum upon retirement (minus applicable taxes).

**550.6.3.1.3 Retirement Date On or Before June 30, 2011.** Eligible employees will receive 100% of base salary paid in lump sum upon retirement (minus applicable taxes).

**550.6.3.2 Employees Who Retire With 9-19 Years of Service or Who Are Less Than Age 60.**

**550.6.3.2.1 Benefits Cease at End of the Retirement Month.** Benefits cease at the end of the retirement month (life, health, disability, retirement contributions and voluntary plans).

**550.6.3.2.2 Health Benefits “Bridge”.** A health benefits “bridge” is available to employees who retire by June 30, 2011 at age 62 or older with at least 15 years of service who are not eligible for ISU subsidized health plan. Employees eligible for the bridge program can remain on the ISU health plan by paying the employee share of the premium until age 65. At age 65 employees in the bridge program would have the option to transfer to the ISU/NEBCO Medicare supplement plan by paying the entire premium.

**550.6.3.2.3 Medicare Supplement.** Employees not eligible to retain ISU’s post retirement health coverage under the retirement incentive plan who have ISU’s health coverage and retire on or after age 65 may buy into the ISU/NEBCO Medicare supplement plan by paying the entire premium. A spouse may also buy into the NEBCO plan if, at the time the retirement is effective, the spouse is age 65 or older. Note: there are no dental benefits with this buy-in plan.

**550.6.3.2.4 COBRA Benefits.** COBRA benefits may be purchased for health and voluntary vision coverage.

**550.6.3.2.5 Life Insurance.** Conversion for University sponsored life insurance is allowed within 31 days of the retirement date (employee pays the entire premium). Voluntary life insurance is eligible to be retained by the

retiree contacting the vendor and paying the entire premium within 31 days of retirement date.

**550.6.3.3 Certain Other Employees.** Employees who were employed on or before December 31, 1997, and retire at age 60 or older may be eligible for health and life insurance benefits, contact the Staff Benefits Office for more information.

**550.6.3.4 Employees Who Retire With 20 or More Years of Service and Are Age 60 or Older.**

**550.6.3.4.1 Post-Retirement Health Coverage.** Post retirement health coverage will be subsidized by ISU if the eligible employee was enrolled on the ISU health plan prior to January 1, 2005, and has been enrolled on the ISU health plan for a minimum of 20 years. The eligible employee's spouse can be covered if the spouse was enrolled on ISU health plan for a minimum of 20 years.

**550.6.3.4.2 Medicare Supplement.** Employees not eligible to retain ISU's post retirement health coverage under the retirement plan who have ISU's health coverage and retire on or after age 65 may buy into the ISU/NEBCO Medicare supplement plan by paying the entire premium. A spouse may also buy into the NEBCO plan if at the time the retirement is effective, the spouse is age 65 or older. Note: there are no dental benefits with this buy-in plan.

**550.6.3.4.3 Life Insurance.** Reduced Life Insurance (\$5,000 to \$20,000 of coverage dependent upon plan chosen) will be paid in full by ISU. Remaining life insurance coverage discontinued at retirement may be converted within 31 days of retirement (retiree pays entire premium). Voluntary life insurance is eligible to be retained by the retiree contacting the vendor and paying the entire premium within 31 days of retirement date.

**550.6.4 Combined With Phased Retirement Program.** The Retirement Severance Plan may be combined with the Phased Retirement Program subject to appropriate approvals.

**550.6.5 Additional Information.** For more information, see Section 550.2, General Provisions.



## 555 FEE WAIVERS & AWARDS

*Policy 555 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 555.5 on February 24, 2006, Section 55.2.1.1 on April 27, 2007, and Section 555.4 on May 9, 2009; 555.1, 555.2.1.5, 555.4 and 555.4.2 on August 30, 2011.*

- 555.1 General.** Indiana State University offers the following fee waivers Regular Faculty, Staff, spouse or same-sex domestic partners and dependent children. Under no circumstances may an individual qualify for more than one (1) category of waiver during an enrollment period. The choice of category must be made prior to enrollment in order to participate.
- 555.2 Faculty/Staff Fee Waivers.** The University offers a Faculty/Staff Fee Waiver program for benefits-eligible employees who enroll in credit courses at ISU. Employees pay reduced fees for no more than 15 semester hours per academic year (fall, spring, and summer sessions). The faculty/staff member must be in full-time, benefits eligible position on a day the semester begins to be eligible for that semester. Click here to see [procedures](#) for the fee waivers.
- 555.3 Tax Implications of Graduate Level Courses.** If a Staff member is enrolled in a graduate-level course, there may be tax consequences if the fees waived are greater than \$5,250 per year. In this event, the fees waived will be added to the taxable gross income for the year and will be included on the W-2 form.
- 555.4 Spouse/Partner Fee Waivers.** Spouses/same-sex domestic partners of full-time Regular, benefits-eligible Staff members are eligible for a fee waiver of 80 percent of qualified tuition (does not include mandatory fees) for a maximum of 15 credit hours per academic year (fall semester through summer).
- 555.4.1 Must be Full-Time Regular Staff.** The Staff member must be in a full-time regular, benefits-eligible position on the date a semester begins in order to receive the benefit for that semester.
- 555.4.2 Graduate Coursework Taxable.** Fees waived for spouses/same-sex domestic partners enrolled in graduate coursework are taxable and will be added to the employee's taxable gross income for the year and included on the W-2 form.
- 555.4.3 Ineligible Individuals.** Spouses of one-year, temporary staff members and part-time employees are not eligible for this fee waiver.
- 555.5 Dependent Child Fee Award.** Dependent children of full-time, benefits-eligible Staff members and qualified retirees are eligible for a fee waiver in the amount of 80 percent of qualified tuition per semester for a maximum of ten (10) semesters. The staff member must be in a full-time, benefits-eligible position for one year prior to the date a semester begins in order to receive the benefit for that semester. This fee award will be extended to full-time undergraduate students and limited to dependent children enrolled full time in an undergraduate degree program and who are claimed as a dependent for federal income tax purposes.

**555.5.1 Ineligible Dependents.** Dependents of one-year, temporary staff members and part-time employees are not eligible for this fee award. Application forms are available in the Office of Staff Benefits. Prior use of the dependent child fee award counts toward the maximum of ten (10) semesters.

*Last revised February 21, 2012.*

## 560 SUPPORT STAFF POLICIES

*Policy 560 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 560.4.5 on April 27, 2007; Section 560 .7 on April 27, 2007; Section 560.5.2.2 amended on May6, 2011.*

**560.1 Support Staff Positions.** Support staff positions include office and administrative assistants, accounting clerks, data entry operators, research technicians, trades and crafts, custodians, grounds and other maintenance, public safety and other related positions. Indiana State University support staff positions will be either regular or temporary, and may be full-time or part-time.

### 560.1.1 Regular and Temporary Positions.

**560.1.1.1 Regular.** A regular position is one that is expected to continue longer than six (6) months and may be either full-time or part-time.

**560.1.1.1.1 Full-Time.** A full-time position is at least 37.5 hours of work per week. Persons with such positions participate in the University staff benefits programs.

**560.1.1.1.2 Part-Time.** A part-time regular position includes at least 20 hours but fewer than 37.5 hours of work per week. Employees filling such positions are eligible to participate in the University staff benefits programs provided the position meets benefits participation criteria and approval has been granted by the appropriate vice president, the budget officer, and the Staff Benefits Office.

**560.1.1.1.3 Classification.** The classification and pay grade of approved positions will be determined by the Human Resources Office. It should be noted that a regular appointment, full-time or part-time, carries no guarantee of continued employment for any fixed period of time.

**560.1.1.2 Temporary.** A temporary position is expected to last for a limited period, normally not longer that one (1) year. Employees in such positions are not eligible to participate in the University staff benefits programs and do not have access to the employee grievance procedure.

**560.1.2 Physical Examinations.** The University may require employees in designated positions to successfully pass a physical examination prior to beginning work and at such other times as determined by the University.

**560.1.3 Orientation.** All new support staff employees who are eligible for the staff benefits programs are required to attend orientation phase I and phase II. Phase I orientation is offered within a week of the employment date. The Human Resources and the Staff Benefits Offices conduct this session. Phase II is offered approximately four (4) weeks after the employment date. This session consists of several mini presentations by

departments throughout the campus. Because of the importance of the information provided, both phase I and phase II orientation are mandatory.

**560.1.4 Introductory Period.** All new, regular support staff serve an initial three-month introductory period of employment. During the introductory period, the supervisor will work with the employee to assist with understanding responsibilities, work assignments and performance expectations. The supervisor will provide periodic feedback about tasks completed satisfactorily and those areas which need improvement. A performance appraisal will be completed during this three-month period.

**560.1.4.1 Availability of Vacation, Sick Leave, and Convenience Day.** During the introductory period, employees receive certain staff benefits. However, vacation, sick leave, and convenience day will not become available until after the satisfactory completion of the initial introductory period.

**560.1.4.2 Satisfactory Work Performance.** Most employees are able to provide satisfactory work performance within this introductory period. However, if overall work performance does not meet expectations during this introductory period, employment may be terminated.

**560.1.5 Performance Appraisals.** Newly appointed staff members will be evaluated prior to completion of the introductory period and annually thereafter. In addition, the supervisor may conduct an informal session with the employee to review progress and seek any comments regarding work performance.

**560.1.5.1 Purpose.** The performance appraisal is intended to encourage discussion, review progress and accomplishments, assist the employee in achieving assigned tasks, and determine expectations for the next performance period. A performance evaluation may also be conducted if performance fails to meet the expectations determined by the supervisor or if the employee requests one.

**560.1.5.2 Review Period.** The appraisal period begins of April 1 and ends on March 31 of the following year. Performance appraisals may be completed on a more frequent basis at the discretion of the supervisor. The completed and signed forms are to be forwarded to the Human Resources Office and will be placed in the employee's personnel file.

**560.2 Employer Expectations.** The purpose of work guidelines at Indiana State University is to convey expectations of employee conduct on the job. Such guidelines apply to matters within a department that may have a bearing on an employee's ability to be effective on the job. Additional work guidelines specific to the individual's position, classification and/or work unit(s) may be required because of the nature of the work performed. Failure to observe work guidelines may be cause for disciplinary action, ranging from reprimand to discharge depending upon the seriousness of the incident and/or the number of infractions.

**560.2.1 Absences.** It is important to be punctual and maintain a good attendance record. Every employee is expected to arrive at work on time and on a regular basis. Failure to notify the supervisor of absences within a reasonable time will constitute an unauthorized absence.

**560.2.1.1 Unauthorized Absences.** An unauthorized absence of three (3) consecutive working days may be considered cause for immediate termination. In the event that an unexpected absence or tardiness occurs, the employee is expected to contact the immediate supervisor prior to or at the beginning of the normal work shift.

**560.2.2 Personal Appearance.** All employees are expected to present and maintain a good personal appearance and a proper attitude toward work. Employees are representatives of Indiana State University.

**560.2.2.1 Dress.** While there is no specific dress code (although departments may have guidelines), dress is to be appropriate to the tasks and responsibilities of the position. Dress imparts a perception to others as to the attitude and the seriousness with which a job is viewed. Questions concerning appropriate dress should be directed to the supervisor or department head.

**560.2.3 Employment Expectations.** Expectations include but are not limited to:

- A. Following the written or oral instructions of supervisory authority to carry out work assignments.
- B. Maintaining confidentiality of information and accuracy of records.
- C. Not using, possessing, or being under the influence of alcohol or controlled substances during work hours or while on campus.
- D. Observing all safety rules and practices including the use of protective equipment and clothing in the operation of vehicles and equipment.
- E. Reporting as soon as possible, at least within 24 hours, all accidents or injuries that occur during working hours or while in the performance of University business.
- F. Appropriate and constructive use of work time is expected. Activities such as theft, conversion of University property for personal use, sleeping on the job, loafing, loitering or engaging in unauthorized personal business or activities will not be condoned and may result in disciplinary action or termination.
- G. The transfer, use, or possession of explosives, fireworks, firearms, chemicals, or any lethal weapon on University property is prohibited. (See University Handbook, Section 725.2, "Firearms and Other Dangerous Instruments")

**560.3 Support Staff Council.** The Support Staff Council of Indiana State University serves as the advisory representative group for all support staff. The organization evolved from a staff representative body originally established in 1955. The Support Staff Council consists of 24 members representing eight (8) campus districts. District and officer elections are held prior to the September meeting each year. The Vice President for Administration and Secretary of the University, the Assistant Vice President for Human Resources and the Assistant to the President for Affirmative Action serve as ex officio members of the Council.

**560.3.1 Regular Meetings.** Regular monthly meetings are usually held September through August. The Council advises the University administration on issues related to support staff compensation, benefits and work environment. A copy of the Support Staff Council Bylaws is contained in Section 255.

**560.4 Pay Procedures.**

**560.4.1 Pay Period.** The pay period consists of two (2) work weeks. Each work week begins at one (1) minute past midnight on Saturday morning and ends the following Friday at midnight.

**560.4.2 Time Reporting.** The Employee Service Report (or appropriate time reporting mechanism) should account for every work day of the calendar week and is to be completed in accordance with the guidelines provided. All hours spent working must be reported.

**560.4.3 Pay Status.** Pay status is defined as any time an employee is eligible to receive compensation. An employee is considered to be in pay status while at work performing official duties and while on approved paid leave, such as vacation, sick leave, convenience day, or holiday.

**560.4.3.1 Total Number of Paid Hours Per Day.** However, if work time and benefit time occur during the same day, the total number of paid hours for that day cannot exceed 7.5/8.0 or the number of hours actually worked, whichever is greater.

**560.4.4 Overtime Pay.**

**560.4.4.1 Rate.** Based upon the employee's work week, any hours in pay status over the base 37.5 or 40-hour work week will be paid at the rate of one and one-half times the employee's base hourly rate.

**560.4.4.2 Calculation.** All hours paid at a premium rate will not be included in the hours used to calculate overtime. Overtime will not be compounded. If work time and benefit time occur during the same day, the total number of hours that can be reported and used for the calculation of overtime is 7.5/8.0 or the number of hours actually worked on that day, whichever is greater.

**560.4.4.3 Prior Supervisory Approval.** Overtime work must have prior supervisory approval. Every effort will be made to equalize overtime within a department dependent upon the employee's ability to satisfactorily perform the work.

**560.4.5 Call Back Pay.**

**560.4.5.1 Rate.** Employees called back to work, whether for an emergency or as a necessity separate from their regular work schedule, will receive pay at the rate of one and one-half times the base rate for all hours actually worked during the call back period.

**560.4.5.2 Minimum Pay.** Employees will receive at least two (2) hours of call back pay. Examples: an emergency that occurs after leaving work at the end of a normal shift, reporting to work on a non-scheduled work day to appear in court for University business, or returning to work for scheduled maintenance checks.

**560.4.5.3 Limitations.** Employees called in prior to the beginning of a shift, and who work continuously, except for lunch, for 7.5/8.0 hours, will not be eligible for call back pay.

**560.4.5.4 Holidays.** Employees who work on a holiday and are called back on the same holiday will receive two (2) times the base rate for all call back hours worked. Employees will receive at least two (2) hours of pay at the holiday call back rate.

**560.4.5.5 Convenience Day.** Support staff employees are granted one (1) convenience day per fiscal year, July 1 through June 30, to be used as the employee so desires.

**560.4.5.5.1 Approval.** The employee must secure prior approval for use of the convenience day from the supervisor.

**560.4.5.5.2 Support Staff Less Than 37.5 Hours Per Week.** Support staff employees serving in regular positions, but working fewer than 37.5 hours, will receive a pro-rata share of the convenience day based on the number of working hours in the normal work week.

**560.4.5.5.3 Accumulation.** The convenience day allowance may not be accumulated beyond the annual allowance.

**560.4.5.5.4 Eligibility.** To be eligible for a convenience day, the employee must have satisfactorily completed the initial introductory period.

**560.4.5.5.5 Executive/ Administrative/ Professional Staff.**

Executive/ administrative/professional staff and faculty do not qualify for the convenience day.

**560.4.6 Holiday Pay.** Indiana State University identifies the following federally recognized holidays and grants time off with pay to all regular benefits-eligible employees who are not required to work: New Year's Day, Martin Luther King Day, Memorial Day, Fourth of July, Labor Day, Thanksgiving Day plus day following, Christmas Day.

**560.4.6.1 Fourth of July.** When the Fourth of July falls on a Saturday, the preceding Friday shall be a holiday. When the Fourth of July falls on a Sunday, the following Monday shall be a holiday.

**560.4.6.2 Christmas Day and New Year's Day.** If Christmas Day or New Year's Day falls on a weekend, the holiday date that the University will recognize will be the federally recognized date.

**560.4.6.3 Precedence of Winter Recess Guidelines.** Winter recess guidelines and pay procedures take precedence over holiday guidelines and policies.

**560.4.6.4 Definition of Holiday.** A holiday shall be from midnight to midnight and will apply to the entire shift which actually begins on the holiday. For purposes of this policy, a holiday is determined to be 7.5 hours for eligible full-time staff (8 hours for those on forty-hour work weeks).

**560.4.6.5 Pro-Rated Pay for Regular Part-Time Support Staff.** For regular part-time support staff members, holiday pay will be pro-rated according to the employee's regular work schedule.

**560.4.6.6 Eligibility.** To be eligible to receive holiday pay, employees must have worked the last regularly scheduled workday before and the first regularly scheduled workday after the holiday, unless in approved pay status.

**560.4.6.7 Pay When Required to Work Holiday.** An eligible employee who is required to work a University designated holiday shall be paid, in addition to the regular holiday pay, at one and one-half times the regular rate of pay for each hour of work performed on the holiday.

**560.4.6.7.1 Rate.** Holiday pay will be paid at the base hourly rate for the usual scheduled work hours up to 8.0 hours.

**560.4.6.7.2 Overtime Computation.** A holiday is counted as a day worked for the purpose of computing overtime.

**560.4.6.8 Impact When Holiday on Day Off.** An employee whose day off falls on a holiday may receive an extra day's pay at the base hourly rate or request another day off with pay (does not apply during Winter Recess).

**560.4.6.8.1 Time.** Such day off will generally be granted within the same or following pay period and will not be considered in determining overtime pay.

**560.4.6.9 Impact on Vacation Leave.** Holidays which fall within an employee's paid vacation do not count as a day of vacation leave.

**560.4.6.10 When Employee Sick on Holiday.** An employee who is regularly scheduled to work on a holiday, but who calls in sick will not be charged a sick day, but rather will receive the holiday pay. An employee who must leave work on a holiday because of an illness shall be paid the holiday pay plus time and one-half for those hours actually worked. No sick time will be charged.

**560.4.7 Winter Recess.** The University calendar includes a Winter Recess period during which time most University offices will be closed. Each vice president will determine which operations and offices must remain open.

**560.4.7.1 Period.** The winter recess period begins the weekday before the Federal recognized Christmas holiday and includes the four traditional workdays (winter recess) that occur after. In addition, the University recognizes the New Years Day holiday after winter recess.

**560.4.7.1.1 Continuous Shift Operations.** For continuous shift operations (Public Safety and Power Plant), scheduled shifts that occur on non-traditional week days (weekends) may be included as winter recess days in equalizing time off.

**560.4.7.2 Eligibility.** Winter recess applies to benefits-eligible staff members. Part-time staff who are eligible for benefits will receive compensation on a pro-rata basis.

**560.4.7.3 Work During Winter Recess.** Work during the winter recess period must have approval from the appropriate vice president.

**560.4.7.4 Winter Recess Pay Rate.** In order to receive winter recess pay, employees must be in pay status the last workday prior to winter recess and in pay status the first workday following winter recess.

**560.4.7.4.1 Termination During Winter Recess.** For employees who terminate employment during the winter recess period, vacation cannot be used to extend the termination date. An employee must actually work the last day of employment.

**560.4.7.4.2 Employees on Standard University Schedule.** Most University employees work on a Monday through Friday schedule. For these employees, when a holiday falls on a non-workday, Saturday, or Sunday, the holiday usually is observed on Monday (if the holiday falls on Sunday) or Friday (if the holiday falls on Saturday).

**560.4.7.4.3 Employees on Non-Standard Schedule.** For 24-hour operations, if a holiday is a scheduled day off, straight time holiday pay will be made. This holiday pay will be used in overtime calculations. The option of receiving pay for a holiday that occurs on a scheduled day off does not apply during winter recess.

**560.4.7.4.4 Employees Who Do Not Work Winter Recess.** Employees who do not work will receive 7.5 hours of pay for the days that are considered pay status days during the winter recess period. The actual pay status days will be determined annually since such days vary from year to year.

**560.4.7.5 Pay Procedures During Winter Recess.** Employees who authorized to work during winter recess will be paid as follows:

**560.4.7.5.1 Work Performed On Holiday or Winter Recess Day.** Work performed on a holiday or a winter recess day will be paid at:

- A. Straight time holiday or winter recess day for regular work days, and
- B. One and one-half times the straight time rate for all hours worked.

**560.4.7.5.1.1 Emergency.** Employees who are called in for an unforeseen emergency will receive a minimum of two (2) hours pay at one and one-half times the straight time rate.

**560.4.7.5.1.2 Call Back.** Employees who work on a holiday and are called back on the same holiday will receive two (2) times the base rate for all call back hours worked. Employees will receive at least two (2) hours of pay at the holiday call back rate.

**560.4.7.5.1.3 Overtime.** Hours paid at a premium rate are not included in the hours worked for

determining overtime. A Winter Recess day is counted as a day worked for the purpose of computing overtime.

**560.4.7.6 Questions.** Questions regarding these guidelines and pay procedures should be referred to the Human Resources Office.

**560.4.8 University Closings.** When circumstances require a decision to close the University, pay for the time the University is closed will be as follows:

**560.4.8.1 Employees Who Leave Work.** Employees who leave work due to the closing will receive regular pay for the portion of the regular shift that occurs during the closing.

**560.4.8.2 When Shift Begins During Closing.** Employees whose shift began during the time of the closing, and who did not come into work due to the closing, will be paid regular pay for the portion of the regular shift that occurs during the closing.

**560.4.8.3 Authorized to Work During Closing.** Employees who were authorized to come in to work or were authorized to continue to work during the closing will be paid regular pay for the closing plus straight time for all hours worked during the closing.

**560.4.8.4 Overtime.** The employee's regularly scheduled hours that occurred during the closing will be included in the overtime base for the week — provided the employee is in a pay status.

**560.4.8.4.1 Premium Rate Limitation.** Hours worked during the closing and paid at a premium rate will not count toward the overtime base.

**560.4.8.5 Scheduled Sick or Vacation Leave.** Employees who were not at work at the time of the closing because they were already using sick or vacation or convenience day leave time will be paid as intended before the closing, and must report the use of benefit time accordingly (i.e., 7.5 hours vacation).

**560.4.8.6 Special Schedules.** Special schedules not worked will not be paid; for example, those employees who had planned to work extra hours, but left due to the closing, will not be paid for anticipated extra hours.

**560.4.8.7 Employees Not Scheduled to Work.** Employees whose regularly scheduled work shift did not include the hours of the closing and who did not work during those hours will not receive pay for the hours during the closing.

**560.4.8.8 Non-Benefit-Eligible Employees.** Non-benefit-eligible employees, including student workers and temporary workers, receive regular pay only for hours actually worked, even if those hours occurred while the University was closed. All hours worked will be paid at the straight time rate until weekly hours worked exceed 37.5, at which point hours worked in excess of 37.5 are paid at the overtime rate.

**560.4.8.9 Extended Closing.** If circumstances require the closing of the University to extend beyond 24 hours, work schedules and pay procedures will be determined as needed.

**560.5 Promotions and Transfers.** Many vacancies are filled through internal opportunities from within the University. Employees are encouraged to apply for openings on campus. The University advertises job vacancies via the Job Line (237-5627), the internet, and on the bulletin board outside of the Human Resources Office.

**560.5.1 Promotions.** In the selection of employees for promotions, consideration is given to the individuals who have the desirable qualifications that are specific to the position. University experience is often of particular value. Demonstrated ability and excellent work performance on campus will enhance opportunities for advancement.

**560.5.1.1 Interested Applicants.** University employees who are interested in applying for an opening are required to complete a transfer application available in the Human Resources Office.

**560.5.2 Transfer.** A transfer is defined as a move to another position, usually at the request of the employee. Transfers may represent a lateral move, promotion, or demotion.

**560.5.2.1 Interested Applicants.** Employees interested in a transfer from one job classification to another will find it helpful to consult with Human Resources staff regarding qualifications and available options.

**560.5.2.2 Limitation on Consideration.** Staff members must serve a minimum of six (6) months in a position, have satisfactory performance appraisals, and have not been issued any disciplinary action in the previous six (6) month period before being considered for a transfer. In extraordinary circumstances, any of the above criteria may be waived with the approval of Human Resources.

**560.5.3 Visit to Human Resources.** Staff members are permitted reasonable time during regular work hours to visit the Human Resources Office.

**560.5.4 Acceptance of Another Position.** An employee who accepts a position in another department on campus is expected to give the present supervisor a two-week notice. If circumstances permit, an earlier release date may be obtained. However, a department may not hold an employee longer than two (2) weeks following the

notification of the transfer unless special arrangements are made between the supervisors involved.

**560.5.5 Three-Month Evaluation Period.** All promoted or transferred regular support staff employees will have a three-month evaluation period. This time period is to be used to develop an understanding of work requirements and to adjust to the new position. A performance evaluation will be completed at the end of this period to ensure the employee is aware of job duties and responsibilities and making satisfactory progress in the position.

**560.6 Discipline and Discharge.** When disciplinary action is necessary, it may include, but not be limited to, oral reprimand, written reprimand, suspension and/or discharge.

**560.6.1 Failure to Fulfill Duties.** Disciplinary action may be imposed upon any employee for failing to fulfill the duties and responsibilities of the position.

**560.6.2 Standards for Discipline.** The discipline imposed will be dependent upon the severity of the infraction and other factors related to the infraction and the staff member. Any disciplinary measure will be done in a manner that will not embarrass the employee.

**560.6.3 Suspension or Discharge.** No suspension or discharge may be imposed prior to consulting with the Assistant Vice President for Human Resources and the appropriate vice president.

**560.6.3.1 Notice.** Any suspension or discharge notice must be in writing and must include a statement that the employee may, if not in agreement with the action, file a grievance following the established grievance procedure.

**560.6.3.2 Suspension While Discharge Pending.** If the supervisor determines there is cause for discharge, the employee involved shall first be suspended, without pay, for up to five (5) working days pending discharge.

**560.6.4 Grievance Procedure.** If the staff member believes the disciplinary action taken is unfair or inappropriate, a grievance may be filed through the normal grievance procedure.

**560.6.5 Initial Introductory Period.** Discipline and discharge provisions do not apply to staff members in the initial introductory period.

**560.7 Support Staff Grievance Policy.**

**560.7.1 Introduction.** A constructive work environment accommodates discourse between employees and their supervisors. Indiana State University encourages employees to bring forward concerns about work-related issues in a constructive and orderly way. This policy has been adopted to achieve those ends. It is the responsibility of

supervisors to interact with those whom they supervise in a clear, fair, consistent, and professional manner. It is the responsibility of all University employees to perform their assigned tasks competently and diligently.

- 560.7.2 Implementation.** Implementation of this policy and related procedures shall be through the Office of Human Resources. Procedures related to this policy have been developed jointly with the Support Staff Council and any modifications shall be made in the same manner.
- 560.7.3 Representative for the Grievant.** The grievant is entitled to have a representative present at each step of the grievance process. The specific rules and procedures related to grievants' representatives shall be set forth in University procedures related to this policy.
- 560.7.4 Confidentiality.** Information generated in the course of reviews of grievances brought under this policy will be given the full extent of confidentiality accorded by law. Any person who improperly reveals such information will be subject to disciplinary action, which can include dismissal.
- 560.7.5 Discrimination.** Sexual harassment and other illegal discrimination based on sex, race, age, national origin, sexual orientation, religion, disability, or veteran status will not be tolerated. Complaints of illegal discrimination will be administered pursuant to the ISU Affirmative Action policies and procedures. Anyone who may be the victim of such harassment or discrimination should report such matters to the Indiana State University Affirmative Action Office. (See Section 920)
- 560.7.6 Protection of Participants.** In order that employees may express opinions and views freely and responsibly, this policy prohibits any act of reprisal against a University employee for filing a grievance or against other persons for participating in the grievance process. Such acts of reprisal constitute in themselves violations of this policy and will result in prompt disciplinary action that may include dismissal.
- 560.7.7 Frivolous Grievance.** It is also a violation of this Policy to file a frivolous grievance, a grievance based on false or misleading information, or to harass any employee. Any person filing a frivolous grievance, a grievance based on misleading information, or harassing any employee concerning a grievance will be subject to disciplinary action, that may include dismissal.

## **560.8 Resignations and Terminations.**

- 560.8.1 Notice by Employee to University.** Employees terminating employment with the University are requested to give at least two (2) weeks' advance notice in order to resign in good standing.
- 560.8.2 Notice to Employee by University.** Conversely, the University will, if possible, give at least two (2) weeks' notice to employees being terminated due to

reorganization, end of temporary assignment or lack of funding. The University is not bound, however, to give notice.

- 560.8.3 Last Day of Work.** The last day of work must be a work day and will be the effective date of separation in all cases except when a disciplinary suspension is converted to a discharge, or when the staff member fails to return from a leave of absence.
- 560.8.4 Limitations on Notice to Employee.** In circumstances where the employee fails to comply with established rules of conduct and behavior, such as intoxication on the job, sleeping on the job, theft, conviction of a felony, or willful damage to University property, advance notice will not be given.
- 560.8.5 Exit Interview.** Upon termination of employment at Indiana State University, each employee is to come to the Human Resources Office for an exit interview. During this exit interview, the employee will have the opportunity to communicate the reason(s) for leaving the University. This information will remain confidential and may be used to improve some work situations. At this time, the employee will return keys, identification card, parking hang tag, and other University property and will receive information pertaining to staff benefits.

**560.8.6 Reduction in Staff.**

**560.8.6.1 Transfer/Reassignment.** On occasion, it may be necessary to make staff transfers in the interest of the University. When factors occur which require reorganization, program discontinuance, or financial exigency, the University will examine all alternatives prior to laying off staff. In certain instances, when employees have the skills and abilities to perform available jobs, the University reserves the right to reassign employees to positions within the University. Such transfers will be discussed with the individuals concerned before the transfers are made. In rare instances due to budgetary constraints, such transfers may be mandatory should the individual wish to continue employment at the University.

**560.8.6.2 Short Term Layoff and Temporary Reduction of Force.** Temporary reductions of the work force may occur periodically during the year because of vacation periods and conditions beyond the University's control. Introductory and temporary employees will be laid off first, provided the employees retained can perform the available work.

**560.8.6.2.1 Time.** A temporary reduction of the work force is not expected to exceed 15 calendar days. If a temporary reduction continues for more than 15 calendar days, the University may adjust the work force accordingly. During such reduction, the University will endeavor to give consideration to retaining long term employees wherever circumstances permit.

**560.8.6.3 Long Term Layoff and Reduction of Force.** Should it become necessary to reduce the work force of the University, appropriate consultation will occur with the University President, vice presidents, university general counsel, budget officer, Chief Human Resources Officer, as well as other appropriate executive staff. Before final action, the Support Staff Council Chairperson will be advised of the necessary action. Ability, skills, performance and length of service will be factors used in making the decisions as to those who will be affected by any reduction of the work force.

*Last revised May 9, 2011.*

## 570 PERSONNEL FILES

*Policy 570 was included in the 2001 University Handbook revision.*

### 570.1 Location.

**570.1.1 Faculty.** Official personnel files for all faculty members are maintained in the Provost and Vice President for Academic Affairs Office.

**570.1.2 Executive, Administrative, Professional and Support Staff.** Executive/administrative/professional staff and support staff official personnel files are located in the Human Resources Office.

**570.1.3 Official Documents.** All official documents concerning personnel actions are to be deposited in the official personnel files.

### 570.2 Review.

**570.2.1 Faculty.** A faculty member may review the materials in his/her personnel file by requesting a convenient time for that review in the Provost and Vice President for Academic Affairs Office.

**570.2.2 Executive, Administrative, Professional and Support Staff.** A member of the executive/administrative/professional staff or support staff may review the materials in his/her personnel file by requesting a convenient time for that review in the Human Resources Office.

**570.2.3 Confidentiality.** The materials in the official personnel file are confidential in nature and thus may be reviewed only by the faculty or staff member, by appropriate review committees, and by appropriate administrative and supervisory staff.

**570.3 Response.** Faculty and staff members have the right to respond in writing to any material in the personnel file and to have the response made a part of the file.

### 570.4 Removal.

**570.4.1 Request for Removal.** Any person wishing to request that any particular item in his/her official personnel file be removed and destroyed may request such action in writing to the University President. The University President will answer all such requests in writing. If the request is approved by the University President, the request and the written approval will be included in the personnel file.

**570.4.2 Expungement.** Materials in personnel files will be expunged if the contents violate the employee's civil liberties and if such materials have the potential for inappropriate consideration in future personnel actions. Expunction will occur only upon request of the faculty or staff member and after review and action on the request by the University President.

**570.5 Personnel Files Contents.** All reports, evaluations, assessments, and recommendations will be added to a faculty or staff member's personnel file only with his/her knowledge of that action. A faculty or staff member may examine each and all additions to his/her official personnel file by arranging a convenient time to do so as set forth above.

**570.5.1 Unsolicited Papers.** If and when the University receives an unsolicited paper, the author of which requests confidentiality, the paper will be returned to the sender with the notation that the University does not retain unsolicited confidential statements about its faculty or staff members.

**570.5.2 Anonymously Composed Letters.** Anonymously composed letters will be destroyed by the administrator who receives them.

**570.5.3 Unsolicited Oral Reports.** Unsolicited oral reports received by an administrator about a faculty or staff member will not be recorded and retained.

**570.5.4 Departmental Files.** The official University personnel file located in the Provost and Vice President for Academic Affairs Office or the Human Resources Office should be a cumulative file of all materials upon which decisions are based at those levels. However, it is recognized that decisions are made in the offices of department chairpersons, deans, and appropriate administrators and that unofficial personnel files will be kept in those places to support such decisions; therefore, cumulative personnel files in those offices shall also be open to employees on the same basis (though not necessarily by identical procedures) as are the official personnel files in the offices of the Provost and Vice President for Academic Affairs and Human Resources. The appropriate administrator at each level will be charged with supervising correct application of the personnel files policy.

## **570.6 Filing Procedures.**

**570.6.1 General.** All personnel records will be in writing and may include electronic records. Materials in the personnel file will be recorded on a register of documents contained in the file. The register will contain:

- A. Date on which documents are added to or taken from the file;
- B. Title or label of each document;
- C. Number of pages comprising each document and any attachments thereto;
- D. Source of each document; and
- E. Initials of the person making the register entry.

**570.6.2 Notification.** Faculty and staff members will be informed by their supervisor or other administrator whenever documents are placed in their personnel files.

Documents which indicate copy to personnel file satisfy this requirement.) Faculty and staff members have the right to respond in writing to any material in their file; said response shall be attached to the document in question.

**570.7 Access by Others.** Access to faculty personnel files shall be on a demonstrable need-to-know basis for persons formally charged with judging the performance of faculty members in such matters as annual evaluations, promotions, and/or tenure.

**570.7.1 Limitations on Access.** The responsible administrator shall limit access to personnel files to appropriate administrators and to those persons serving on official personnel committees within the University as attested to by memoranda prepared by an official representative of each such committee.

**570.7.2 Official Record.** The responsible administrator will maintain an official record of all persons who view the contents of faculty and staff personnel files. The following information about the reader of each file shall be recorded on a log of readers to be kept in each faculty and staff member's file:

- A. Name and position of the reader;
- B. Hour and date that the reader received and returned the file;
- C. Purpose for which the file was read; and
- D. Signature of the reader.

*Last revised February 1, 2011.*

## 575 ELIGIBILITY TO WORK IN THE UNITED STATES

*Policy 575 was included in the 2001 University Handbook revision.*

- 575.1 Work Authorization.** The Immigration Reform and Control Act (IRCA) of 1986 requires employers to ensure that each individual employed in any regular or temporary, full or part-time position is eligible to work in the United States. Certain procedures have been established to enable the University to comply with the provisions of this law. Failure to comply may result in fines and/or imprisonment.
- 575.2 University's Intent.** The University's intent is to hire only authorized workers-- those who are eligible to work in the United States.
- 575.3 Required Documentation.** All newly hired employees must provide government required proof of identity and authorization to work. Offers of employment must include a statement that employment is contingent upon proof of identity and authorization to work.
- 575.3.1 Completion of I-9.** Each newly hired faculty member, executive/administrative/professional staff, support staff, graduate assistants/fellows and student employees are required to complete an Employment Eligibility Verification Form (Form I-9) on their first day of work. Acceptable forms of identity include, but are not limited to, driver's license with photograph or an identification card issued by a state agency which includes a photograph. Proof of work authorization includes a Social Security card or a U.S. birth certificate. Documents which establish both identity and authorization to work include a passport, certification of citizenship or naturalization, a Resident Alien Card containing a photograph, or a non-U.S. passport bearing an endorsement of permission to work.
- 575.4 Questions.** Questions pertaining to guidelines and procedures should be directed to the Human Resources Office.

*Last revised February 1, 2011.*

## 580 DRUG FREE WORKPLACE POLICY

*Policy 580 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 580.5 amended December 18, 2009.*

### Preamble

The Drug-Free workplace Act of 1988 required the adoption of a policy to create and maintain a drug-free workplace. Drug abuse in the workplace is contrary to the goals and objectives of Indiana State University.

**580.1 Policy.** The policy of the University shall be as follows: the unlawful manufacture, distribution, dispensation, possession, or use of controlled substances in any part of the University is prohibited.

**580.1.1 Condition of Employment.** The above is a condition of employment, and all employment must abide by its terms.

**580.2 Violations.** Any violation of this policy may be cause for:

- (a) Referral to the Employee Assistance Program for evaluation and for possible treatment.
- (b) Participation in a drug rehabilitation program;
- (c) Suspension from duty; and/or
- (d) Termination of employment.

**580.3 Employee Assistance Program.** Programs will be available through the Employee Assistance Program to evaluate and inform employees about:

- (a) University policies pertaining to a drug-free workplace;
- (b) The dangers of drug abuse;
- (c) The services and assistance provided confidentially by the Employee Assistance Program.

**580.4 Notification Requirement.** Any faculty or staff member convicted of a drug violation arising out of conduct occurring in the workplace must notify either the Human Resources Office or the appropriate vice president of the conviction no later than five (5) days after the conviction.

**580.5 Grant or Contract Employees.** Certain grants and contracts awarded by federal, state, or local agencies or other grantors may require notification of the conviction. If the convicted employee is working under a grant or contract subject to the Drug-Free Workplace Act, ISU shall notify the grantor of the award of the employee's conviction within ten (10) calendar days of receipt of such notice either from the employee or as otherwise received.

**580.6 Failure to Adhere to Policy.** Failure to adhere to this policy can result in the University's ineligibility to receive any grant funds or federal contracts for up to five (5) years.

**580.7 Additional Information.** Further detailed information is available in the Human Resources Office.

*Last revised February 1, 2011.*

## 590 MISCELLANEOUS EMPLOYMENT POLICIES

*Policy 590 was included in the 2001 University Handbook revision.*

**590.1 Status of Coaching Staffs.** Head coaches or assistant coaches of intercollegiate sports are appointed by contract. The contract constitutes an agreement between the coach and the University stipulating the duties and responsibilities of the position. The contract or appointment letter for each person appointed states the period of appointment, the salary, and the title.

**590.1.1 Appointment.** Appointments and reappointments to coaching positions are recommended to the University President by the Director of Intercollegiate Athletics and the University Athletic Committee.

**590.1.2 Evaluation.** The evaluation of coaching performance will be made by the Director of Intercollegiate Athletics.

**590.1.3 Additional Duties.** In addition to duties within the Department of Intercollegiate Athletics, a coach may be assigned, with the approval of the Director of Intercollegiate Athletics, some part-time teaching duties. In such cases the additional title of “Lecturer” may be assigned on the recommendation of the academic department chairperson and faculty and the academic dean.

**590.1.3.1 Assignment.** The teaching assignment will be made by the academic department chairperson subject to the approval of the academic dean. The assignment will be incorporated into the coach’s regular assignment and will be proportionately funded from the academic affairs budget.

**590.1.3.2 Evaluation.** The evaluation of teaching performance will be made annually by the academic department chairperson and faculty and the academic dean.

**590.1.4 Tenure Policies Not Applicable.** Because a coach’s principal assignment of duties and responsibilities is in athletics, and because a coach is not appointed to a faculty position, the University tenure policies are not applicable to such appointments.

*Last revised February 1, 2011.*

## 615 INVESTMENT POLICY

*Policy 615 was approved by the Board of Trustees on February 16, 2001 and was substantially amended on May 8, 2010.*

**615.1 Purpose.** The Investment Policy provides the guiding principles for Indiana State University (the “University”) to effectively supervise, monitor and evaluate the investment of its financial assets to optimize returns within appropriate risk parameters. The investment program is defined in the various sections of the policy by:

- (a) Articulating the legal requirements within which the assets may be invested.
- (b) Providing guidelines for each investment portfolio in order to control the level of overall risk assumed by each investment manager.
- (c) Establishing the benchmarks/ criteria from which to monitor, evaluate and compare the performance results achieved by the investment managers.
- (d) Serving as a review document to guide the ongoing oversight of the University’s investments.
- (e) Demonstrating that the University is fulfilling its fiduciary responsibilities in the management of these investments.
- (f) Maintaining a prudent investor profile consistent with the statutory requirements of the State of Indiana.

### 615.2 Description of the Assets.

**615.2.1 Operating Funds (“ISUOF”).** These are the operating reserves of the University, and are budgeted to designated areas of the University. The management of these funds on a consolidated basis permits flexibility in the investment of these funds, and provides a larger base from which to meet liquidity demands. All liquidity needs of the University will be met from these funds.

**615.3 Taxes.** The University is a tax-exempt institution and the portfolios are to be managed accordingly.

**615.4 Statutory Authority.** IC 30-4-3.5 (Indiana Prudent Investor Act) establishes that the Board of Trustees of the University (hereinafter, “Board”) is a fiduciary for the ISUOF and requires the Board to act “as a prudent investor would, by considering the purposes, terms, distribution requirements, and other circumstances of the trust”. It also requires that management decisions be made “in the context of the trust portfolio as a whole and as a part of the overall investment strategy having risk and return objectives reasonably suited to the trust”. The Board holds responsibility to assure the assets are prudently invested in a manner consistent with this investment policy. The Board has delegated the day-to-day responsibilities for overseeing the investment program to the University Treasurer.

**615.4.1 Other Investment Requirements.** Other pertinent investment requirements in the Indiana statute include the following:

(a) The ISUOF may not be invested in equity securities. Article XI, Section 12 of the Indiana Constitution.

(b) The Board is to establish and carry out written policies for the investment of funds of the Institution in a manner consistent with applicable Indiana Code, including IC 30-2-12 (Uniform Management of Institutional Funds).

**615.4.2 Highest Fiduciary Standards.** The Board recognizes the above-stated laws govern the decision-making of the funds, however, in an effort to adhere to the highest fiduciary standards, the Board intends to act in accordance with the Uniform Prudent Management of Institutional Funds Act.

**615.5 Objectives of the ISUOF.** The University has no statutory authority to borrow for operating purposes. The objective of the Investment Policy is to adequately provide for the liquidity needs of the University while maximizing the opportunity to increase yield on investments. Objectives include, but are not limited to, the following:

(a) Capital preservation consistent with liquidity constraints. It is recognized that market fluctuations will cause the market value of the assets to rise and fall over short periods of time. Therefore market value declines from one quarter to another, within acceptable limits, will not necessarily be considered a violation of the policy.

(b) Income maximization within reasonable, unambiguous, and prudent levels of risk and sufficient levels of investment diversification.

(c) Maintenance of an adequate level of reserves for unexpected changes in the market value or to meet unanticipated spending requirements.

(d) Management of costs to administer and manage the investments.

(e) Compliance with all statutory requirements of the State of Indiana.

**615.6 Investment Tier Structure for the ISUOF.** The investment structure is divided into three liquidity tiers to provide for income maximization while meeting the daily liquidity requirements of the University.

**615.6.1 Tier I.** In order to supply sufficient day-to-day operating liquidity, Tier I is invested in money market securities and liquidity reserves.

**615.6.2 Tier II.** Tier II is invested in limited duration securities to provide for a sufficient level of reserves in case of unanticipated liquidity needs; yet provide for a level of incremental return over Tier I.

**615.6.3 Tier III.** Tier III is invested for income maximization while taking on appropriate levels of risk.

**615.6.4 Minimum Balance Requirements.** Initial recommended minimum balances for each tier are included in Section 615.15. The minimum balance requirements for Tier I and Tier II will be reviewed and adjusted periodically, as will the investment management styles used in each tier.

### **615.7 Rebalancing ISUOF Assets.**

**615.7.1 Between Tiers.** Tier balances will be reviewed annually, typically at the end of July when balances are cyclically lowest. Assets will be adjusted between the tiers to meet the minimum balance requirements and cover appropriate reserves. Excess balances will be transferred into Tier III.

**615.7.2 Between Managers.** Target balances and rebalancing by tier and manager are included in Section 615.17. If an investment manager is on the formal watchlist, rebalancing may be delayed if the result would require the manager on the watchlist to receive additional assets.

**615.8 General Guidelines of the ISUOF.** All investment managers will discharge their duties solely in the interests of the University and with the care, skill, prudence, and diligence that an expert would use on his/her own behalf. In addition, the investment managers shall observe the following rules:

**615.8.1 Specific Limitation on Holdings.** The purchase of securities in the maximum amount invested in any single issuer of a non-agency mortgage-backed, asset-backed, or corporate security shall be limited to an initial cost of 5.0% of the market value of an investment manager's portfolio. This limit shall not apply to U.S. Government securities, or mortgage-backed securities that are issued by an agency of the U.S. Government. Also exempt from this limitation are Certificates of Deposit (CDs) of Indiana banks. Through capital appreciation, no such holding should exceed 7.0% of the market value of the total holdings of such investment manager's portfolio.

**615.8.2 Securities Trading.** Each investment manager is to send copies of each transaction record to the University's custodian(s), as requested. The investment manager is further required to reconcile the account(s) under its management on a timely basis each month with the custodian(s). Each investment manager is responsible for complying fully with the University's policies for securities trading and selecting brokerage firms.

**615.8.3 Acknowledgments in Writing.** Each investment manager retained by the University must be a person, firm, or corporation registered as an investment adviser

under the Investment Advisors Act of 1940; a bank as defined in such Act; or an insurance company qualified to do business in more than one state, and must acknowledge its fiduciary responsibility in writing. SEC registered firms will be expected to provide a copy of the SEC ADV Form Section II on an annual basis. All investment managers shall acknowledge in writing their receipt of the Investment Policy and their agreement to abide by its contents. All investment managers shall have an affirmative duty to bring suggestions for modification or change to the University.

**615.8.4 Fiduciary Liability Insurance.** Each investment manager will obtain fiduciary insurance coverage in such amount as required by the University. Each investment manager shall annually provide written evidence of such coverage.

**615.8.5 Fidelity Bond.** Each investment manager will obtain fidelity bonds, in such amount as required by the University. Each investment manager shall annually be required to provide written evidence of such coverage.

**615.8.6 Conflicts of Interest.** An investment manager through its actions on behalf of the University shall not invest any part of the operating funds with itself or with any person or entity with which or in which it has any economic interest, unless such investment manager receives prior written approval from the University. This limitation shall be construed so as to avoid any possibility of self-dealing or conflict of interest. In addition, no investment manager, through its actions on behalf of the University, shall act or receive compensation as a broker, dealer, underwriter, or principal whether directly or through a related or an affiliated entity, unless such investment manager receives prior written approval from the University.

**615.8.7 Prohibited Securities and Transaction:** *Article XI Section 12 of the Indiana Constitution prohibits the investment in equity securities of any type.* Additionally, unless the University gives its prior written approval, the following prohibited transactions and restrictions are in effect for investment managers:

(a) Convertible fixed income securities;

(b) Purchases of unregistered securities except securities issued under Rule 144A;

(c) Purchases of futures and options except futures contracts on U.S. Treasury notes and bonds (“U.S. Treasury Futures”), futures contracts on Eurodollar deposit rates (“Eurodollar Futures”) and exchange traded put and call options on such futures contracts may be purchased, sold, written or entered into on behalf of the ISUOF. Such futures and options may only be used for risk management purposes, including adjustment of portfolio duration and yield curve exposure and to create synthetic securities positions;

(d) The use of interest rate futures and options for speculation is strictly prohibited;

- (e) Any transaction that would be a "prohibited transaction" under the Internal Revenue Code;
- (f) Purchases of precious metals;
- (g) Purchases of commodities;
- (h) Margin purchases or sales, or any other form of leverage; and
- (i) Purchases of derivative securities except for Collateralized Mortgage Obligations (CMO's), Credit Default, Interest Rate, and Index Swaps.

**615.8.8 Correction of Violations.** In the event a violation of the guidelines occurs, unless otherwise approved by the University in writing, based upon a determination of the best interests of the University, the violation:

- (a) Shall be corrected immediately by sale no later than the day following detection and notification; and
- (b) Shall result in the reimbursement to the University by the investment manager for any losses which may have been incurred due to the violation; and
- (c) Shall result in the University retaining any gains which are realized from the violation; and
- (d) May be grounds for termination by the University.

**615.8.8.1 Notification of Violation.** In the event of a violation of these general guidelines or specific guidelines listed in Section X., the investment manager is to notify the University Treasurer, or designee, immediately, in writing.

**615.9 Securities Guidelines of the ISUOF.** Investment managers must adhere to the following guidelines as well as any applicable Indiana statutory requirements. Subject to the guidelines below, each separate account investment manager shall have full discretionary investment authority over the assets under his or her management. Each manager shall be retained to implement a specific investment style and strategy for the University. In addition, if the University chooses to invest a portion of the assigned assets in mutual funds or other commingled investment vehicles, the products selected shall adhere to the guidelines set forth in the prospectus or trust document. The underlying securities in the portfolio must be permissible investments under Indiana Statute.

**615.9.1 General.** The guidelines for the money market, liquidity reserves, defensive, intermediate, core and core plus fixed income styles listed below are written with the intent to provide investment managers sufficient flexibility to carry out their investment process. Investment Managers, however, may be subject to more specific guidelines in their respective contracts or as noted within written exhibits or addendums. These adjustments to the above guidelines may be made on a case-by-case

basis with an investment manager by the University. Investment managers are expected to notify, in writing, the University and the Investment Consultant of significant sector movement, as defined by a deviation in sector allocation of 10% or more of the total portfolio value from the previous quarter.

**615.9.2 Money Market.** Money Market Mutual Funds must meet guidelines set forth within Rule 2a-7 of the Investment Company Act of 1940.

**615.9.3 Liquidity Reserves.**

**615.9.3.1 Maximum Average Duration.** The maximum average duration of the portfolio shall be 1.5 years.

**615.9.3.2 Minimum Average Portfolio Quality.** The minimum average portfolio quality shall be AA- (S&P), Aa3 (Moody's), or AA- (Fitch).

**615.9.3.3 Maximum Allocation to Securities in Each Sector.** In aggregate, the portfolio shall have a maximum allocation to securities in each sector as a percentage of the portfolio's total value as follows:

(a) U.S. Treasury	100%
(b) U.S. Government Agency or Instrumentality	100%
(c) Mortgage-backed (residential and commercial)	30%*
(d) Asset-backed	40%*
(e) Corporate Investment Grade	50%*
(f) Taxable Municipal Bonds	15%
(g) Money Market Instrument Funds	100%

**615.9.3.3.1 \*Combined Exposure.** Combined exposure to Mortgage-backed, Asset-backed and Corporates not to exceed 60%.

**615.9.4 Defensive Duration Fixed Income Managers.**

**615.9.4.1 Average Duration.** The average duration of a defensive fixed income investment manager may not vary more than 20% of the average duration of that manager's benchmark index. The benchmark index is listed in Section 615.17.

**615.9.4.2 Average Credit Quality.** The average credit quality of the defensive duration fixed income manager's portfolio shall not be lower than "AA-" using a generally accepted process for measuring the market value weighted average quality deemed appropriate by the investment manager. The manager shall rely upon the rating agencies Moody's, Standard & Poor's, and/or Fitch's for rating the holdings in the portfolio to determine the average credit quality.

**615.9.4.3 Rating of Fixed Income Securities.** All fixed income securities at the time of purchase must be rated investment grade using the middle rating of Moody’s, S&P, and Fitch, respectively. When all three agencies rate an issue, a median or “two out of three” rating should be used to determine Portfolio eligibility by dropping the highest and lowest rating. When a rating from only two agencies is available, the lower (“most conservative”) of the two is used. When a rating from only one agency is available, that rating is used to determine Portfolio eligibility. U.S. Treasury and U.S. Government agencies, which are unrated securities, are qualified for inclusion in the portfolio.

**615.9.4.4 Rating of All Securities.** At least 85% of all securities in the portfolio shall be rated “A-” or higher by Moody’s, Standard & Poor’s, and/or Fitch’s at the time of purchase.

**615.9.4.5 Rating of Issuers of General Account GIC’s.** Issuers of General Account GICs must be rated the equivalent of AA- or higher by at least one of the Rating Services at the time of purchase.

**615.9.4.6 Money Market Instrument Rating.** Money market instruments must be rated the equivalent of A-1 or higher at the time of purchase.

**615.9.4.7 Sec. 144A Private Placements.** Sec. 144A private placements are limited to 20% of the market value of the portfolio.

**615.9.4.8 Aggregate Maximum Allocation to Securities.** In aggregate, the portfolio shall have a maximum allocation to securities in each sector as a percentage of the portfolio’s total value as follows:

(a) U.S. Treasury	100%
(b) U.S. Government Agency or Instrumentality	100%
(c) Mortgage-backed (residential and commercial)	50%
(d) Asset-backed	50%
(e) Corporate Investment Grade	50%
(f) Taxable Municipal Bonds	20%
(g) Non-benefit responsive GIC’s	10%
(h) Money Market Instrument Funds	100%

**615.9.5 Intermediate Fixed Income Managers.**

**615.9.5.1 Average Duration.** The average duration of a defensive fixed income investment manager may not vary more than 20% of the average duration of that manager’s benchmark index. The benchmark index is listed in Section 615.17.

**615.9.5.2 Average Credit Quality.** The average credit quality of the defensive duration fixed income manager’s portfolio shall not be lower than “Aa3/AA-” using a generally accepted process for measuring the market value weighted average quality deemed appropriate by the investment manager. The manager shall rely upon the rating agencies Moody’s, Standard & Poor’s, and/or Fitch’s for rating the holdings in the portfolio to determine the average credit quality.

**615.9.5.3 Rating of Fixed Income Securities.** All fixed income securities at the time of purchase must be rated investment grade using the middle rating of Moody’s, S&P, and Fitch, respectively. When all three agencies rate an issue, a median or “two out of three” rating should be used to determine Portfolio eligibility by dropping the highest and lowest rating. When a rating from only two agencies is available, the lower (“most conservative”) of the two is used. When a rating from only one agency is available, that rating is used to determine Portfolio eligibility. U.S. Treasury and U.S. Government agencies, which are unrated securities, are qualified for inclusion in the portfolio.

**615.9.5.4 Rating of All Securities.** At least 85% of all securities in the portfolio shall be rated “A-” or higher by Moody’s, Standard & Poor’s, and/or Fitch’s at the time of purchase.

**615.9.5.5 Rating of Issuers of General Account GIC’s.** Issuers of General Account GICs must be rated the equivalent of AA- or higher by at least one of the Rating Services at the time of purchase.

**615.9.5.6 Money Market Instrument Rating.** Money market instruments must be rated the equivalent of A-1 or higher at the time of purchase.

**615.9.5.7 Sec. 144A Private Placements.** Sec. 144A private placements are limited to 20% of the market value of the portfolio.

**615.9.5.8 Aggregate Maximum Allocation to Securities.** In aggregate, the portfolio shall have a maximum allocation to securities in each sector as a percentage of the portfolio’s total value as follows:

(a) U.S. Treasury	100%
(b) U.S. Government Agency or Instrumentality	100%
(c) Mortgage-backed (residential agency)	65%
(d) Mortgage-backed (residential non-agency)	15%
(e) Mortgage-backed (commercial)	15%
(f) Asset-backed	30%
(g) Taxable Municipal Bonds	20%
(f) Corporate Investment Grade	50%
(h) Corporate High Yield	0%

(h) Non-US Dollar Debt

0%

**615.9.6 Core Fixed Income Managers.**

**615.9.6.1 Average Duration.** The average duration of a core plus fixed income investment manager may not vary by more than 20% from the average duration of that manager's benchmark index. The benchmark is listed in Section 615.17.

**615.9.6.2 Rating of Fixed Income Securities.** All fixed income securities at the time of purchase must be rated investment grade using the middle rating of Moody's, S&P, and Fitch, respectively. When all three agencies rate an issue, a median or "two out of three" rating should be used to determine Portfolio eligibility by dropping the highest and lowest rating. When a rating from only two agencies is available, the lower ("most conservative") of the two is used. When a rating from only one agency is available, that rating is used to determine Portfolio eligibility. U.S. Treasury and U.S. Government agencies, which are unrated securities, are qualified for inclusion in the portfolio.

**615.9.6.3 Average Credit Quality.** The average credit quality of the defensive duration fixed income manager's portfolio shall not be lower than "Aa3/AA-" using a generally accepted process for measuring the market value weighted average quality deemed appropriate by the investment manager. The manager shall rely upon the rating agencies Moody's, Standard & Poor's, and/or Fitch's for rating the holdings in the portfolio to determine the average credit quality.

**615.9.6.4 Sec. 144A Private Placements.** Sec. 144A private placements are limited to 20% of the market value of the portfolio.

**615.9.6.5 Daily Monitoring.** Each investment manager shall be responsible for the daily monitoring of portfolio activity to minimize the uninvested cash balances.

**615.9.6.6 Diversification.** The diversification of securities by maturity, quality, sector, coupon and geography is the responsibility of the manager.

**615.9.6.7 Aggregate Maximum Allocation to Securities.** In aggregate, the portfolio shall have a maximum allocation to securities in each sector as a percentage of the portfolio's total value as follows:

- |   |      |
|---|------|
| (a) U.S. Treasury                             | 100% |
| (b) U.S. Government Agency or Instrumentality | 100% |
| (c) Mortgage-backed (residential agency)      | 65%  |

(d) Mortgage-backed (residential non-agency)	15%
(e) Mortgage-backed (commercial)	15%
(f) Asset-backed	30%
(g) Taxable Municipal Bonds	20%
(f) Corporate Investment Grade	50%
(h) Corporate High Yield	0%
(h) Non-US Dollar Debt	0%

## 615.9.7 Core Plus Fixed Income Managers.

- 615.9.7.1 Average Duration.** The average duration of a core plus fixed income investment manager may not vary by more than 20% from the average duration of that manager's benchmark index. The benchmark is listed in Section 615.17.
- 615.9.7.2 Rating of Fixed Income Securities.** At least 65% fixed income securities at the time of purchase must be rated investment grade using the middle rating of Moody's, S&P, and Fitch, respectively. When all three agencies rate an issue, a median or "two out of three" rating should be used to determine Portfolio eligibility by dropping the highest and lowest rating. When a rating from only two agencies is available, the lower ("most conservative") of the two is used. When a rating from only one agency is available, that rating is used to determine Portfolio eligibility. U.S. Treasury and U.S. Government agencies, which are unrated securities, are qualified for inclusion in the portfolio.
- 615.9.7.3 High-Yield and Non-U.S. Debt Securities.** Investments in high-yield and non-U.S. debt securities are permitted. Exposure should be limited to 25% high-yield and 25% non-U.S. dollar debt with a combined exposure to those sectors not to exceed 40%.
- 615.9.7.4 Average Credit Quality.** The average credit quality of each manager's portfolio shall not be lower than single A.
- 615.9.7.5 Sec. 144A Private Placements.** Sec. 144A private placements are limited to 20% of the market value of the portfolio.
- 615.9.7.6 Daily Monitoring.** Each investment manager shall be responsible for the daily monitoring of portfolio activity to minimize the uninvested cash balances.
- 615.9.7.7 Diversification.** The diversification of securities by maturity, quality, sector, coupon and geography is the responsibility of the manager.

**615.9.7.8 Aggregate Maximum Allocation to Securities.** In aggregate, the portfolio shall have a maximum allocation to securities in each sector as a percentage of the portfolio's total value as follows:

(a) U.S. Treasury	100%
(b) U.S. Government Agency or Instrumentality	100%
(c) Mortgage-backed (residential agency)	65%
(d) Mortgage-backed (residential non-agency)	15%
(e) Mortgage-backed (commercial)	15%
(f) Asset-backed	50%
(g) Taxable Municipal Bonds	20%
(h) Non-benefit responsive GIC's	10%
(i) Money Market Instruments and Funds	100%
(f) Corporate Investment Grade	50%
(h) Corporate High Yield	25%
(h) Non-US Dollar Debt	25%
(i) Combined Plus Exposure	40%

## **615.10 Reporting and Communication Requirements of the ISUOF.**

**615.10.1 Monthly Investment Reports.** Each investment manager is required to provide the University and the Investment Consultant with monthly investment reports. Such reports, at a minimum, shall contain the following information: time-weighted rates of return for the current month, asset listings that contain descriptions of all securities held in the portfolio, and a reconciliation report detailing that the account reconciles with the market value furnished by the custodian(s). The investment return should be reported both gross and net of fees. Each investment manager is expected to provide the monthly investment reports within 20 days of the end of the month.

**615.10.2 Quarterly Reports.** Each investment manager shall prepare a quarterly report to be delivered to the University and Investment Consultant including: time-weighted rates of return for the current month, last three months, year-to-date, three years, five years, and since inception. Additionally, the report may incorporate additional items as requested by the University and/or the Investment Consultant, in the format requested by the University and/or the Investment Consultant. These reports should cover any changes to the firm's structure, professional team or product offerings, an analysis of the major changes which have occurred in the capital markets and the portfolio since the previously issued report, a summary of the key portfolio characteristics and other matters as requested. The University and/or the Investment Consultant will provide the investment managers with a format for these reports while accepting recommendations from the investment manager.

**615.10.3 Reports of Material Events.** The investment manager shall immediately report all instances of material events that would affect the investment performance of the portfolio (e.g. default, missed interest payment, business restructuring, etc.) to the University and the Investment Consultant, and provide recommendations regarding options for addressing the issues in writing

**615.10.4 Material Changes to Investment Manager.** Each investment manager also is required to provide the University and the Investment Consultant with information relating to any changes in the investment manager's investment philosophy, ownership structure, financial condition, professional staff, loss of significant client relationship, or any other event which could be judged to or deemed to adversely impact the investment manager's performance. The University and the Investment Consultant expect to be notified in writing within 30 days of any such changes or events in writing.

**615.10.5 Periodic Due Diligence Meeting.** The Consultant, on behalf of the University, will hold a due diligence meeting with each investment manager periodically. Covered topics will include, but will not be limited to, the following:

- (a) The investment manager's compliance with the Investment Policy.
- (b) The portfolio's investment performance and risk levels.
- (c) The investment manager's current and proposed investment strategies.
- (d) The investment manager's views concerning the economy and the securities markets, with focus on the likely impact on the investment manager's strategies and the portfolio's performance.
- (e) The effects of any changes to the investment manager's organization, investment philosophy, financial condition, or professional staff.
- (f) Proposed modifications to this Investment Policy.
- (g) Disaster recovery systems and process.

**615.10.5.1 Copies of Required Documents.** Copies of all required documents per the Investment Policy, including the SEC ADV Form Section II, proof of fiduciary liability insurance and fidelity bonds will be requested.

**615.11 Selection of Investment Managers for the ISUOF.** The University will follow a process that embodies the principles of procedural due diligence in the selection of investment managers. The University may retain a "prudent expert" (a bank, insurance company, or investment advisor as defined by the Registered Investment Advisors Act of 1940) to facilitate this process. Also, if the assets are invested in a mutual fund or other commingled product, the investment vehicle must be organized as a business trust and the underlying securities in the portfolio must be permissible investments under Indiana Statute. In addition, when selecting investment managers, the University will:

- (a) Develop an investment manager candidate profile outlining the specific characteristics sought in the investment manager. Such criteria may include, but is not limited to:

- (1) Investment manager strategy and approach;
- (2) Organizational structure;
- (3) Minimum and maximum assets under management;
- (4) Client servicing capabilities;
- (5) Performance criteria relative to an appropriate index and peer group.

(b) Analyze the investment manager candidates in terms of:

- (1) Qualitative Characteristics, such as key personnel, investment philosophy, investment strategy, research orientation, decision-making process, and risk controls.
- (2) Quantitative Characteristics, such as CFA Institute-compliant composite return data, investment performance over multiple time periods, performance volatility, risk-adjusted rates of return (e.g., Information Ratio), and certain portfolio characteristics.
- (3) Organizational Factors, such as assets under management, ownership structure, client servicing capabilities, and fees.

**615.11.1 Process of Selection.** The selection process shall conform to the requirements of the University. The University may utilize investment consultants or other professionals not responsible for the specific selection to assist in the development of the requirements, screening criteria, and analysis of the investment manager responses during the investment manager selection process. This process is designed to support the State of Indiana’s general initiative with regards to minority- and women-owned (MWO) and “Buy Indiana” businesses.

**615.12 Monitoring of the ISUOF Investment Managers.** The University is aware that the ongoing review and analysis of money managers is just as important as the due diligence implemented during the manager selection process. Monitoring these managers will include, but may not be limited to, the process outlined below:

**615.12.1 Step 1 – On-Going Monitoring.** The University and the Investment Consultant will perform a constant and on-going analysis of all engaged investment managers. In addition to reviewing quarterly investment performance, the University and the Investment Consultant will continually evaluate:

- (a) Investment manager's adherence to the Investment Policy guidelines;
- (b) Material changes in the investment manager's organization, investment philosophy and/or personnel;

(c) The volatility of the investment rates of return of the manager compared to the volatility of an appropriate market index and peer group (as listed in Section 615.17); and

(d) Comparisons of the investment manager's results to appropriate indices and peer groups (as listed in Section 615.17).

**615.12.2 Step 2 – Formal Watchlist.** If the University and the Investment Consultant determine that any of the above factors, or any other development regarding the manager's performance or organization, warrants a more thorough examination, the University may place the manager on a formal "watchlist". Factors examined during the watchlist period may include, but will not limited to, the following:

**615.12.2.1 Extraordinary Events (Organizational Issues).** Extraordinary events that may lead to an investment manager termination include such things as:

- (a) Change in ownership (e.g., key people "cash out");
- (b) Change in professionals;
- (c) Changes to a manager's philosophy or the process it uses to implement the agreed upon strategy;
- (d) Material litigation or fraud involving the investment manager;
- (e) Client-servicing problems;
- (f) Significant account losses or significant account growth;
- (g) Change in cost;
- (h) A data or security breach;
- (i) Determination of an inadequate business continuity plan;
- (j) Change in financial condition; or
- (k) Extreme performance volatility;

**615.12.2.2 Long-Term Performance in Relation to Appropriate Market Index.** Long-term performance standards measure an investment manager's performance over rolling five-year returns or since inception in relation to the appropriate market index. The expectation is for the manager's performance to exceed the appropriate market index. Additionally, each investment manager is expected to demonstrate favorable long-term risk-adjusted

performance compared to its peer group. Risk-adjusted performance measures will vary, but may include: Information Ratio and Excess Return Ratio.

**615.12.2.3 Shorter-Term Performance in Relation to Appropriate "Style Group".** Shorter-term performance standards incorporate a time period of at least three years. Each investment manager is expected to perform consistently in the top 50th percentile versus an appropriate peer group of investment managers with similar investment styles. Additionally, each investment manager is expected to demonstrate favorable cumulative and rolling three-year risk-adjusted performance compared to its peer group. Risk-adjusted performance measures will vary, but may include: Information Ratio and Excess Return Ratio.

**615.12.3 Step 3 – Replace or Retain.** The watchlist period will generally be four to six quarters, but the time period can be shorter or longer depending on the factors causing the watchlist. As a result of the watchlisting examination of the investment manager, a recommendation to either **replace** or **retain** the manager will be made. It is at the discretion of the University to take corrective action by replacing a manager/mutual fund, if it deems it appropriate, at any time. The watchlist is not the only route for removing an existing manager. The aforementioned events, or any other events of concern identified by the University, may prompt the immediate removal of a manager without its first having been watchlisted.

**615.13 Investment Policy Review Requirements.** By acknowledging in writing the receipt of this Investment Policy, each investment manager agrees to its terms and conditions. In the event an investment manager believes at any time that changes, additions, or deletions to this Investment Policy are advisable, the investment manager will communicate such recommendations to the University and the Investment Consultant in writing. It is clearly understood that the University, and not the investment manager, is responsible for the establishment of this Investment Policy. The spirit of this paragraph is to encourage investment managers to bring important matters to the attention of the University so that the University can conduct its reviews of its policies and objectives in an informed manner. The University shall formally review this Investment Policy Statement periodically. Any modifications shall be reviewed and discussed with the investment managers prior to implementation.

#### **615.14 Roles and Responsibilities.**

**615.14.1 Board of Trustees.** The fiduciary responsibilities of the Board of Trustees include, but are not limited to, the following:

- (a) Approve the investment objectives and guidelines of the ISUOF.
- (b) Approve an appropriate overall asset allocation strategy of the ISUOF.

(c) Approve written investment policies consistent with investment objectives of the ISUOF.

**615.14.2 University Investment Committee (the “UIC”).** The purpose of the UIC is to provide tactical oversight of the investment management program, including manager structure and implementation, and to assure that the policies established by the Board are implemented and adhered to. Additionally, the UIC will approve the selection of qualified investment professionals to assist in the implementation of, management of, and advisement on the investment policies of the ISUOF. The UIC will also include, but will not be limited to senior members of the following organizations:

- (a) Vice President of Business Affairs/Treasurer;
- (b) Budget Officer;
- (c) Controller; and
- (d) Assistant Treasurer

**615.14.3 University Treasurer.** The day-to-day management and oversight of the ISUOF are the responsibility of the University Treasurer, and/or designee. These responsibilities include:

- (a) Delivering a quarterly review of the performance of all funds for the Board.
- (b) Maintaining a level of expertise subject to available resources that allows the staff to carry out the responsibilities listed herein.
- (c) Any and all other responsibilities as may be deemed necessary by the Board with respect to the prudent oversight of the Invested Funds, including:
- (d) Hiring an investment consultant (“Investment Consultant”) to assist the Board of Trustees, the UIC, the Treasurer and the staff with the strategic planning, implementation and oversight of the ISUOF. The responsibilities could include, but are not limited to:

- (1) Provide independent and unbiased information.
- (2) Assist in the development of appropriate asset allocation and manager structure strategies.
- (3) Assist in the development of IPS.
- (4) Assist in the monitoring and compliance with IPS.
- (5) Conduct investment manager searches when needed for policy implementation.

(6) Assist in development of performance measurement standards.

(7) Monitor and evaluate manager performance on an ongoing basis and conduct due diligence when a manager fails to meet a standard.

(8) Make recommendations with respect to manager retention or termination.

(9) Assist in the control of investment expenses, including helping to negotiate investment manager and custodian fees.

**615.14.4 Investment Manager.**

(a) Manage assets under its care, custody, and/or control in accordance with the guidelines and objectives contained in this IPS.

(b) Exercise investment discretion in regard to buying, managing, and selling assets held in the portfolio, subject to any limitations contained in this IPS.

(c) Communicate with the University and the Investment Consultant in writing regarding all significant and/or material changes pertaining to the portfolio it manages or the firm itself. Changes in ownership, organizational structure, financial condition, professional staff, recommendation for changes to guidelines, or commencement of material litigation are examples of changes to the firm in which the University is interested.

(d) Use the same care, skill, prudence, and due diligence under the circumstances then prevailing that experienced investment professionals acting in a like capacity and fully familiar with such matters would use in like activities with like aims in accordance and compliance with all applicable laws, rules, and regulations, including the State of Indiana.

(e) Acknowledge and agree in writing as to fiduciary responsibility for full compliance with the entire IPS set forth herein, and as modified in the future.

(f) Report to the University and the Investment Consultant monthly regarding the status of the portfolio and its performance for various time periods. Meet with the University and the Investment Consultant periodically to report on their performance and compliance with goals and objectives.

(g) Register and retain that registration under the Investment Advisors Act of 1940 and Securities Exchange Commission Acts, unless exempted from registration by the SEC.

**615.14.5 Custodian.** A custodian may be authorized to:

- (a) Hold securities and other investments in the name of the ISUOF, in the name of a nominee of the custodian, or in bearer form.
- (b) Collect and receive income and other receipts from the securities and other investments and deposit or reinvest them subject to the direction of the University or one of its authorized representatives.
- (c) Maintain accounting records and prepare reports which are required by Board, UIC, Treasurer, investment managers, and Investment Consultant as are customary.
- (d) Provide for prompt investment of any cash into the chosen sweep vehicle to avoid uninvested amounts.
- (e) Report to the University and the Investment Consultant situations where security pricing is either not possible or subject to considerable uncertainty.
- (f) As requested by the University, provide performance measurement information consistent with the CFA Institute standards. At a minimum, the performance measurement information shall contain time-weighted returns for the current month, last three months, year-to-date, last three years, last five years, and performance since inception data. The performance information should be reported both gross and net fees.
- (g) At the direction of the University, transfer into and out of specified accounts.
- (h) Perform other services for the University as are customary and appropriate for custodian.

**615.15 Asset Allocation and Investment Structure.** Initial recommended balances for each tier are as follows:

Tier	Style	Estimated Initial Allocation
Tier I		
	Cash	\$11,500,000
	Active Cash	\$11,500,000
Tier II		
	Defensive	\$11,500,000
	Intermediate	\$11,500,000
Tier III		
	Core	\$37,500,000
	Core Plus	\$37,500,000

## 615.16 Descriptions of Selected Styles.

- 615.16.1 Money Market.** The money market style invests in low-risk, highly liquid, short-term financial instruments whose net asset value is kept stable at \$1 per share. Money Market Mutual Funds must meet guidelines set forth within Rule 2a-7 of the Investment Company Act of 1940.
- 615.16.2 Liquidity Reserves.** Liquidity Reserves may be invested using commingled vehicles and/or separate account vehicles. Liquidity Reserves refers to investments which emphasize preservation of capital, liquidity and total return. These investments exhibit portfolio characteristics between that of money market strategies and defensive strategies with regards to quality and duration.
- 615.16.3 Defensive Bond.** Defensive Bond managers construct portfolios that approximate the results of the Barclays 1-3 Year Government/Credit Index. The objective is to minimize interest rate risk by investing in predominantly short to intermediate term securities. The average portfolio duration is similar to the duration of the Barclays Capital 1-3 Year Government/Credit Index.
- 615.16.4 Intermediate Bond.** Intermediate Bond managers' objective is to lower interest rate risk while retaining reasonable yield levels by investing primarily in intermediate term securities. The average portfolio duration and risk/return profile is similar to that of the Barclays Capital Intermediate Government/Credit Bond Index.
- 615.16.5 Core Bond.** Core Bond managers construct portfolios to approximate the investment results of the Barclays Capital Government/Credit Bond Index or the Barclays Capital Aggregate Bond Index with a modest amount of variability in duration around the index. The objective is to achieve value added from sector and/or issue selection.
- 615.16.6 Core Plus Bond.** Core Plus Bond managers construct portfolios that deviate significantly from the Barclays Aggregate Bond Index. The objective is to add value by tactically allocating significant portions of the portfolio among non-benchmark sectors while maintaining majority exposure similar to the broad market.

## 615.17 Selected Managers and Relevant Peer Groups.

Asset Category	Market Index	Peer Group	Secondary Index/Target	Strategic Target	Rebalancing Range
Fixed Income					
Money Market	90 Day T-Bill	Money Market		50% Tier I	N/A
Active Cash	Citigroup 1-year Treasury Index	Active Cash		50% Tier I	N/A

Defensive	Barclays 1-3 Yr Gov/Credit	Defensive Bond Style		50% Tier II	+/- 3% (Tier II)
Intermediate	Barclays Intermediate Gov/Credit	Intermediate Bond Style		50% Tier II	+/- 3% (Tier II)
Core	Barclays Aggregate	Core Bond Style		50% Tier III	+/- 3% (Tier III)
Core Plus	Barclays Aggregate	Core Plus Bond Style		50% Tier III	+/- 3% (Tier III)

*Last revised February 1, 2011*

## 620 CONTRACT APPROVAL, SIGNATORY, AND REPORTING POLICY

*Policy 620 was included in the 2001 Handbook revision and was substantially amended by the ISU Board of Trustees on December 18, 2009.*

**620.1 Approval and Signatory Authority.** The ISU Board of Trustees delegates authority to approve and sign certain common ISU contracts for budgeted expenditures and receipt of funds:

**620.1.1 Construction Contracts.**

**620.1.1.1 Rehabilitation and Repair Contracts.** Contracts for rehabilitation or repair of ISU facilities with a total cost of under \$750,000 require approval by the ISU Purchasing Department and signature of an ISU Purchasing Department representative or Treasurer. Contracts for rehabilitation or repair of ISU facilities with a total cost of \$750,000 or higher require Board of Trustees and State of Indiana approval, as may be required, and signature of the Treasurer.

**620.1.1.2 New Construction Contracts.** Contracts for new construction with a total cost under \$500,000 require approval and signature of an ISU Purchasing Department representative or Treasurer. Contracts for new construction with a total cost of \$500,000 or higher require Board of Trustees and State of Indiana approval, as may be required, and signature of the Treasurer.

**620.1.2 Employment Contracts.** Employment Contracts require approval of the President and signature of the President.

**620.1.3 Contracts for Performers, Speakers, and Entertainers.** Contracts for performers, speakers or entertainers with a financial commitment by ISU of under \$50,000 require approval and signature of the responsible Cabinet Member. Contracts for performers, speakers, or entertainers with a total cost of \$50,000 or higher require approval of the President and signature of the Treasurer.

**620.1.4 Contracts for Goods and Services.** Contracts for goods and services not otherwise defined by Section 620.1 require approval and signature in accordance with the ISU Purchasing Policy.

**620.1.4.1 Exclusions.** Contracts for Collection Services require approval and signature of the Treasurer.

**620.1.5 Contracts for Insurance.** Contracts for insurance services require approval and signature of the Treasurer.

**620.1.6 Third Party Payment of Student Costs.** Contracts for the third party payment of student costs require the approval and signature of the Treasurer.

**620.1.7 Affiliation Agreements.** Affiliation Agreements are required to have the approval of the Provost or Treasurer. If the annual financial commitment is under \$50,000, then the Provost is authorized to sign the agreement. If the annual financial

commitment is \$50,000 or higher, then the Treasurer is authorized to sign the agreement.

- 620.1.8 Internships.** Volunteer internship agreements require the approval and signature of the Dean of the College arranging or overseeing the internship. If a student will be compensated for participation in the internship, the student must also be a party to the contract. If ISU is a party to the internship agreement, the agreement requires the approval and signature of the Dean of the College arranging or overseeing the internship.
- 620.1.9 Sponsored Programs.** Grants or contracts for third party funding of a University project not otherwise covered by this policy require the approval and signature of the Chief Research Officer.
- 620.1.10 Athletics.**
- 620.1.10.1 Team Play.** Contracts for team play are required to have the approval and signature of the Director of Athletics.
- 620.1.10.2 Advertising.** Contracts for athletic advertising are required to have the approval of the Vice President of Student Affairs and signatory authority will be determined in accordance with contractual relationships.
- 620.1.10.3 Referees.** Contracts for referees are required to have the approval and signature of the Director of Athletics.
- 620.1.10.4 Game Officials.** Contracts for game officials are required to have the approval and signature of the Director of Athletics.
- 620.1.11 Real Estate.**
- 620.1.11.1 Lease of Space.** Contracts for the lease of University owned or operated real estate for a period of four (4) years or less, excluding the lease of space in conjunction with a contract for performers, speakers, or entertainers, require approval of the President and signature of the Treasurer. Contracts for the lease of University-owned or operated real estate that require bonding or are for more than a period of four (4) years require approval of the Board of Trustees and the State of Indiana and signature by the Treasurer.
- 620.1.11.2 Purchase or Sale of Real Estate.** Contracts for the purchase or sale of real estate with a total sale amount of less than \$250,000 require the approval and signature of the Treasurer. Contracts for the purchase or sale of real estate with a total sale amount of \$250,000 or higher require the approval of the Board of Trustees and the signature of the Treasurer.
- 620.1.12 Contracts Not Covered.** All other contracts not covered by a category listed above require review by the Office of the General Counsel for recommendation on approval and signature authority.

**620.2 Other Issues.**

**620.2.1 Delegation of Statutory Authority.** This policy operates to delegate contract power vested in the ISU Board of Trustees by statute to others.

**620.2.2 Construction.** This Policy shall be construed in conjunction with the ISU Purchasing and Receiving Policies and Procedures.

**620.2.3 Statutory Limitations.**

**620.2.3.1 Statutory Authority for Facilities Projects.** Authority for ISU to contract for professional or expert services, for new construction projects, to rehabilitate or repair capital facilities of the university, and to bond such projects is covered under a variety of Indiana statutes, and special rules apply to these situations. Special rules also apply to transactions relating to real estate, including leases, and to any transaction that would involve a sale of ISU assets.

**620.2.3.1.1 Office of the General Counsel; ISU Treasurer.**

Individuals with responsibility for these projects shall communicate and coordinate with the Office of the General Counsel and the University Treasurer.

Individuals are strictly prohibited from altering State property without appropriate approval.

**620.2.3.2 Fees, Bonding, and Compensation and Benefits.** Indiana law vests authority in the ISU Board of Trustees to approve any student fees, other fees, bonding, and issues relating to compensation and benefits of university employees. ISU employees are strictly prohibited from implementing any fees (except where authorization is delegated by the ISU Board of Trustees), bonding, or making any determinations relating to compensation and benefits that are not first expressly authorized by the ISU Board of Trustees.

**620.2.4 Budgeted Expenditures.** Any contract that binds ISU to an expenditure of funds previously approved through the departmental budgetary process is subject to the approval and signatory authority as set in Section 620.1.

**620.2.5 Unbudgeted Expenditures.** Any contract that binds ISU to an expenditure of funds that has not previously been approved through the departmental budgetary process must be approved by the Treasurer for verification of the funding source. The Treasurer's signature is required on the standard routing form prior to execution of the contract by ISU or of any change orders or amendments to the original contract. A 'notice to proceed' is considered a contractual commitment.

**620.2.6 Delegation of Authority.** Those individuals vested with signatory authority in Section 620.1 may delegate that authority for specific categories of contracts upon completion of the Signatory Delegation, a standard delegation form developed by the Office of the General Counsel. The delegation shall be specific as to the scope and limitations of the delegated authority and shall be limited to only those directly reporting to the delegator. Executed Signatory Delegation forms shall be maintained in

the Office of the General Counsel, and a delegation of signatory authority will not be effective unless the form has been forwarded in accordance with this policy.

**620.2.7 Standard Routing Form.** Contracts shall be routed through appropriate ISU departments for review in advance of final approval and signature. The Office of the General Counsel, with input from functional areas, shall develop a standard routing form for all contracts. The standard routing form shall generally include review by Risk Management, Business Affairs, and the Office of the General Counsel, and shall act as an information tool for Vice Presidents. The standard routing form shall be utilized for all agreements, except for those contracts subject to the Purchasing Policy and those contracts approved through Sponsored Programs.

**620.2.7.1 Required Approvals.** Required Approvals as set forth in Section 620.1 shall be noted on the standard routing form in advance of execution of a contract.

**620.2.8 Additional Delegation of Signatory Authority by Board of Trustees.** If an independent delegation of authority relating to a particular area or matter is vested in the Treasurer by the Trustees, then the Treasurer may act under such delegation of authority, reporting results to the Trustees at the next meeting following action taken by the Treasurer pursuant to such independent delegation of authority.

**620.2.9 Reporting Requirement.** All contracts entered into that do not require Trustee approval must be reported at the Trustee meeting following the date upon which the contract is entered into, with the exception of contracts falling under the ISU Purchasing Policy, which contains other reporting requirements. Persons initiating contracts must forward a copy of the executed contract to the Secretary of the University for inclusion in the Board of Trustees' materials.

*Last revised February 1, 2011*

## 630 PURCHASING POLICIES AND GUIDELINES

*Policy 630 was approved by the ISU Board of Trustees on July 16, 2004. Section 630.1.3 was amended by the ISU Board of Trustees on December 18, 2009.*

**630.1 General.** The Purchasing and Receiving Department has been charged by the Board of Trustees with the responsibility for the procurement of all materials, equipment, supplies, and contract services; of warehouse operations; and of disposal and sale of surplus materials and equipment. Additionally, the Board of Trustees has authorized purchases by University Departments that use the ISU procurement card, provided the established rules for the procurement card program are followed. The procurement card procedures can be found at (<http://www.indstate.edu/purchasing/>).

**630.1.1 Sole Authority.** The Purchasing and Receiving Department has the sole authority to order materials, equipment, etc., and obligate the University for same, except for purchases made through the procurement card program. Any orders, whether written or verbal, will be recognized only if authorized by or through the Purchasing and Receiving Department, or as a result of the proper use of the procurement card system.

**630.1.2 Procurement Standards.** Procurement shall be conducted according to Indiana Statutes 5-22-16-4, 6-2.5-4-14, and 6-2.5-8-10, which requires that state educational institutions provide the State of Indiana with vendor lists, in order to determine if vendors have a registered retail merchant certificate and are not delinquent in paying gross retail and use taxes.

**630.1.3 Items Not Handled by Purchasing.** The following items are not routinely handled by the Purchasing and Receiving Department:

- A. Real estate
- B. Books and other holdings for the libraries
- C. Utilities (water and electricity)
- D. Insurance and contracts for collection services.
- E. Contracts signed on behalf of the Board of Trustees
- F. Travel
- G. Legal investments and bond underwriting

**630.1.4 Compliance with Policies and Procedures.** The policies and guidelines outlined in Appendix F have been approved by the University Board of Trustees and are intended to assist the faculty and staff in understanding the procedures and responsibilities of the University Purchasing and Receiving Department. Since these

policies and procedures are designed to serve the interests of the departments, as well as to meet policy requirements of the University, faculty and staff are expected to give full support and cooperation. It is recognized that problems and misinterpretations of regulations may occur. In such instances, departments are urged to discuss such problems with the Purchasing and Receiving Department.

## **630.2 Procedures and Policies on Bidding.**

**630.2.1 Public Works Projects.** Public works projects (construction, renovation etc.) are advertised and competitively bid according to Indiana Statute 5-16.

**630.2.2 Purchasing Supplies, Equipment, Services, and Public Works.** Requirements for the purchase of supplies, equipment, services and public works are competitively bid according to the following:

**630.2.2.1 Under \$1,000.** ISU procurement cards, or a requisition, are to be used for most purchases under \$1,000. Verbal or written quotations are not required; however, there may be instances where the buyer of items at this dollar level may want to verify pricing in some manner.

**630.2.2.2 \$1,000 to \$3,000.** Requisitions are to be used for any purchases over \$1,000. A verbal and/or a written quotation will be solicited at these dollar levels.

**630.2.2.3 Over \$3,000.** Written quotations are to be solicited from a minimum of three vendors on Indiana State University forms.

**630.2.2.4 Immediate Action.** Certain situations, circumstances, standardized sources, and/or emergency requirements may demand flexibility and/or an immediate solution. The buying staff is expected to interpret, adequately document, and handle purchases in the best interests of the University.

**630.3 Board of Trustees Reporting and Approval.** Items to be reported to the Board of Trustees include single purchases of more than \$25,000 if only one bid is received; single purchases of more than \$25,000 if a bid other than the low bid is accepted; and single purchases and accumulated purchases in excess of \$250,000 during the fiscal year.

**630.3.1 Single Purchases of More Than \$500,000.** Single purchases of more than \$500,000 require approval of the Board of Trustees. In limited circumstances where the delay of a purchase transaction to comply with this provision would produce substantial safety or operational issues, or economic hardship, the Treasurer and or the President may authorize the transaction following approval by the State of Indiana and subject to full disclosure and reporting at the next scheduled Board of Trustees meeting.

## **630.4 Ordering Procedure.**

**630.4.1 Financial Guidelines.**

**630.4.1.1 Procurement Cards.** ISU procurement cards, or a requisition, are to be used for most purchases under \$1,000.

**630.4.1.2 Requisitions.** Requisitions are to be used for any purchases over \$1,000. The request is initiated by department and a requisition is sent to Purchasing and Receiving (except for qualified purchases made under the procurement card program). The Department Chair, or the Administrative Head responsible for the appropriated funds, or their authorized designee, must approve the request and maintain documentation of said approval. Documentation of approval by the appropriate authority is subject to audit by the University.

**630.4.2 Procedures for Items Subject to Bid.**

**630.4.2.1 Development of Specifications.** Specifications are reviewed and bid solicitations prepared based on items requested and/or dollar level.

**630.4.2.2 Distribution to Vendors.** Bid solicitations are distributed to vendors.

**630.4.2.3 Review.** Bids are received and reviewed.

**630.4.2.4 Award.** Award is made on basis of lowest and best bid. A University purchase order form is issued to the successful vendor.

**630.5 Awarding Orders.** Only Purchasing and Receiving has the authority to commit Indiana State University in contracting for material and services except for the specific areas itemized under section Purchasing Authority.

**630.5.1 Criteria.** Awards shall be made employing a combination of the following criteria:

- A. Degree to which the item(s) or service quoted will best fill the University's requirements.
- B. Price: including freight, payment terms, and life-cycle costing.
- C. Delivery.
- D. Service capability, past experience, features and functions not offered by others.
- E. Everything being equal, purchase will be made from minority, local, state, and United States vendors, in that order.

**630.5.1.1 Single Source Pricing.** Orders placed with single source pricing should be documented to indicate reasonableness of offer.

**630.5.2 Prepayment of Orders.** Payment for goods or services shall not be tendered until requested goods or services have been received and approved by the requesting department. The following exceptions exist:

- A. Payments to local, state, and federal government entities.
- B. Any procurement of goods or services where the source provides an instrument of security.
- C. Where the funding agency has authorized prepayment.
- D. Service and maintenance contracts where necessary.

**630.6 No Endorsement.** It shall be University policy that ISU will not commercially endorse vendors or their products, or services, without the express prior written approval of the President of the University.

**630.7 Release of Procurement Information.** The following will govern the release of information gathered during the procurement process:

- A. Notification of award, pricing, and competitive offers will be released only by the Purchasing and Receiving Department.
- B. Pricing and competitive offers will be released only after an order has been placed and accepted by the selected vendor.
- C. Proprietary information covered by a signed non-disclosure certificate will not be released.
- D. Institutional data shall not be used which would be in conflict with the University's Policy on Reciprocity.
- E. For further details concerning release of procurement information see State statute IC 5-14-3-3 (Right of public inspection of public records).

**630.8 Emergency Orders (Repairs).** Emergency orders must be kept to a minimum.

**630.8.1 Standard.** Generally, emergency order procedures will not be used unless the savings realized by formal procurement practices would be offset by a corresponding or greater loss to the department as a result of the delay. Failure to anticipate a need is not, of itself, considered a bona fide emergency.

**630.8.2 Expedited Process.** Other emergency repairs may be expedited by entering the requisition electronically into the POS system and then contacting the appropriate buyer to request that they expedite the order. If the department does not have the capability to enter the requisition electronically into the POS system, they may hand deliver the requisition to the appropriate buyer for processing.

**630.9 Demonstration or Sample Material.** University employees desiring to see samples or have equipment demonstrated should contact the appropriate commodity buyer in the Purchasing and Receiving Department for assistance.

**630.9.1 No Commitment Without Purchasing Order.** University personnel who find the need to contact sales representatives directly are reminded to advise the prospective vendor that no commitments or deliveries may be made until a purchase order has been properly issued by the Purchasing and Receiving Department. Vendors are to provide their own insurance coverage for any equipment or material requested for trial or demonstration purposes by the Purchasing and Receiving Department.

**630.10 Selection of Vendors.** Vendors are selected for their capability to serve the needs of the University in the most economical and efficient manner possible. Past performance and cooperation are important factors.

**630.10.1 Non-Discrimination and Other Laws.** Vendors must comply with the Equal Opportunity Act (Executive Order 11246 as amended), since it is the policy of the University to promote the full realization of equal employment opportunity through an Affirmative Action program. Vendors must also comply with other laws and directives as they are issued.

**630.11 Sole Source.** A sole source purchase is one wherein an item that is needed can only be purchased from a single source. This situation makes it impossible to obtain competitive bids. Purchasing and Receiving will always require documentation from the requisitioning department to justify why the technical characteristics inherent in the item make it essential to the project that it should be purchased in preference to another brand of lower but similar capabilities.

**630.11.1 Final Determination.** Final responsibility in determining whether an item is a proprietary item and may be purchased from a sole source rests with the Purchasing and Receiving Department.

**630.12 Supply Sources.** Requisitioning departments are encouraged to suggest sources of supply for unusual items. Authority for the final selection of the vendor, however, shall be left to the Purchasing and Receiving Department, which will make its decision in light of the overall needs of the University.

**630.13 Minority Purchasing.** Indiana State University is committed to providing minority vendors every opportunity to compete for its business. Efforts will be made to identify minority vendors and solicit quotes from these vendors wherever possible. Efforts will also be made to communicate with minority vendors regarding the University requirements and the purchasing process so that they may become more viable suppliers. Procurement shall be conducted according to the “Governor’s Commission on Minority Business Development,” Indiana Statute 4-13-16.5, concerning minority and women owned business enterprises. The Governor’s Commission is charged with establishing annual goals for the use of minority and women owned business enterprises.

**630.14 Sales Tax.** The University is exempt from Indiana tax (and other States where recognized), and city sales and use tax. When requested, the Purchasing and Receiving Department will furnish a copy of the University's tax-exemption certificate.

**630.15 Reciprocity.** Indiana State University personnel will not participate in reciprocal purchasing arrangements. Indiana State University shall continue to separate purchasing considerations from the objectives of fund raising endeavors of the institution.

**630.16 Code of Ethics.** The Purchasing and Receiving staff supports and implements the Code of Ethics of the National Association of Educational Buyers.

- A. Give first consideration to the objectives and policies of the institution.
- B. Strive to obtain the maximum value for each dollar of expenditure.
- C. Decline personal gifts and gratuities.
- D. Grant all competitive suppliers equal consideration insofar as state or federal statute and institutional policy permit.
- E. Conduct business with potential and current suppliers in an atmosphere of good faith, devoid of intentional misrepresentation.
- F. Demand honesty in sales representation whether offered through the medium of a verbal or written statement, an advertisement, or a sample of the product.
- G. Receive consent of originator of proprietary ideas and designs before using them for competitive purchasing purposes.
- H. Make every reasonable effort to negotiate an equitable settlement of any controversy with a supplier, and/or be willing to submit to arbitration any major controversies.
- I. Accord a prompt and courteous reception, as conditions permit, to all who call on legitimate business missions.
- J. Cooperate with trade, industrial, and professional associations, and with governmental and private agencies for the purpose of promoting and developing sound business methods.
- K. Foster fair, ethical, and legal trade practices.
- L. Counsel and cooperate with NAEB members and promote a spirit of unity and a keen interest in professional growth among them.

**630.17 Conflict of Interest.**

**630.17.1 Statutory Requirements.** State Statute #35-44-1-3, Conflicts of interest; public servants:

"A public servant who knowingly or intentionally: (1) has a pecuniary interest in; or (2) derives a profit from; a contract or purchase connected with an action by the governmental entity served by the public servant commits conflict of interest, a Class D felony."

- 630.17.2 Definition of Conflict of Interest.** Conflict of interest occurs when a person's private interests and his or her University responsibilities are at odds. This means an individual should not be in a position to gain personally as a result of conducting business on behalf of the University.
- 630.17.3 Policy.** Employees engaged in any aspect of the purchasing process are expected to be free of interests or relationships which are actually or potentially detrimental to the best interests of Indiana State University. For instance, employees should not be conducting University business with a company he or she substantially owns or with businesses substantially owned by close relatives.
- 630.17.4 Disclosure.** Complete disclosure shall be made to the Secretary of the University of any potential conflict to allow sufficient opportunity of appropriate review prior to entering into such a situation.
- 630.17.5 Purpose.** These steps are taken to ensure that all job related decisions are made on sound business principles.
- 630.17.6 Buying Staff.** The buying staff at Indiana State University shall annually sign conflict of interest statements.
- 630.18 Gratuities.** Gratuities offered by suppliers are a part of the ethics issue since they may be designed to (or may appear to) subvert the purchasing professional or other's judgment. The NAEB Code of Ethics reprinted earlier states "Decline personal gifts or gratuities".
- 630.18.1 Exceptions.** Exceptions to this statement which are generally acceptable include:
- A. Advertising favors (small dollar items bearing the suppliers name or logo).
  - B. Lunch or dinner for a bona fide business purpose.
- 630.18.2 Questions About Policy.** Should a questionable situation arise, the Indiana State University employee should contact his or her immediate supervisor or the director of purchasing.
- 630.19 Purchases for Employees.** Indiana State University's Purchasing and Receiving Department shall not acquire goods or services for the personal use of employees.
- 630.20 Disposal and Redistribution of University Property.** When an item no longer is wanted by a user department, the Purchasing and Receiving Department will attempt to redistribute the item

within the University based on equitable criteria. Should there be no need for the item within the University, it may then be sold or traded outside the University.

**630.20.1 Unusable Property.** Unusable property or parts that can be sold for junk will be accumulated and sold by the Purchasing and Receiving Department, and if unsalable as junk, will be properly discarded.

**630.20.2 Usable Property.** Usable property which cannot be relocated with a University department will be disposed of in accordance with the following procedures:

- A. Advertised for public auction at a time and place specified by the Purchasing and Receiving Department .
- B. Consigned to a public auction house for sale.
- C. Sold by invitational bid, widely circulated in a trade or public advertisement where there is a potential market for the property.
- D. With the ISU Purchasing Director's signature, released to public or non-profit institutions.

**630.21 Fund Sources.** All funds deposited with the University, regardless of source, are University funds and must be handled in accordance with University policy. Although departments are allocated funds in their budgets for a given period, this allocation is only an authority to requisition, not to purchase, unless the purchase is an authorized purchase using an ISU procurement card.

**630.22 Purchases from Faculty and/or Staff.** Official University policy is not to purchase from faculty and/or staff members.

**630.22.1 Exceptions.** The only exceptions to this policy are: when the purchase of an item cannot be obtained elsewhere because the faculty and/or staff member has designed and made it; it is a one-item, one-time purchase which has very obvious advantages to the University. An example would be a faculty member who has a special piece of equipment or a book collection that would be advantageous for the University to obtain.

**630.22.2 Purpose.** Buying from faculty and/or staff members is discouraged because: a faculty and/or staff member may be recommending purchases of their own product; other faculty and/or staff members may recommend purchases of a product from a fellow faculty and/or staff member; and, as a public institution, the University would be subject to criticism for making such purchases.

**630.22.3 Approvals for Exceptions.** For exceptional cases the procedure for the Purchasing and Receiving Department is to request the approval of the vice president for business affairs and the president. Only upon the receipt of such approval will the Purchasing and Receiving Department make the purchase.

**630.23 University Name, Logo, and/or Marks.** The University has a licensing program regarding the use of the University name, logos, and/or marks for the purpose of commercial sales.

**630.23.1 License.** Any use of these trademark(s) can only be legally utilized if a license is obtained from the University to produce items for commercial purposes.

**630.23.2 Subject to Legal Action.** Items sold utilizing the trademarks of the University without the approval and license shall be subject to seizure and legal action by the University.

**630.23.3 Further Information.** Information concerning licensing agreements may be obtained by contacting the director of purchasing and receiving at (812) 237-3600.

*Last revised February 1, 2011*

## 635 PUBLICATIONS

*Policy 635 was included in the 2001 Handbook revision.*

### 635.1 University Publications.

**635.1.1 University-Wide Publications.** Requests for the printing of University-wide publications should be initiated in the University Publications Office which provides funding for schedule bulletins, catalogs, and for student recruitment publications for the Admissions Office and academic departments within the colleges (with approval of the chairperson or dean and the Director of University Publications).

**635.1.1.1 Funding.** This funding is for publications which the University Publications Office coordinates. Other publications are funded by the initiating department or office.

**635.1.1.2 Production.** The University Publications Office assists in the production of all publications, regardless of which unit expends the budget.

**635.1.1.3 Other Services.** The University Publications Office provides professional writing, editing, design, and layout services and, when needed, will also coordinate photography. Brochures, bulletins, and other materials giving information about University programs, services and activities are prepared and distributed by the University Publications Office.

**635.1.2 Off-Campus Printing.** If the publication is to be printed off campus, the Director of University Publications, through the requesting department, submits all printing specifications and a list of acceptable vendors via a purchase requisition to the Purchasing and Central Receiving Department which conducts a bidding process.

**635.1.2.1 Vendor Selection.** The printer is selected on the basis of pricing, quality, and ability to meet the specifications.

**635.1.2.2 Purchase Order.** An Indiana State University purchase order or use of an authorized University procurement card is required in advance of any obligation of funds governed by the University.

**635.1.2.3 Liaison to Printer.** In addition to coordinating the bidding process with the Purchasing and Central Receiving Department, the University Publications Office acts as a liaison between the initiating office and the printer. University Publications will submit the purchase requisition as part of the bidding process and will bill the initiating office.

**635.1.3 University Directory.** The University Directory lists names, home addresses, office numbers, and home and campus telephone numbers of faculty and staff. The directory is compiled from information provided by individuals. All faculty and staff members are asked to complete a directory information sheet prior to the beginning of the fall semester. The sheets are provided by the University Publications Office. The directory also contains a student listing compiled from student registration information.

**635.1.4 Publications Permissions Policy.** As a protection to the University and its contributors, Indiana State University copyrights each issue of certain of its publications. Any writer who wishes to use material from these publications should contact the appropriate editor or the University Publications Office.

**635.2 University Letterheads and Envelopes.** Letterheads, envelopes, and business cards used by individuals, departments, centers, offices, schools, or other units of the University should be uniform in wording, type style, size of type, and layout. The approved formats are provided by the Division of Printing. The Purchasing and Central Receiving Department will not accept purchase orders for these items to off-campus vendors.

*Last revised February 1, 2011*

## 640 FACULTY/ STAFF TRAVEL

*Policy 640 was approved by the ISU Board of Trustees on December 3, 2004.*

**640.1 Overview.** Indiana State University enables employees of the University to be reimbursed for actual and necessary travel and other expenses incurred while on official business, if approved by the University. Persons who travel on University business are encouraged to incur the lowest practical and reasonable expense while still traveling in an efficient and timely manner. Those traveling on University business are expected to avoid impropriety, or the appearance of impropriety, in any travel expense. They must conduct University business with integrity, and in compliance with University travel guidelines and procedures.

**640.1.1 University Travel Guidelines.** The University travel guidelines and procedures can be found at <http://www.indstate.edu/controller/finance/trav-bud/home.html> These guidelines are approved with action of the University Board of Trustees on December 3, 2004, and periodically revisited to ensure consistency with various tax laws and regulations.

*Last revised February 1, 2011*

## 641 HOSPITALITY POLICY

*Policy 641 was approved by the ISU Board of Trustees on May 7, 2010.*

**641.1 General.** It is understood that the business of Indiana State University (ISU) requires some expenditures of an entertainment nature. In all cases however, there must be a clear, documented, business purpose for the event/expenditure that indicates the event's benefit to the University. This policy is intended to be neither all inclusive nor to address every situation which may arise. Questions about specific situations not addressed in this policy and/or policy clarifications should be addressed to the Office of the Controller ext 3525.

**641.1.1 Consideration of Expenditure.** While responsible judgment should be used when expending any University funds, particular care should be exercised for hospitality expenses. Individuals responsible for making decisions concerning hospitality expenditures should always question whether the proposed expense represents an appropriate use of University funds. Thoughtful consideration of each decision will ensure that University resources are expended appropriately. The total amount and relative percentage of a school and/or department budget which is appropriate to spend on business meals and social events should be discussed in advance with the appropriate budgetary authority.

**641.1.2 Contract or Grant Funds Expenditures.** In addition, as with all contract or grant funds expenditures, it is the responsibility of the Principal Investigator to guarantee that all expenditures are made in accordance with all applicable contract or grant restrictions. In considering incurring expenses such as those addressed in this policy, PI's should keep in mind that the more restrictive policy/contract terms or budget (ISU vs contract/grant) will prevail. Thus if the contract terms are more liberal than ISU policy, the more restrictive policy (ISU) will be enforced.

### 641.2 Definitions.

**641.2.1 Hospitality Expenses.** The provision of food, beverages, activities, or events for the purpose of promoting and furthering the mission of the University.

**641.2.2 Business Entertainment and/or Other Social Events.** Events involving faculty, staff or students, and guests of the University in which a substantial purpose of the event is social in nature.

**641.2.3 Business Meals.** Meals at which faculty, staff, students and other external parties are present for the purpose of conduction focused discussions on University business, which include: banquets, committee meetings, conferences, departmental meetings, interviewing prospective employees, potential donors, recruiting prospective students, research sponsors/collaborators, retreats, seminars, and workshops.

**641.2.4 Business Meals.** Meals at which faculty staff, students and other external parties are present for the purpose of conducting focused discussions on University business, which include: banquets, committee meetings, conferences, departmental meetings,

interviewing prospective employees, potential donors, recruiting prospective students, research sponsors/collaborators, retreats, seminars, and workshops.

**641.2.5 Auxiliary Services Accounts.** Auxiliary services accounts are used to record income derived from fees charged to external parties for goods and services (e.g. Intercollegiate Athletics, Housing and Food Services).

**641.2.6 Sponsored Program Accounts.** Sponsored program accounts are used to record income and expense for activities sponsored by external organizations. Sponsors may be federal agencies, state agencies, industry, etc.

**641.3 Key Compliance Matters.** From an IRS perspective, for meals and entertainment to qualify as a business expense, they must be ordinary and necessary and not lavish and/or extravagant and must be directly related to or associated with the University's mission. In addition, an ISU employee must be present at the meal/event for it to meet the IRS business expense regulations. Because the IRS imposes strict substantiation/documentation requirements on such expenditures, the University must be able to provide the following documentation on such expenses:

- (a) Total amount of reimbursement/payment requested;
- (b) Date, time, and place of function;
- (c) Business purpose served by the expenditure;
- (d) Business relationship to the University of each person in attendance;
- (e) Submitting expenses for reimbursement within a reasonable time limit.

**641.4 Amount.** Expenditure amounts for business meals must be reasonable. For purposes of this policy, expenditure amounts for meals will be deemed “reasonable” if they do not exceed three times the current federal per-diem rate for that city, pro-rated as follows:

- (a) Breakfast: 25%
- (b) Lunch: 25%
- (c) Dinner: 50%

**641.4.1 Example.** For example, assume that a faculty member has a business dinner in Indianapolis with a colleague from another university, and the current federal per-diem rate for Indianapolis is \$44. Under these assumptions, a total dinner cost (excluding tip) of up to \$66 a person would be considered “reasonable” ( $\$44 * 50\% * 3 = \$66$ ). The cost of alcoholic beverages consumed during a meal **will not** be reimbursed. Any meal costs in excess of the per meal threshold will not be reimbursed unless the employee obtains the approval of their Vice President.

**641.5 Business Purpose/Relationship of Attendees.** For a business meal to be reimbursed, a business purpose with a list of attendees and their business relationship to the University is required by the IRS regulations. A detailed list of attendees will be required for meals up to and including 10 people. For a group of more than 10 people, a description of the group will suffice. A business purpose must be documented for all expenditures for which an employee is requesting reimbursement. Please provide this information on *The Hospitality Request Form* and submit it along with the reimbursement check request.

**641.5.1 Specificity.** Business purpose must be specific. “Dinner with donor to discuss alumni event ideas:” is an appropriately documented business purpose. “Dinner with donor:” is not. The business purpose of an expense may be obvious to the employee, but not to a third-party reviewer.

**641.6 Receipts.** The employee is expected to obtain **original** receipts for all expenses for which they plan to have reimbursed. An original receipt may take many forms (i.e., cash register receipt, copy of an order form, web receipt or confirmation). A receipt **must** identify:

- (a) the date of purchase;
- (b) the vendor name;
- (c) itemized list and unit price of the purchased items; and
- (d) the total amount.

**641.7 Proof of Payment.** The employee is expected to obtain proof of payment for all expenses for which they plan to have reimbursed. Proof of payment may take many forms but must demonstrate that payment was tendered and must identify the means by which payment was tendered by the employee. This information is usually included on the original receipt. Examples of this may include notation of:

- (a) “Cash Tendered”;
- (b) “Paid”;
- (c) A zero balance due;
- (d) Debit/Credit card payment (card type, last four digits of card and/or signature).

**641.7.1 Specificity.** Payment and reimbursement submitted without a detailed receipt and the additional information required will not be reimbursed. Please black out any private or unrelated information.

**641.8 Reimbursement Submission Time Limit.** The IRS requires business expense reimbursements to be reported within a reasonable period of time. The determination of a reasonable period of time will depend upon the facts and circumstances, but is generally held to be not later than 60 days after the date of the expense. In addition, in order to adhere to generally accepted accounting

principles, the employee should be mindful of the University's June 30<sup>th</sup> fiscal year end, as all expenses for that year should be reported prior to year end to ensure that the expense is appropriately captured in the financial statements and in the department's budget for the appropriate fiscal period. Reimbursement requests must be submitted no later than 60 days after the date of the expense, or the end of the fiscal year, whichever is sooner. Documented special facts and circumstances may allow for a later submission, however, any reimbursements submitted after 60 days are considered taxable income to the employee and will be reported on their annual Form W-2. Receipts and proof of payment are kept on file for IRS and State Board of Accounts audit purposes.

**641.9 Allowable Hospitality Expenses.** Allowable hospitality expenses have been divided into two general categories. They include 'Meals or Refreshments Served during Business Meetings', and 'University Functions and Receptions'. Allowable hospitality expenses are the responsibility of departmental and/or VP budgets and may be charged to general fund accounts, and auxiliary services accounts. Sponsored program accounts may be used if the expense is specifically approved in the budget and is in accordance with sponsor and University policy. When charging hospitality expenses to the above funding sources, expenses for alcoholic beverages are **prohibited**. Following is a description of each of the categories along with examples of allowable hospitality expenses.

**641.9.1 Meals or Refreshments Served During Business Meetings.** The University may pay or reimburse individuals for actual expenses incurred for meals whose primary purpose is a business discussion. Business meals must include at least one non-University employee whose presence is necessary to the business discussion. Expenses may be incurred only for those individuals whose presence is necessary to the business discussion. These may occur either locally or during out of town travel.

**641.9.1.1 Business Purpose Requirement.** The University will not pay or reimburse meal expenses that lack documentation or a clear business purpose. Meetings attended solely by University employees and gatherings that are primarily social in nature do not qualify for payment or reimbursement as business meals. However, occasional meals provided as part of a University function may be permitted (see policy on University Functions below).

**641.9.1.2 Occasional Meals.** Provision of food to gatherings of University employees on a daily or similar ongoing basis is not considered to be an appropriate use of state funds. Food may however be provided at meetings of University employees on an occasional basis. For example, it may be appropriate to provide food at a "working" breakfast, lunch or dinner, particularly when the employees are giving up personal time to conduct University business. A formal business discussion must be the primary purpose for the gathering. For purposes of this policy, "occasional" is defined as no more than six times during a fiscal year.

**641.9.1.3 Use of ISU Foundation Funds.** If a college or vice presidential area wishes to provide food to gatherings of University employees on a more frequent basis, it may do so with ISU Foundation funds. However, the Foundation should be contacted in regard to their policies before doing so. A formal business discussion must be the primary purpose for the gathering.

**641.9.1.4 Examples.** Following are examples of business meeting where meal and refreshment expenses are allowable.

- (a) Meals related to the individual recruitment of faculty or staff. When entertaining prospective employees, only meal expenses for the prospective employee and the principal individuals involved in the decision-making process will be considered allowable meal expenses. When the spouse/partner of the prospective employee is present at the meal, the University will also reimburse the meal expenses of the spouse/partner or guest of the principal individuals responsible for the recruiting.
- (b) Meals or refreshments served during University sponsored meetings of advisory groups, outside reviewers, or other committees when the group is composed of both University employees and non-employees.
- (c) Meals for individuals invited as academic visitors to contribute to the intellectual life of the University community. Normally, such visitors will deliver a seminar, colloquium talk, or other lecture or performance for the benefit of University faculty and/or students.
- (d) Meals related to marketing University facilities and services to secure potential conference business. When entertaining guests from external organizations that are considering conference arrangements with the University, only meal expenses for the guest and the principal individuals involved in the conference selection process will be reimbursed.
- (e) Working breakfast, lunch or dinner meetings, when groups of employees are giving up personal time to conduct University business. A formal business discussion must be the purpose of the gathering.

### **University Functions and Receptions**

**641.9.1.5 University-Sponsored Functions.** University funds may be used to provide food at a seminar, retreat, workshop, orientation or other University sponsored function. Invoices, payment requests, or

procurement card receipts for these expenditures must include a brief description of the business purpose of the gathering and a list of attendees. Under this policy, the University may provide food and/or refreshments at Board meetings, meetings with external stakeholders (alumni, state government, community groups, etc.), activities involving volunteers, and activities in which a majority of the participants are students. The cost of printing and mailing invitations to official University business functions may be paid using University funds.

**641.9.1.5.1 Examples.** Following are some more examples of allowable receptions:

- (a) Receptions for any employee who retires or terminates from the University, providing that the employee has 20 or more years of service with the University.
- (b) Receptions for faculty, staff, and students/families when the predominant numbers of those in attendance are students.
- (c) Receptions to present or to acknowledge awards to faculty, staff, students, and alumni for outstanding accomplishments.
- (d) Receptions to honor visitors, guests, or dignitaries.
- (e) Receptions for the opening of new exhibits at University facilities.

**641.10 Unallowable Hospitality Expenses.** Certain hospitality expenses are unallowable on University funds. Following are examples of unallowable expenses. Please note: This list is not intended to be exhaustive and does not list all unallowable expenditures on University funds.

- (a) Alcoholic beverages: The purchase or reimbursement of alcoholic beverages is not allowable on University funds. Departments desiring to charge only the alcoholic beverages portion of the bill to the ISU Foundation should obtain separate billings from the food provider.
- (b) Holiday and other social functions: Departmental functions that are considered personal are not authorized for reimbursement by the University. Expenses related to holiday receptions, luncheons, greeting cards and decorations, etc., are not allowable on University funds. Additionally, expenses for functions or decorations related to secretary's week, staff birthday parties, and other social events are not allowable on University funds.

- (c) Golf Outings: Registration fee for golf outings are not allowable unless they cannot reasonably be separated from the total (event is included in the registration of the business activity or conference).
- (d) Flowers: Purchasing flowers is not allowable on University funds unless the flowers serve as a decoration for an allowable event listed in this document or purchased using funds from an Agency Account.
- (e) Coffee Break & Refreshment Supplies: Supplies for coffee breaks, office refreshments, etc....are considered personal and may not be purchased with University funds. See the Foundation Policy for their policies on such expenses. Refreshments for business meetings which meet the business purpose test may be purchased using University funds if documentation supporting the business nature of the purchase and subsequent use is provided.
- (f) Expenditures that are inappropriate with university funds might be allowable with an Indiana State University Foundation account. The Foundation should be contacted in regard to their policies.

#### **641.11 Authorization and Responsibilities.**

- 641.11.1 Department Administrator.** The department administrator or a designee with appropriate decision-making authority must approve expenses for business meals or an event that costs less than \$500.
- 641.11.2 Dean, Chair, or Department Head** The Dean, Chair, or Department Head is responsible for authorizing student/faculty/staff-oriented social events and any event that costs \$500 or more.
- 641.11.3 Dean or a Vice President** The Dean or Vice President must authorize significant social events that are held to entertain alumni, current donors, and prospective donors.
- 641.11.4 Vice Presidents and University Controller (or designee):** Approve or deny exceptions to the University hospitality and entertainment policy.

*Last revised February 1, 2011*

## 645 CELLULAR DEVICE POLICY

*Policy 645 was approved by the ISU Board of Trustees on September 22, 2006.*

**645.1 Reason for Policy-Purpose and Definitions.** Indiana State University recognizes that cellular devices are convenient and a feasible alternative for conducting University business. This policy is designed to allow the University to meet IRS regulations by providing guidelines for the use of cellular devices for business purposes.

**645.1.1 IRS Regulations.** IRS regulations require that the usage of a University-owned cellular device be logged and non-business usage be given a value to either be reimbursed to the University or be included in the user's taxable income. These regulations subject the University and the cellular device user to IRS requirements that are both cumbersome and impractical to fulfill. By shifting the ownership of cellular devices from the University to the employee via additional pay, this policy will eliminate any potential tax compliance issues.

**645.1.2 Definition of Cellular Devices.** For purposes of this policy, cellular devices are defined as cellular phones, integrated cell phone and email devices (smart phones) and other electronic access devices (not including pagers and two-way radios).

**645.2 Establishment of Business Purpose.** Cellular devices have become commonplace and many individuals own a cellular device and have basic cellular device voice plans for personal reasons. As a result, the majority of employees can make occasional business calls on a personal cellular device without incurring additional costs. Therefore, employees must demonstrate a business need for high minute voice plans and/or basic data access plans in order to receive additional pay from the University.

**645.2.1 Evaluation of Other Options.** The use of these cellular devices for business purposes can be expensive and the decision to incur such business expenses must be evaluated from a cost/benefit perspective. Departments should consider other viable options such as a landline phone, pagers or other less expensive communication devices when evaluating what type of communication device to use when conducting University business.

**645.2.2 Acceptable University Business Purpose.** Additional pay to employees for use of cellular devices must be for business purposes that cannot be accommodated with personally owned cellular devices with basic voice plans or other less expensive communication devices. Acceptable University business purposes for providing additional pay for a high minute cellular device plan and/or a basic data access plan are:

- A. the employee does not have access to a landline phone or other communication device when doing a substantial portion of his or her job or,
- B. the use of a personally owned cellular device with a basic voice plan or other less expensive communication devices does not serve as a viable alternative to the business purpose or,

- C. the employee's job effectiveness will show a significant increase through the use of a high minute cellular device plan and/or a basic data access plan or,
- D. the responsible vice president determines other legitimate business needs that cannot be served by less costly communication devices. Such purpose must be expressly stated as part of the approval process.

**645.2.2.1 Approval.** The vice president within each division must approve the issuance of additional pay for an employee who uses these cellular devices for reasons indicated above.

**645.2.2.2 Annual Review.** An annual review of the business purpose and associated additional pay must be completed by the department head and approved by the vice president.

### **645.3 Additional Pay for Personal Plans.**

**645.3.1 Rates of Reimbursement.** Employees authorized to receive reimbursement for high minute voice plans will be paid at a rate of \$30 a month to assist in covering the additional costs above a basic voice plan, and \$60 per month for employees required to obtain a basic data plan for smart phones.

**645.3.1.1 Annual Review; Adjustment of Rate.** These rates are subject to annual review and may be adjusted based upon changes in business conditions. The Vice President for Business Affairs and Finance will be authorized and responsible for adjusting these rates after consulting with the University President and the Office of Information Technology.

**645.3.1.2 Tax Reporting.** The additional pay is taxable income subject to payroll taxes and will be included on the employee's W-2 each year.

**645.3.2 Base Salaries Not Adjusted.** Base salaries are not to be adjusted to accommodate reimbursement of additional pay and these amounts will not be included in the calculation of percentage increases to base salaries when calculating annual base salary amounts.

**645.4 Approval Process.** Additional pay must be documented using the Cellular Device Additional Pay Authorization Form.

**645.4.1 Required Approvals.** This document must be signed by the department head and appropriate vice president in order to substantiate the business need and document the additional pay amount. The completed form should be forwarded to the Payroll Office for payment.

**645.4.2 Departmental Review Annually.** Regardless of when the additional pay amount is established, payments will cease at the end of each fiscal year (June 30). Therefore, department heads must annually review documentation to ensure that a business

purpose continues to exist and submit a new Cellular Device Additional Pay Authorization Form to the Payroll Office at the beginning of each fiscal year in order to continue the additional pay.

**645.4.2.1 Lack of Business Purpose.** Termination of the additional pay is required if the business purpose no longer exists.

**645.4.3 Documentation Required.** The department must have documentation that proves the employee actually obtained the device (i.e. phone number of cell phone). Full accountability for the appropriateness and reasonableness in amount of the additional pay for the devices covered in this policy are the responsibility of the department head and responsible vice president.

**645.5 Employee Use of Cellular Devices.** The employee may use the phone for both business and personal purposes and may, at his or her own expense, add extra services or equipment features as desired. Because these devices are the property of the employee, cellular devices that are lost or damaged are the responsibility of the employee to promptly replace.

**645.5.1 Misuse.** Use of the cellular device in any manner contrary to local, state, or federal laws will constitute misuse, and will result in immediate termination of the additional pay.

**645.6 University Support for Smart Phone Access.** The Office of Information Technology will establish and publish broadband communication and email communication technology standards for mobile smart phone access.

**645.7 Unavoidable Business Costs Associated with Non-Typical Use.** Extraordinary cellular charges (such as out of country roaming charges) incurred due to a legitimate business need may be presented with appropriate documentation as reimbursement of travel expenses subject to the approval of the University Treasurer or his or her designee.

**645.8 Cellular Devices Remaining on University Contracts.** Some departments have multiple staff sharing a single device for on-call rotations and designated departments have been issued a cellular device in the event of a disaster. For these reasons, a number of shared or group devices will remain available via University contracts. Personal calls or contacts are not to be made to/from these devices. No department in the university can extend existing cellular contracts or enter into any new contracts with cellular companies, except the Office of Information Technology.

**645.9 Grants and Contract Accounts.** On federal or federal pass through Grants and Contract Accounts only shared or group devices will be allowed. The only use of cellular devices on Grants and Contract accounts are those which have allocated funds to be directed to the Office of Information Technology and an approved University contract established. In these cases, the use of the cellular device should be fully devoted to the project, necessary for the project, and included in the approved budget. In cases where it is not in the approved budget, the expense will not be allowable unless approved by Grants and Contract Administration. The bona-fide business purpose documentation must be approved annually by Grants and Contract Administration in order for the

expenses to be allocable to a Grant and Contract Account. Personal calls or contacts are not to be made to/from cellular devices approved under this section.

**645.10 Indiana State University Foundation Accounts.** Direct payment for cellular phones or other electronic devices is not allowable on Indiana State University Foundation accounts.

**645.11 Testing Exclusion.** The Office of Information Technology is excluded from this policy where it needs to continue existing or establish new University contracts or acquire electronic access or access devices for testing or to support University information services for such testing devices. Such exclusions shall only be approved by the Chief Information Officer who is responsible for monitoring eligibility and use. The use of these devices are for testing purposes only and personal calls or contacts are not to be made to/from these devices.

**645.12 Future Service.** The Office of Information Technology may provide a service to maintain a small number of cellular access device contacts for organizations that have multiple employees sharing a single device for on-call rotations. No personal calls or contacts are to be made to/from these devices.

*Last Revised June 8, 2011*

## 650 RECORDS RETENTION

*Policy 650 was included in the 2001 University Handbook revision.*

### 650.1 University Archives.

**650.1.1 Overview.** The University Archives is the designated repository for official records of Indiana State University. The purpose of the Archives is to preserve materials having intrinsic historical, legal, evidential and/or administrative value to the University, thereby providing useful documentation of the people, policies, and events in its history. The Archives constitutes the most significant and steadily growing resource for research at all levels into the history of the University community, provides a means of accountability in its governance, and serves as a basis for continuity in its administration. The Archives contains a body of publications, theses, minutes, correspondence, student records, personnel records, photographs, financial records, and faculty publications dating back to the earliest years of the Indiana State Normal School. The use of these materials is subject to restrictions stipulated by the depositor, whether official or private. The University Archives Committee advises the University President and other officials of the University in records policy administration. Advisory responsibilities are to codify statements of policy for the University Archives and to revise the policies when necessary.

**650.1.2 Collections Accessioned.** The University Archives is a repository for all records of enduring value officially made or received by Indiana State University, and, in conjunction with the Department of Rare Books and Special Collections of Cunningham Memorial Library, for other materials of historical value related to the function of the University.

**650.1.2.1 Materials Accessioned.** The following types of materials are accessioned by the University Archives:

- A. Official records emanating from any unit of the University.
- B. Publications emanating from any unit of the University.
- C. Records of individual faculty and staff created in their official capacities in the University.
- D. Historical records and manuscripts which supplement the official record of the University and place it in a local/regional context.
- E. The records and publications of student organizations and groups, and the publications edited by students.
- F. The records and publications of University-affiliated organizations.
- G. The original or prime copy of any thesis, dissertation, or project

accepted by the University in fulfillment of requirements for any advanced degree.

- H. Photographic material, including prints and negatives of still and motion pictures relating to the campus, buildings, faculty, students, events, and life of the University.
- I. Audio-visual materials, including microforms, video tapes, phonotapes, and discs of University events, programs, speeches, interviews, etc.
- J. Cartographic material and blueprints created as part of the official function of an academic department or service unit of the University.

**650.1.3 Records Regulations.** The following regulations concerning the preservation of records shall be observed by all administrative and instructional offices of Indiana State University.

**650.1.3.1 Definition of Records.** All records, regardless of format or medium, of the activities of any unit of the University are the property of the University. These records include: correspondence; memoranda; minutes; student, personnel, patient, client, financial and business records; audio and visual material; machine-readable records; publications; publicity material; speech copies; blueprints; cartographic material; and all other items that officially document the work of the University and its components.

**650.1.3.2 Records Governed by Disposition Guidelines.** Administration and disposition of official University records is governed by this University Archives Policy and supplemental records policies governing the disposition of certain types of confidential records under state and federal law, professional ethics guidelines and administrative restrictions. Copies of these supplemental records policies are reviewed by the University Archives Committee and are on file in the University Archives and in the office maintaining legal custody of such records. Neither this University Archives Policy nor the supplemental records policies on file and recognized by the University may be compromised or altered without prior notification of the University Archives Committee.

**650.1.3.3 Records Not Governed by Disposition Guidelines.** Records not governed by disposition guidelines in existing records policies recognized by the University are not to be destroyed without prior permission of the University Archivist. When records are no longer considered active by the office of origin (or its successor) for the routine conduct of business, the University Archivist will be notified and arrangements made for the transfer of valuable records to the Archives. Records scheduled for destruction under existing records policies will be identified prior to their

destruction. The Archives and office of origin will retain a listing of records destroyed under University records policies.

**650.1.3.4 Transfer of Official Files.** Official files are to be transferred to the Archives as they are arranged in actual use, since their organization reflects the function of the office of origin. The University Archivist will advise on the care and arrangement of records and serves in an advisory capacity for current records management in units of the University.

**650.1.3.5 Access to Materials.** Conditions of access to materials deposited in the Archives may be specified by the originating or successor office, in accordance with policy decisions of the University administration and the laws of the State of Indiana. Records housed in the Archives are non-circulating and restricted to in-house use except by authorization of the Archivist. If necessary, the office of origin or its successor may withdraw on temporary loan records which it has deposited, with the exception of fragile records which may be supplied in copy.

**650.1.4 Retention Criteria.** The University Archives shall examine its holdings and incoming material with the prime objective of retaining material of research, legal, and administrative value to Indiana State University. Material with limited value may be microfilmed, and then the Archives will dispose of the originals. Based on collection development priorities identified by the University Archives Committee, the following criteria shall be followed in examining for retention the acquisitions of the University Archives:

- A. Records, manuscripts, and other irreplaceable material—each distinct item, in whatever form, of such material shall be preserved.
- B. University and university-related printed material—when available, two (2) copies of all publications, minutes, newsletters and other unique printed matter created in each unit shall be procured and preserved. Duplicated copies beyond the number of two (2) shall be retained, as long as space is available, for the purposes of exchange, deposit elsewhere, and lending.
- C. Non-university printed material—at least one (1) copy shall be preserved in cases where non-university printed material is an integral part of an archives group or collection of papers. If such material is not relevant to a records group or collection but has value for scholars in its own right, it should be retained by the University Archives and, at the Archivist's discretion, transferred to the Department of Rare Books and Special Collections or another repository.

**650.1.5 Permission to Examine Records.** Materials housed in the University Archives do not circulate outside the Archives area. Permission to examine records and manuscripts will be granted to qualified researchers upon completion of an application form provided for that purpose. To satisfy legitimate research and information needs, the University Archives shall make available records and manuscripts in its care,

subject to the following restrictions:

- A. Those imposed by the office of origin or its successor, or donor.
- B. Those imposed by the Archivist for the protection of materials and their archival processing.
- C. Considerations pertaining to applicable federal and state statutes.

**650.1.5.1 Further Restrictions.** Restrictions in the first category noted above may be of the following type:

- A. **CLOSED.** Papers not available for use until a certain lapse of time which is specified in the terms of the acquisition.
- B. **RESTRICTED.** Papers not available for use without the written consent of the office of origin or its successor, or the donor.

In certain cases the Archivist may require patrons to use microfilm or photographic copies of original records or manuscripts.

**650.1.6 Permission to Publish.** Permission to examine records or manuscripts is not an authorization to publish or publish from the materials. To the extent that it may properly do so, the University Archives will ordinarily grant the usual permission to publish to qualified researchers.

**650.1.6.1 Written Request.** Written request for the right to publish must be made. Researchers wishing to publish records or manuscripts, either in whole or in part, are urged to make application before proceeding with research and publishing plans.

**650.1.6.2 Citation.** If permission to publish is granted, the location and identity of the records or manuscripts should be cited in the published work in the form supplied by the University Archives and the publication shall be reported to the Archives. Copies of all such publications are welcomed for deposit in the Archives.

**650.1.6.3 No Surrender of Rights.** In giving permission to publish records or manuscripts, Indiana State University does not surrender its own right thereafter to publish or to grant permission to others to publish.

**650.1.7 Photoduplication.** The University Archives will, on written request, supply photo or microfilm copies of its records and manuscript holdings, subject to the approval of the Archivist. The University Archives reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law or if there is risk of physical damage to documents. The cost of such services is to be incurred by the researcher.

**650.1.8 Protection of Manuscripts.** As a condition of the use of records and manuscripts, the researcher is responsible for the safety of the materials and for abiding by the rules of the University Archives for their protection.

**650.1.9 Supplemental Records Policies.** The University Archives Committee approves records policies for specific types or series of institutional records. Copies of specific policies may be obtained from the University Archives. Examples include: Faculty Publications Collection, Photographic Prints and Negatives, Position Search Files Retention, Student Counseling Center, Student Health Center

*Last revised February 1, 2011*

## 651 RED FLAGS POLICY

*Policy 675 was approved by the ISU Board of Trustees on October 24, 2008.*

**651.1 Federal Requirements.** The Federal Trade Commission (FTC) issued the “Red Flags Rule” under sections 114 and 315 of the Fair and Accurate Credit Transaction Act (FACT Act), which is intended to reduce the risk of identity theft. The National Association of College and University Business Officers (NACUBO) issue a statement in late September, 2008 that states that “parts of the rule likely cover many colleges and universities...”. NACUBO also stated that activities that could cause colleges and universities to be considered ‘creditors’ under the Red Flags Rule...” may include participation in the Federal Perkins Loan Program and/or offering a plan for payment of tuition throughout the semester rather than requiring full payment at the beginning of the semester, among others. Since Indiana State University (ISU) regularly conducts several of the FTC example activities, we believe that ISU is required to be compliant by November 1, 2008.

**651.2 Initial Program.** The FTC has identified five categories of red flags that have been further defined into 26 examples that ISU will utilize as an initial written program, as they apply to us. The initial program will include red flags from the following categories:

1. Alerts, notifications or other warnings received from consumer reporting agencies or service providers, such as fraud detection services;
2. The presentation of suspicious documents;
3. The presentation of suspicious personal identifying information, such as a suspicious address change;
4. The unusual use of, or other suspicious activity related to, a covered account; and
5. Notice from customers, victims of identity theft, law enforcement authorities, or other persons regarding possible identity theft in connection with covered accounts held by the financial institution or creditor.

**651.3 Future Program Development.** Further future program development will be the responsibility of University senior level management, who will ensure that the program designed will detect, prevent, and mitigate identity theft, and that the overall effectiveness of the program is appropriate to ISU’s size, complexity, and the nature and scope of its operations.

*Last revised February 1, 2011*

## 655 OPEN DOOR/OPEN RECORDS LAWS

*Policy 655 was included in the 2001 University Handbook revision.*

**655.1 Overview.** It is the policy of Indiana State University to comply with the prescribed stipulations and the intent of legislation enacted by the Indiana General Assembly to make University meetings and records open to the public.

**655.2 Open Door Law.** The open door law requires that the governing body of any public agency and all public universities meet and conduct business in officially announced and open-to-the-public sessions. In addition, any committee of either an ad hoc or standing nature appointed directly by the governing body must conduct its meeting according to the same rules that inform meetings of the governing body. The intent of the statute is to ensure that decisions affecting the public and the public's interests are made in a public forum. The statute authorizes public observation. It does not authorize public participation.

**655.2.1 Practice for Standing and Ad Hoc Committees.** The Indiana General Assembly clearly designed the statute to except from the open meeting requirement administrative, faculty, and student committees which are not appointed directly by the ISU Board of Trustees. However, the practice of Indiana State University is to conduct meetings of these administrative, student, and faculty committees in open session even though statute has no such requirement. Only administrative and academic committees which address personnel matters are closed to the press and the public. All other standing and ad hoc committees of the institution will conduct open meetings.

**655.2.2 Closed Sessions.** The University reserves the right, however, to apply legislatively authorized and legal authority to close meetings of committees not appointed by the governing body. Meetings may be closed when a committee decides that the subject or nature of its deliberation is best served by meeting in closed session. The right to conduct a meeting closed to the public may also be exercised if the committee determines that an atmosphere of free and open discussion is jeopardized by an individual or group intent on the disruption of orderly processes. The chairperson of the committee, with the concurrence of a majority of the committee members, has the authority to close a meeting.

**655.2.2.1 Disagreement Regarding Closing of Meeting.** Should the committee be unable to agree or should anyone demand impediment toward the start or continuation of a meeting, the issue will be referred as soon as possible to the University Legal Affairs Office for review and decision. During the period of review, the activity of the committee will be suspended. When a meeting is closed without appropriate justification in the opinion of University legal counsel or the University President, the committee will be directed to conduct its business in public session.

**655.3 Open (Access to Public) Records Law.** The open records law of the State of Indiana requires that the public be afforded a right of access to public records. That right includes the inspection

and copying of documents and records of state agencies and of public universities, so long as the request is made with reasonable particularity.

- 655.3.1 Reasonable Particularity.** The legislation does not authorize a general examination or exploration of the files of any agency of the State, nor does it require the state agency to compose documents which do not already exist.
- 655.3.2 Specific Exceptions.** In enacting the statute, the General Assembly has specifically excepted certain kinds of documents and records. Such documents include all records which may be classified by state or federal law or public agency or Supreme Court rules as confidential, those which are considered trade secrets or contain personal financial information, and those which are the instruments and results of research conducted under the auspices of the University, grade transcripts, license examinations, and patient medical records. Documents of like nature are confidential and are, therefore, not subject to the Indiana law on open records.
- 655.3.3 Discretionary Exceptions.** There are additional categories of records which Indiana law excepts, and the exercise of the exceptions is at the discretion of the public agency. Exceptions include, but are not limited to, law enforcement investigation records, certain kinds of legal work, test questions and their results, most personnel records, computer programs, codes, filing systems and software, records that are intra-agency or inter-agency advisory or deliberative material which contain opinions or information designed to serve as the basis for decision-making, diaries, journals or other personal notes, donor records, and library records. The statute is not designed or meant to make every document or record of the University on any and every subject available at any time to any person who makes a request.
- 655.3.4 Appropriate Department to Respond.** Each request to review a University document or record presented under the prescribed stipulations and conditions of the public records law will be evaluated on its own merits. To facilitate the evaluation, the University will officially receive and respond to requests for review of or access to public records only in the Public Affairs Office for requests for information from the media, and in the University Legal Affairs Office for all other requests. All administrative or academic offices of the University will be instructed to refer all communications and requests to the appropriate office.
- 655.3.5 Standard of Review.** Under most conditions and circumstances, and in the majority of cases, documents and records will be made available upon request. Only in those instances in which the University is legally bound to maintain the confidentiality of records or in which it is authorized by law to make an exception will the University deny a request for access or review of a document or record. The exception and the grounds on which the exception is made will be expressed by the Public Affairs Office or the University Legal Affairs Office, as appropriate.

*Last revised February 1, 2011*

## 660 FUNDRAISING FROM PRIVATE SOURCES

*Policy 660 was included in the 2001 University Handbook revision.*

**660.1 Role of University Advancement Office.** The University President is the official spokesperson in all fund-raising activities. The Vice President for University Advancement, in concert with the other administrative unites of the University, will assess University needs, identify possible private sector sources for funds to meet those needs, prepare plans for soliciting private sector funds and direct the personnel and financial resources available toward obtaining resources to meet those needs. All University efforts in private sector fundraising will be coordinated through the University Advancement Office.

## 665 Indiana State University Naming Policy

*Policy 665 was approved by the ISU Board of Trustees on February 27, 2009.*

**665.1 Capital and Endowed Funds.** Establishing an endowed fund or naming a building on campus signifies a lasting philanthropic commitment to Indiana State University and serves as a prestigious and permanent means of recognizing individuals who have had a significant, positive impact on the institution. A gift to Indiana State University through the Indiana State University Foundation provides an ideal opportunity to permanently link a donor's name, or a name honored by the donor, with the traditions and future of the University through either the establishment of a named endowed fund or a gift to support capital needs. Indiana State offers several naming opportunities. Minimum amounts are listed below:

### **665.1.1 Capital Construction and Renovations.**

- 665.1.1.1 Named Building, new.** 35 percent of the estimated cost.
- 665.1.1.2 Named Building, renovation.** 50 percent of the estimated cost.
- 665.1.1.3 Named Building, exiting.** \$1,000,000 and above.
- 665.1.1.4 Named portion of building, new.** 35 percent of the estimated cost.
- 665.1.1.5 Named portion of building, renovation.** 50 percent of the estimated cost.
- 665.1.1.6 Named portion of building, existing.** \$25,000 and above.

### **665.1.2 Endowed Chairs, Professorships, Lectureships.**

- 665.1.2.1 Named Deanship.** \$3,000,000 and above.
- 665.1.2.2 Distinguished Endowed Chair.** \$1,500,000 and above.
- 665.1.2.3 Distinguished Endowed Professorship.** \$750,000 and above.
- 665.1.2.4 Endowed Professorship.** \$500,000 and above.
- 665.1.2.5 Endowed Head Coaching Position.** \$500,000 and above.
- 665.1.2.6 Endowed Visiting Professorship.** \$300,000 and above.
- 665.1.2.7 Endowed Coaching Position.** \$300,000 and above.
- 665.1.2.8 Named Distinguished Lectureship.** \$250,000 and above.

**665.1.3 College, Unit and Departmental Endowments.**

- 665.1.3.1 **Named College, Unit.** \$10,000,000 and above.
- 665.1.3.2 **Named School.** \$5,000,000 and above.
- 665.1.3.3 **Named Department.** \$2,500,000 and above.
- 665.1.3.4 **Named Institute, Program, Center.** \$500,000 and above.
- 665.1.3.5 **Endowed Research Fund.** \$100,000 and above.
- 665.1.3.6 **Endowed Equipment Fund.** \$100,000 and above.
- 665.1.3.7 **Endowed Program Fund.** \$100,000 and above.
- 665.1.3.8 **Endowed Library Fund** \$100,000 and above.

**665.1.4 Scholarships and Fellowship Endowments.**

- 665.1.4.1 **Named Presidential Scholarship.** \$250,000 and above.
- 665.1.4.2 **Named Athletic Scholarship.** \$200,000 and above.
- 665.1.4.3 **Named Presidential Scholarship.** \$250,000 and above.
- 665.1.4.4 **Endowed Graduate Fellowship.** \$300,000 and above.
- 665.1.4.5 **Endowed Graduate Research Award.** \$100,000 and above.
- 665.1.4.6 **Endowed Undergraduate Research Award.** \$50,000 and above.
- 665.1.4.7 **Endowed Alumni Scholarship.** \$20,000 and above.
- 665.1.4.8 **Endowed Scholarship.** \$20,000 and above.

**665.1.5 Other Named and Endowed Funds.**

- 665.1.5.1 **Named Endowed Fund.** \$20,000 and above.
- 665.1.5.2 **Named Artwork and Collections.** \$20,000 and above.
- 665.1.5.3 **Named Memorial (bench, courtyard, garden).** \$10,000 and above.

**665.2 Honorific Naming.** The Indiana State University Board of Trustees has sole authority to confer honorific names on new, renovated or existing facilities, academic and non-academic units for individuals who have made significant contributions to Indiana State. Nominations for honorific naming are subject to review and approval by the President of the Indiana State University Foundation and the University President prior to recommendation of the Board of Trustees.

**665.3 Guidelines.** This policy is intended to provide guidance for the naming of buildings and facilities at Indiana State.

**665.3.1 Final Approval for Named Facilities.** Final approval for the names of buildings and other facilities is subject to approval by the Indiana State University Board of Trustees. The name on an existing facility will remain for the life of the building. The name on a facility to be demolished will not be automatically transferred to a new facility.

**665.3.2 Final Approval for Named Endowed Funds.** Final approval for named endowed funds is subject to approval by the President of the Indiana State University Foundation. Endowed funds may be created with gifts of cash, planned gifts or pledge commitments to be paid out over a period of five years. Other endowed funds not listed here may be considered on a case-by-case basis.

*Last revised February 1, 2011*

## 670 CONFLICT OF INTEREST POLICY AND CODE OF CONDUCT FOR FINANCIAL AID PROFESSIONALS

*Policy 670 was approved by the ISU Board of Trustees on May 9, 2009.*

- 670.1 Purpose.** The purpose of this policy is to prohibit conflicts of interest in situations involving student financial aid and to establish standards of conduct for employees with responsibility for student financial aid.
- 670.2 Applicability.** This Policy applies to all employees who work in the Office of Student Financial Aid and all other University employees who have responsibilities related to education loans or other forms of student financial aid. Agents of the University with responsibility for education loans or other student financial aid are also expected to abide by terms of this Policy.
- 670.3 Definitions.**
- 670.3.1 Conflict of Interest:** A conflict of interest exists when an employee's financial interests or other opportunities for personal benefit may compromise, or reasonable appear to compromise, the independence of judgment with which the employee performs his/her responsibilities at Indiana State.
- 670.3.2 Gift:** Any gratuity, favor, discount, entertainment, hospitality, loan, or other item having a monetary value of more than a *de minimus* amount. The term includes a gift of services, transportation, lodging, or meals, whether provided in kind, by purchase of a ticket, payment in advance, or reimbursement after the expense has been incurred. The term "gift" does not include any of the following:
- (a) Standard materials, activities, or programs on issues related to a loan default aversion, default prevention, or financial literacy, such as a brochure, a workshop, or training.
  - (b) Training or informational material furnished to Indiana State as an integral part of a training session designed to improve the service of a lender, guarantor, or servicer of educational loans to the University, if such training contributes to the professional development of the University's employees.
  - (c) Favorable terms, conditions, and borrower benefits on an education loan provided to a student employed by the University or an employee who is the parent of a student if such terms, conditions, or benefits are comparable to those provided to all students of the University and are not provided because of the student's or parent's employment with the University.
  - (d) Entrance and exit counseling services provided to borrowers to meet the University's responsibilities for entrance and exit counseling under federal law, so long as the ISU employees are in control of the counseling, and such counseling does not promote the products or services of any specific lender.

- (e) Philanthropic contributions to an institution from a lender, servicer, or guarantor of education loans that are unrelated to education loans or any contribution from any lender, guarantor, or servicer that is not made in exchange for any advantage related to education loans.
- (f) State education grants, scholarships, or financial aid funds administered by or on behalf of a State.

**670.3.3 Opportunity pool loan:** A private education loan made by a lender to a student attending the University or the family member of such a student that involves a payment, directly, or indirectly, by the University of points, premiums, additional interest, or financial support to such lender for the purpose of such lender extending credit to the student or the family.

**670.3.4 Revenue-sharing arrangement:** An arrangement between the University and a lender under which (a) a lender provides or issues a loan to students attending the University and a lender or to their families; and (b) the University recommends the lender or the loan products of the lender and in exchange, the lender pays a fee or provides other materials, benefits, including revenue or profit sharing, to the University or its employees.

#### **670.4 Institutional Policy Regarding Education Loans and Student Financial Aid.**

**670.4.1 Revenue Sharing Arrangements.** Indiana State University will not enter into any revenue-sharing arrangements with any lender.

#### **670.4.2 Interaction with Borrowers.**

**670.4.2.1 No Particular Lender for FFELP.** When participating in the Federal Family Education Loan Program (FFELP), the University will not assign a first-time borrower's federal loan, through award packaging or other methods, to a particular lender. Indiana State will not refuse to certify, or delay certification of, any federal loan based on the borrower's selection or a particular lender or guaranty agency.

**670.4.2.2 Federal Direct Loan Program.** When participating in the Federal Direct Loan Program, Indiana State will assign a first-time borrower's federal loan to the Federal Government as the lender.

**670.4.2.3 No Particular Lender for Private Student Loan.** Under no circumstances will the University assign a student's private student loan to a particular lender, or refuse to certify or delay certification of any private loan, based upon the borrower's selection of lender or guaranty agency.

- 670.4.3 Private Loans.** Indiana State will not request or accept from any lender any offer of funds to be used for private education loans, as defined in the federal Truth in Lending Act 15 USCA § 1631 et seq., including funds for an opportunity pool loan, to students in exchange for the University providing concession or promises regarding providing the lender with (i) a specified number of federal loans; (ii) a specified federal loan volume; or (iii) a preferred lender arrangement for federal loans.
- 670.4.4 Co-Branding.** Indiana State will not permit a private educational lender as defined in the federal Truth in Lending Act 15 USCA § 1631 et seq., to use the University's name, emblem, mascot, logo, or any other words, pictures, or symbols associated with the University to imply endorsement of private educational loans by that lender.
- 670.4.5 Staffing Assistance.** The University will not request or accept from any lender any assistance with call center staffing or financial aid office staffing. Nothing in this section, however prevents the University from accepting assistance from a lender related to (i) professional development training for its staff; (ii) providing educational counseling materials, financial literacy materials, or debt management materials to borrowers, provided that such materials disclose to borrowers the identification of any lender that assisted in preparing or providing such materials; or (iii) staffing services on a short-term non-recurring basis to assist the University with financial aid-related functions during emergencies, including State-declared or federally declared natural disasters, federally declared national disasters, and other localized disasters and emergencies identified by the Secretary of Education.

## **670.5 Code of Conduct.**

- 670.5.1 Conflict of Interest.** No employee shall have a conflict of interest with respect to any education loan or other student financial aid for which the employee has responsibility. No employee may process any transaction related to his/her own person financial aid eligibility or that of a relative. For the purposes of this policy, a "relative" is defined as an individual with whom an employee has a relationship by blood, marriage, adoption, domestic partnership, or other personal relationships in which objectivity might be impaired.
- 670.5.2 Gifts.** No employee may accept any gift from a lender, guarantor, or servicer of education loans. A gift to a family member of an employee or to any other individual based on that individual's relationship with the employee or to any other individual based on that individual's relationship to the employee shall be considered a gift to the employee if the gift is given with the knowledge and acquiescence of the employee and the employees has reason to believe the gift was given because of the employees position at the University.
- 670.5.2.1 Token awards.** Token awards from professional associations (state, regional, or national) which recognize professional milestones or extraordinary service to parents and students, or scholarships for conference attendance or other professional development opportunities, may be accepted.

- 670.5.3 Prohibited Contracting Agreements.** No employee shall accept from any lender or affiliate of any lender any fee, payment, or other financial benefit (including the opportunity to purchase stock) as compensation for any type of consulting or other contract to provide services to a lender or on behalf of the lender relating to education loans.
- 670.5.4 Advisory Board Compensation.** No employee who serves on an advisory board, commission, or group established by a lender, guarantor, or group of lenders or guarantors may receive anything of value from the lender, guarantor, or group of lenders or guarantors in return for that service.
- 670.5.5 Reimbursement of Expenses.** Expenses incurred while attending professional association meetings, conferences, or in connection with service on an advisory board, commission, or group described in Section 670.5.4 of this policy must be paid by the University. Entertainment expenses such as concert or sports tickets or greens fees may not be accepted. Employees are expected to personally pay for such expenses or request reimbursement from ISU in accordance with University policy.
- 670.5.6 Meals.** Employees may occasionally need to share meals with employees of lenders, guaranty agencies, the State of Indiana, or other colleges or universities in the course of business. Meals offered as part of meetings, conferences, or other events may be accepted if all participants in the meeting or event are offered meals or if the meals are included as a part of a registration fee.
- 670.6 Policy Violations.** Violations of this Policy may result in disciplinary action, up to, and including dismissal.
- 670.7 History.** This policy was created in April, 2009, in order to comply with HEOA Act of 2008.

*Last revised February 2011*

## 675 EXTERNAL AUDITS

*Policy 675 was approved by the ISU Board of Trustees on April 23, 2004.*

**675.1 Responsibility of Internal Audit Department.** Internal Audit Department has the responsibility for coordinating the visits and/or inquiries of all compliance and financial outside auditors, e.g., federal, state audit agencies, and public accounting firms. As part of the audit coordination process, Internal Audit Department serves as a liaison between university offices and external auditors.

**675.2 Contact with External Auditors.** All initial contacts with external auditors are to be arranged through the Internal Audit Department. If any University personnel are contacted directly by external auditors, they are to notify the Internal Audit Department immediately. The entrance conference is the initial meeting to discuss the scope of an external audit. The exit conference is the final meeting to discuss the recommendations.

675.2.1 Coordination. The Internal Audit Department will coordinate all entrance and exit conferences with the appropriate University officials and with the external auditors. The Internal Audit Department may assign a designee to represent the Internal Audit Department during the review process.

**675.3 External Audit Reports.** The Internal Audit Department is to receive copies of all external audit reports within two weeks of receipt of the official reports. It is the responsibility of all University officials to assure all external audit groups have made the appropriate contact with the Internal Audit Department and that the Internal Audit Department receives a copy of all audit reports. University officials responsible for areas undergoing audits must contact the Internal Audit Department if any issues arise concerning the audit or possible findings.

*Last revised February 1, 2011*

## 710 USE OF UNIVERSITY FACILITIES

*Policy 710 was included in the 2001 University Handbook revision.*

**710.1 General Policy.** The University has established policies and procedures for maximum benefit and utilization of its resources, facilities, and services. The policies and procedures include safeguards and administrative guidelines, and define the University's obligations to matriculated students, the faculty, the staff and the public.

**710.1.1 Reservations.** Reservations for meeting rooms in campus buildings other than Hulman Memorial Student Union, Tirey Hall, and Hulman Center may be made on forms available in the Registrar's Office. Groups not associated with the University may be charged a rental fee for the use of University rooms at established rates that are available in the Controller's Office.

**710.1.2 Student Activities Space.** Student Activities space of a general nature is available in Hulman Memorial Student Union, Tirey Hall, and Hulman Center. Space for social events, such as dances, movies, organizational meetings, and other activities, will be reserved through the director of the facility.

**710.2 Types of University Facilities.** The facilities of the University include all buildings and grounds owned or leased by the University. Space within the buildings and grounds is of three types: dedicated, semi-public, and public.

**710.2.1 Dedicated Facilities.** Dedicated space is defined as space used primarily to serve and support the educational, cultural residential, and recreational functions of the University. Although such areas may be used by the public, University functions have priority. Examples of such space are: classrooms, laboratories, libraries residence halls, parking areas, recreational facilities, intramural and athletic fields.

**710.2.2 Semi-Public Facilities.** The semi-public space areas are defined as space available for use by internal and external individuals and groups on a reservation-only basis. Normally, non-University organizations will pay a rental fee for the use of such space. Examples of such space are: Tilson Music Hall, activity and meeting rooms in Hulman Memorial Student Union, Tirey Hall, and Hulman Center.

**710.2.3 Public Facilities.** The public space areas are defined as those which accommodate pedestrian as well as vehicular traffic flow and facilities of the University open to the public. These areas are defined to include sidewalks, campus streets and drives, entrances to buildings, lobbies and corridors in classroom and office buildings and semi-public facilities, and common areas in the residence halls, Hulman Memorial Student Union and Tirey Hall.

**710.3 Guidelines.**

**710.3.1 Persons with Legitimate University Business.** Every person with legitimate business at the University has the privilege of access to the public areas of the buildings

and grounds during designated open hours.

- 710.3.2 Solicitation.** Soliciting for monetary reasons or selling will not be permitted on the campus except in cases of student groups whose activities are approved through the Student Affairs Office.
- 710.3.3 Purpose.** Use of space for purposes other than those for which it has been designated will not be allowed. Neither will individuals or groups be permitted to interrupt the use of space after it has been duly assigned, without permission of the University President or designee.
- 710.3.4 Reservation of Lobby Space.** Space in lobbies which are designated public areas as defined by this policy may be reserved by recognized student, faculty, or staff organizations. Public groups, organizations, or agencies may reserve these areas for purposes other than recruitment for employment, or which are intended to culminate in recruitment for employment, if approved by the designated building coordinator. A listing of building coordinators is maintained in the Risk Management Office.
- 710.3.5 Right of University to Deny Use.** The University reserves the right to deny the use of areas if it is determined that access by the group is disruptive to the normal operation of the facility or the University. If the individual in charge of a facility or function determines a situation is no longer peaceful and orderly, the assistance of the Public Safety Office will be requested.
- 710.3.6 Full-Time Employment Recruitment Activities.** Agencies coming to campus to recruit full-time employees must make reservations for space and schedule with the Career Center. The Center will schedule personal interviews in its facilities or in semi-public areas if the facilities of the Center do not accommodate the demand.
- 710.3.7 Recruitment Activities in High-Traffic Area.** Agencies wishing to recruit near a heavy traffic area may reserve a room at a regularly established rental rate. Reservations for facilities must be made with the person responsible for the building in which the space is located.
- 710.3.8 Part-Time or Temporary Employment Recruitment Activities.** Agencies coming to campus to recruit students for part-time or temporary employment may make reservations for space with the student employment staff in the Human Resources Office.
- 710.4 University Groups and Agencies.** Employee groups and officially recognized student organizations may schedule University facilities on a space available basis for the purpose of holding meetings or conducting activities consistent with the objectives of that organization. Use of any facility is determined by the University officials designated by the University President according to the following priorities.
- 710.4.1 Permanent Academic and Office Space.** Academic department chairpersons will submit requests for space needs of a permanent nature, such as faculty offices,

research, and instructional laboratories, to the appropriate academic dean's office. All such requests will then be forwarded to the Provost and Vice President for Academic Affairs Office.

**710.4.2 General Instructional Space.** General classroom areas in the academic buildings are not assigned to any specific academic department. These areas are under the jurisdiction of the Registrar's Office for assignment of regularly scheduled classes and are available for meetings and study purposes only on a temporary basis.

**710.4.2.1 Non-Classroom Space.** General instructional space other than classrooms, such as tennis courts, athletic fields, the ISU field campus, and library study rooms, may be reserved for use by making application to the specific department to which the desired space has been assigned.

**710.4.3 General Buildings and Grounds.** Persons with legitimate University related business have the privilege of access to the public areas of the buildings and grounds during designated open hours. These areas are defined to include sidewalks, certain designated streets, entrances to buildings, corridors in classroom and office buildings, library reading rooms, and commons areas in the residence halls, Hulman Memorial Student Union and Tirey Hall.

**710.4.4 Denial of Access.** The University President, or designee, may deny access to an individual or group which disrupts the normal operation of the University.

**710.5 Non-University Groups and Agencies.** The University recognizes its obligation to extend its facilities to its communities-at-large under that same priorities and guidelines followed by University groups. These resources bring together students, scholars, and the public in educational and cultural settings. University projects concerned with the resolution of societal, environmental, business, or industrial problems often involve students, faculty, and representatives of the communities-at-large to mutual advantage.

**710.6 Conferences and Special Events.** The Center for Public Service and Community Engagement is responsible for scheduling and managing conferences held at Indiana State University and provides assistance in the major areas of conference planning and implementation.

**710.7 Visiting Speakers.** Indiana State University considers freedom of inquiry and discussion essential to a student's educational development. The appearance of visiting speakers is encouraged as one means by which members of the University community are provided with an opportunity to explore a variety of views and opinions.

**710.7.1 Divergent Views and Subject Matter.** The University recognizes that any subject or view may be repugnant or distasteful to an individual or group holding divergent views. The University further recognizes that the question of appropriateness is not determined by the subject matter as such, but by the method of presentation and the extent to which there is critical examination through disciplined inquiry by faculty and students.

**710.7.1.1 Restraints.** Restraints on activities connected with learning should be held to that minimum which is consistent with preserving an organized society in which peaceful, democratic means for change are utilized. Each individual has the right to express ideas and opinions; however, it must be recognized that those who have different opinions have the same rights. The exercise of rights involves acceptance of responsibility.

**710.7.2 Guidelines.** On the basis of these premises, Indiana State University will encourage any University recognized group of students, faculty, or staff, to invite speakers to campus subject to the following guidelines.

- A. The speaker does not advocate violation of any federal or state law.
- B. Following the speaker's presentation, adequate time should be allowed and opportunities provided for questions and comments from members of the audience. The speaker must be made aware of and agree to this condition.
- C. Neither the sponsoring group nor the speaker will indicate University support of the speaker or his/her ideas.
- D. A member or members of the sponsoring group will be in attendance with the speaker to present the speaker and the topic as well as to conduct the question period.

**710.7.3 Reservations of Space.** In order to properly schedule the event, assure adequate facilities, ensure necessary publicity and proper procedures, the sponsoring group wishing to invite a visiting speaker to the University will make all reservations of space with appropriate University officials seven (7) days in advance of the speaker's appearance.

**710.7.4 Approvals for University Speakers.** Approval for visiting speakers may be obtained from the appropriate University office as follows: Office of the Provost and Vice President for Academic Affairs — faculty, administration and staff. Office of Student Life — SGA, fraternities, sororities, Union Board, and all other student organizations (departmental, honorary, religious, etc.), Office of Residential Life — residence halls and organizations.

**710.7.5 Other Speakers.** Speakers participating in regularly scheduled classes or University programs or speakers seeking state or federal offices are covered under other provisions. (See also University Handbook, Section 310.1.3, “Methods of Instruction,” and Section 915.2, “Political Activities”.)

*Last revised February 1, 2011.*

## 720 USE OF UNIVERSITY SUPPLIES AND EQUIPMENT

*Policy 720 was included in the 2001 University Handbook revision.*

**720.1 Use of Property for Non-University Related Businesses or Organizations.** University faculty and staff are prohibited from using University equipment and supplies, including computers, printers, telephones, copy machines, etc., for non-university related business or organizations. The unauthorized use of University property is considered conversion under the State of Indiana Criminal Code 35-43-4-3.

**720.1.1 Removal from ISU Premises.** University owned equipment is to remain on the premises of Indiana State University and is not to be removed or taken home. Equipment may be removed from University property for the purpose of making presentations, or for fieldwork in remote locations, if approved by an immediate supervisor. Laptop computers and portable devices may be an exception and may be taken home, provided the equipment travels back and forth to work with the employee.

**720.1.2 Unused Equipment.** Any equipment, which a department can no longer use, should either be transferred by intramural voucher to another department that can use the equipment, or the equipment should be declared surplus and arrangements should be made with the Purchasing and Central Receiving Department to pick up the equipment. All surplus equipment retained by the Purchasing and Central Receiving Department is available for use by other University departments. If there is no interest or use for the surplus equipment at ISU, the equipment is sold or disposed of by the Purchasing and Central Receiving Department, usually at a public auction or through a competitive bidding process.

*Last revised February 1, 2011.*

## 725 FIREARMS AND OTHER DANGEROUS INSTRUMENTS

*Policy 725 was included in the 2001 University Handbook revision.*

**725.1 Firearms and Other Dangerous Instruments.** The ISU Board of Trustees is charged by statutes of the State of Indiana to govern the "use of the property owned, used or occupied by the institution, including the governance of travel over and assembly on such property" and the "conduct of students, faculty, staff or others while upon the property owned by or used or occupied by the institution". The Board is required "to protect the academic community from unlawful conduct or conduct which presents a serious threat to person or property of the academic community".

**725.1.1 Prohibition.** In furtherance of this responsibility, the transfer, use, or possession of explosives, fireworks, firearms, dangerous chemicals, or any lethal weapon on University property or in any fraternity or sorority house under circumstances except as part of a University authorized activity, instructional session, event, or duty is prohibited.

**725.1.2 University Police Officers.** Pursuant to Indiana Code 21-39-34.4 and 21-39-4-5-2, the Indiana State University police officers are authorized to possess and use firearms under such procedures as are currently in force or may hereafter be amended.

*Last revised December 4, 2012*

## 726 WEATHER GUIDELINES

*Policy 726 was included in the 2001 University Handbook revision.*

**726.1 Weather Guidelines.** Although weather conditions may necessitate the closing of the University, such occasions are extremely rare. The University's academic programs, courses, classes, seminars and offices will continue and remain open, except in the most unusual circumstances.

**726.1.1 Decision to Close University.** When a decision is made to close the University-- that is, a decision to cancel classes and to close University offices--an official announcement will be made by means of radio and television reports. When information is not conveniently available through public news media, verification of the University's status is available on the ISU Infoline (237-7777).

**726.1.1.1 University President.** The decision to close the University because of weather conditions will be made by the University President, or designee.

**726.1.2 Continuation of Services In the Event of Closure.** When a decision is made to close the University because of weather conditions, certain institutional services must continue on an emergency basis. When possible, services at the following locations will be continued: University Arena, Student Health Center, Facilities Management (designated staff), University Power Plant, Residence Halls, Public Safety Office.

**726.1.2.1 Supervisory Role.** Supervisors of these services are responsible for maintaining sufficient staff in such circumstances. Activities scheduled for Hulman Memorial Student Union and Hulman Center may require University staff coverage. Facilities for plant and animal research will be staffed by the appropriate departments. Additional emergency needs will be addressed and responded to by the appropriate vice president.

**726.1.3 Tornado.** When a tornado has been sighted which places the campus area in danger, a siren will be sounded. All persons on campus should immediately move inside and go to shelter areas designated on emergency procedures signs posted in campus buildings. In general, the best shelter is below ground level or in lower interior areas of reinforced concrete buildings out of sight of windows and glass doors.

**726.1.3.1 Securing Facilities.** Persons responsible for offices, laboratories, and other facilities should develop procedures for securing facilities against theft during a severe weather warning or drill.

*Last revised February 1, 2011*

## 727 FLAG GUIDELINES

*Policy 727 was included in the 2001 University Handbook revision.*

**727.1 Flag Guidelines.** The Public Safety Office is responsible for the display of the national, state and other appropriate flags on official university flagpoles.

**727.1.1 Death of a Faculty or Staff Member.** Upon the death of a member of the faculty or staff, as an employee of a state institution, the state flag will be draped and flown on the day of the funeral.

**727.1.2 Death of an Enrolled Student.** Upon the death of a student enrolled at Indiana State University, the University flag will be draped and flown on the day of the funeral.

**727.1.3 Fraternal Group Flags.** Fraternal groups may request that their flag be flown on their national founder's day with the American flag. Such permission is sought through the Vice President for Student Affairs Office. The organization will be responsible to provide the flag to the Public Safety Office by 4:00 p.m. the day prior to the founder's day.

**727.1.3.1 More Than One Request.** If on the same day, two (2) separate requests are made to fly two (2) separate organizational flags, each flag will be flown half a day.

**727.1.4 Approval of Public Safety Office.** No flag, including the American flag, may be displayed on official university flagpoles except with the approval of the Public Safety Office.

*Last revised February 1, 2011*

## 730 IDENTIFICATION AND ACCESS TO UNIVERSITY FACILITIES

*Policy 730 was included in the 2001 University Handbook revision.*

**730.1 Identification Cards.** All students, faculty, and staff, including temporary and courtesy appointments, are required to have an identification card in their possession at all times while on campus. This card is used for University functions. Identification cards are issued by the Public Safety Office. New students, faculty and staff are not charged for the first identification card; however, there may be a fee for replacement cards.

**730.1.12 Obtaining an Identification Card.** All card types may be obtained directly from the Public Safety Office with the exception of the recreational sports identification card. A form indicating ISU staff or guest user must be obtained from the Recreational Sports Office and presented to the Public Safety Office. Payment for the card, if required, and any fees assessed for facility/equipment services usage must be submitted to the Recreational Sports Office when the form is completed.

**730.2 Building Keys.** University keys are issued by Facilities Management, Hulman Memorial Student Union, Residential Life Office, and Hulman Center based upon the following guidelines.

1. Requested keys must be properly authorized as follows:
  - a. Building master keys — authorized by the appropriate vice president.
  - b. Sub-master building keys — authorized by the appropriate dean.
  - c. Individual and outside door keys — authorized by the appropriate department head or chairperson.
2. Keys must be picked up and signed for by the individual using the key, indicating the acceptance of responsibility for and proper use of the key.
3. University keys may be duplicated only through the Facilities Management Office upon appropriate authorization.
4. University keys may not be loaned to unauthorized personnel. Proper identification shall be required from any individual before any key is loaned out by any University office.
5. In the event a key is lost, it may be replaced by proper authorization at a nominal cost to be paid at the Controller's Office by the person to whom the key was issued. In the event it becomes necessary to rekey an individual lock, the individual will be charged actual University costs.
6. Access may be gained to University buildings after hours by contacting the Public Safety Office.
7. Persons leaving University employment must return all issued keys prior to issuance of the final pay check. Keys will be returned to the issuing office or left with the Human Resources Office

during the exit interview.

*Last revised February 1, 2011.*

## 735 CAMPUS SERVICES

*Policy 735 was included in the 2001 University Handbook revision.*

- 735.1 Mail Service.** ISU provides mail delivery and pick up at designated times and locations. Campus mail should be addressed to an individual or a department rather than a building and/or room number. Use of campus mail is intended for University business only. Personal mail should be directed to the home address.
- 735.1.1 U.S. Postal Service Mail.** Mail intended to be sent through the U.S. Postal Service will not be metered without a departmental budget account. If a mailing piece reaches the mail room without postage or a budget account, it will be returned to the issuing department. As a courtesy to faculty and staff, stamped personal mail is collected from specified locations.
- 735.1.2 Unauthorized Use of Campus Mail.** Unauthorized use of campus mail by non-related University organizations (profit or non-profit) as well as local business advertising and solicitations is prohibited by the U.S. Postal Service. Mailing pieces which proselytize religious or political groups may not be sent via campus mail.
- 735.1.3 Location.** The University Campus Mail Service is located at 90 North Seventh Street, on the Southwest corner of Seventh and Cherry Streets. For questions regarding hours of operation, pick up and delivery times, postal rates and other pertinent information, the mail service may be contacted at 237-8043.

*Last revised February 1, 2011.*

## 745 MOTOR VEHICLE, PARKING AND OTHER TRAFFIC REGULATIONS

*Policy 745 was included in the 2001 University Handbook revision.*

- 745.1 Responsibility for Compliance with Regulations.** Faculty, staff and students who bring vehicles to campus will be held responsible for the registration and proper operation of their vehicles. It is the responsibility of each member of the University community to read, understand, and abide by the motor vehicle and traffic regulations. Ignorance of the regulations is not an acceptable reason for appeal of a violation.
- 745.2 Parking Permit Registration.** Parking permits are required and may be purchased in the Traffic and Parking Services Office. Fees are determined annually. Faculty and staff may elect to purchase parking permits through payroll deduction either before or after taxes.
- 745.2.1 General Guidelines.** Parking permits will be required on all self-propelled vehicles that call for a state license or any other vehicle capable of being operated under its own power.
- 745.2.1.1 Fees.** The parking permit fee schedule is available in the Traffic and Parking Services Office which maintains sole authority to sell permits and register drivers. (Hulman Memorial Student Union pay lots are an exception.)
- 745.2.1.2 Duration.** Faculty, staff and student parking permits are issued for the school year and expire midnight August 16. The parking permit may be transferred to other motor vehicles driven by the permit owner to campus.
- 745.2.1.3 Parking Permit Required.** All faculty, staff, and students who own, possess, operate, or have the use of a motor vehicle on any property owned, leased, or used by Indiana State University, including University Apartments, must purchase and properly display a current and appropriate parking permit. Faculty, staff, and students who wish to utilize campus parking facilities are required to obtain a parking permit at the Traffic and Parking Services Office within 72 hours (excluding weekends) after arriving on campus or beginning employment.
- 745.2.1.4 Number of Parking Permits.** One parking permit may be purchased per student or employee.
- 745.2.1.4.1 Motorcycle Exception.** However, students and employees who operate a motorcycle and another motor vehicle on University property must purchase a motorcycle permit in addition to a regular permit.
- 745.2.1.5 Lost or Stolen Parking Permit.** If a parking permit becomes lost or stolen, it is the registrant's responsibility to report and replace it

immediately. Replacement permits are obtained from the Traffic and Parking Services Office at the appropriate cost.

## 745.2.2 **Types of Registration.**

**745.2.2.1 Handicap.** Handicap parking permits are required and available for faculty, staff, and students who are qualified under Indiana Code 9-7-4.1 to use handicap parking spaces.

**745.2.2.2 Staff.** Faculty, executive/administrative/professional staff, support staff, non-student temporary employees, and full-time residence hall directors and assistant directors shall be defined as staff for purposes of vehicle registration.

**745.2.2.3 Student.** Undergraduates, graduate students, graduate assistants, graduate fellows, and all others enrolled shall be defined as students for purposes of vehicle registration.

**745.2.2.4 Temporary.** Temporary parking permits are available for short-term parking needs.

**745.2.3 Display of Parking Permit.** Parking permits are to be displayed from the rear-view mirror except for motorcycles and vehicles with convertible tops. Vehicles which are unable to be locked, will be issued an adhesive decal in lieu of the original hang tag. Scooters and motorcycles shall affix the parking permit to the left front fork of the vehicle. A vehicle not displaying a parking permit will be recognized as an unregistered vehicle.

## 745.3 **Operation of Motor Vehicles.**

**745.3.1 Sidewalks, Pedestrian Paths, or Lawns.** The operation and/or parking of all motorized vehicles on sidewalks, pedestrian paths, or lawns of property owned, leased, or used by Indiana State University is expressly prohibited. Identified University service vehicles and emergency vehicles are exceptions.

**745.3.2 Speed Limit.** The speed limit is ten (10) miles per hour on campus drives and parking lots.

**745.3.3 Control.** The driver of a motor vehicle will have control of that vehicle at all times and failure to do so will constitute reckless driving.

**745.3.4 Traffic Control Signs and Devices.** All traffic control signs and devices are to be observed in compliance with Indiana law.

**745.3.5 Pedestrians Have Right of Way.** In areas where motor vehicle traffic and pedestrian traffic conflict, pedestrians have the right of way when no other traffic control is present.

- 745.3.6 **Exhaust Mufflers.** All vehicles, including two wheel vehicles, must be equipped with adequate exhaust mufflers as required by Indiana statutes.
- 745.3.7 **Compliance with Law.** Drivers will comply with the State of Indiana Motor Vehicle Code and Terre Haute city ordinances at all times in addition to these regulations.
- 745.3.8 **Accidents.** All accidents involving a motor vehicle on property owned, leased, or used by Indiana State University or the streets adjacent thereto, must be reported to the Public Safety Department as soon as possible.

#### 745.4 **Parking Regulations.**

- 745.4.1 **Designated Lots.** Faculty, staff, and students may park in lots designated by signs for which they have the appropriate permit.
- 745.4.1.1 **Designated Spaces and Zones.** Parking in handicap spaces, fire and service vehicle zones, and unloading/loading zones (all indicated by signs) will be strictly enforced at all times.
- 745.4.1.2 **Arrangement of Parking Lots.** Parking lots are surveyed and parking is arranged to accommodate as many cars as possible. It is necessary to follow the arrangements to allow other vehicles access to and from parking areas. A parked vehicle which interferes with normal vehicular or pedestrian traffic may be removed at the owner's expense.
- 745.4.1.3 **Prohibited Areas.** Parking in any driveway, alley, lot entrance or exit is prohibited. Do not park on unmarked open spaces. Private property owners may tow at operator's expense.
- 745.4.2 **Parking Without Permit During 5:00 p.m. to 7:00 a.m.** With the exception of Hulman Memorial Student Union pay lots, all ISU parking lots are available without a permit from the hours of 5:00 p.m. to 7:00 a.m. Monday through Friday in addition to the weekends.
- 745.4.3 **University Apartment Parking.** University Apartments parking requires a parking permit 24-hours-a-day, seven-days-a-week.
- 745.4.4 **Proper Licensure Required.** Vehicles parked on University property must be properly licensed, display a current parking permit, and be in a state of good repair and operable.
- 745.4.5 **Handicap Parking.** Handicap parking on Indiana State University property requires an ISU handicap permit.
- 745.4.5.1 **Short-Term Medical Needs.** Persons with short-term medical needs

should consult with the Traffic and Parking Services Office.

**745.4.5.2 Special Parking Privileges.** Special parking privileges must be requested by the disabled person accompanied by proper medical documentation which must include an expiration date in order to determine whether the permit is temporary or permanent.

**745.4.6 Inoperable Vehicles.** If a faculty, staff, or student vehicle is inoperable and on University property, the owner must contact the Public Safety Department at 237-8888. The vehicle must be removed from University property within 48 hours of the call.

**745.5 Enforcement.** Enforcement of the traffic and parking regulations is in effect every day throughout the calendar year.

**745.5.1 Enforcement Boundaries.** The enforcement boundaries are identified as Third Street (west), the Seaboard Railroad (east), the Conrail Railroad (north), and Cherry Street (south). Enforcement also includes the University Apartments area.

**745.5.2 Role of Public Safety.** Enforcement of University traffic regulations, which include state laws and city ordinances, is the responsibility of the Public Safety Department. Public Safety officers have the authority to halt vehicles, issue summonses for violations, remove vehicles improperly parked, enforce all regulations, and make arrests (Indiana Code 1971 20-12, ch. 3.5).

**745.5.3 Traffic Summon.** A traffic summons issued by authorized Public Safety personnel for violations of these rules must be presented to the Traffic and Parking Services Office at the Public Safety Department within five (5) working days (excluding weekends) of the date issued. After five (5) working days, summonses are processed and billed to the individual accounts through the Controller's Office. Once a summons has been billed, the Traffic and Parking Services Office cannot accept payment.

**745.5.3.1 Responsible Party for Parking Violations.** The person in whose name a parking permit is registered with Indiana State University will be held responsible for any parking violation involving the vehicle whether incurred by the registrant or the operator of the motor vehicle. Therefore, these regulations should be made known to any other person who may operate the vehicle with the permit displayed.

**745.5.3.2 Responsible Party for Moving Violations.** The operator of a motor vehicle on campus shall observe these regulations and will be held responsible for all moving violations committed, whether the vehicle is registered in the operator's name or not.

**745.5.3.3 Prosecution Venue.** Violators of state and city laws may, at the discretion of the Public Safety Department, be prosecuted in state or city

courts.

**745.5.4 Towing of Vehicles.** Vehicles may be towed from the campus if the vehicle violates University regulations, City of Terre Haute ordinances, and/or state laws pertaining to motor vehicles or if the vehicle constitutes a traffic/pedestrian hazard. The owner/registrant of the vehicle will be responsible for any fines assessed and the cost of the towing. Vehicles may be towed for the following reasons, but not limited to:

- A. Parking in a space identified for handicapped parking while not displaying a proper permit.
- B. Blocking a fire hydrant, walkway, or roadway.
- C. Parking in an emergency lane.
- D. Abandoned/immobile vehicles.
- E. Five (5) or more parking tickets (including warning tickets) during the current year.
- F. Visitors pay lots violation.
- G. Use of a lost, stolen, falsified or fabricated permit.

## **745.6 Citation Procedures.**

### **745.6.1 Penalties.**

**745.6.1.1 No Parking Permit.** Failure to obtain an ISU parking permit within 72 hours of bringing an unregistered vehicle on campus will result in a fine of \$15.

**745.6.1.2 Moving Violation.** A moving violation is a fine of \$35.

**745.6.1.3 No Handicap Parking Permit.** Parking in an identified handicapped parking space without a handicap permit is a fine of \$50.

**745.6.1.4 Unqualified User of Parking Permit.** Faculty, staff, students, or visitors may not obtain or furnish a parking permit for a non-qualified user of the parking permit. Therefore, obtaining or attempting to obtain a parking permit, furnishing a parking permit, or using a parking permit for which the intended user is not qualified, is expressly prohibited. This violation may lead to losing the privilege of having a motor vehicle on campus for the remainder of the current academic year. There is also a fine of \$100.

**745.6.1.5 Resale or Purchase of Parking Permit.** Resale of a parking permit or

purchase of a parking permit from any other person is a violation of these regulations and is subject to a \$100 fine and vehicle impoundment at the owner's expense.

**745.6.1.6 All Other Violations.** All other violations are a fine of \$15.

**745.6.2 Assessments.** Violation assessments are made at the Traffic and Parking Services Office and are payable at the Controller's Office after five (5) working days of the date appearing on the summons.

**745.6.2.1 Failure to Pay.** Students who do not pay assessments or summonses by the end of the semester in which they are incurred, will have their records encumbered and registration privileges revoked until the assessment is paid. Faculty and staff who have outstanding, unpaid summonses may be denied a parking permit until the assessment is paid.

**745.6.2.2 Payroll Deduction.** Payroll deduction for parking fines may be arranged through the Payroll Office.

**745.6.3 Appeals.** A summons may be appealed in writing via application forms provided by the Traffic and Parking Services Office, if requested and returned within five (5) working days (excluding weekends) of the date appearing on the summons.

**745.7 Hulman Memorial Student Union Pay Lots.** The HMSU Commons Visitors Lot, a short-term pay parking lot, is located south of Hulman Memorial Student Union. The hours of operation are Monday-Thursday, 7:30 a.m.-8:00 p.m., and Friday, 7:30 a.m.-5:30 p.m. The University Visitors Lot, a long-term pay lot, is located north of the Hulman Memorial Student Union. The hours of operation are Monday-Friday, 7:30 a.m.-5:00 p.m. Parking on Saturday and Sunday is free in both lots unless parking is reserved for a special event. For more information please contact Hulman Memorial Student Union at 237-3818.

**745.8 Policy on Non-Motorized Vehicles.** Indiana State University recognizes Non-Motorized Vehicles are important and legitimate means of transportation provided they are operated with due regard and concern for the safety of the general public. Non-Motorized Vehicles may be operated on campus sidewalks and paths provided they are used solely as a means of transportation and not for purposes prohibited by this regulation. Pedestrians in all locations designated for pedestrian traffic shall have the right-of-way over Non-Motorized Vehicles.

**745.8.1 Definition.** For purposes of this regulation "Non-Motorized Vehicles" shall include: Bicycles, Tricycles, Unicycles, Skateboards, Roller Skates, In-line Skates, and any other human powered transportation device.

**745.8.2 Prohibited Activities.** Non-Motorized Vehicles shall not be operated:

A. In a reckless or hazardous manner;

B. In a manner that is unreasonable for existing conditions;

- C. In a manner that interferes with pedestrian or vehicular traffic;
- D. Inside University buildings;
- E. On ramps established for the use of persons with disabilities;
- F. Immediately adjacent to building doors;
- G. On stairs, railings, landings, loading docks, benches, picnic tables, and all surfaces not intended for pedestrian or vehicular travel;
- H. In areas posted against their use;
- I. In an acrobatic or stunting manner, i.e. activities causing one or more sets of wheels to leave the ground or other surfaces intended for pedestrian or vehicular travel.

**745.8.3 Exception.** Nothing in this regulation shall prohibit the operation of Non-Motorized Vehicles consistent with any authorized University activity.

**745.8.4 Penalties.**

**745.8.4.1 Non-Affiliated Persons.**

- A. First Offense – Receive a verbal warning. A record of this warning shall be kept on file at the Public Safety Dispatch Center.
- B. Second Offense – Issue “No Trespass” directive from University property.
- C. Subsequent Violations – Arrest for Trespass.

**745.8.4.2 Faculty, Staff, Students, and Other Persons Affiliated with the University.**

- A. First Offense – Receive a verbal warning. A record of this warning shall be kept on file at the Public Safety Dispatch Center.
- B. Subsequent Violations – Be issued a campus traffic ticket charged with “Other Moving Violation” and fined \$20.

*Last revised February 1, 2011.*

## 910 RIGHT OF EXPRESSION

*Policy 910 was included in the 2001 University Handbook revision.*

**910.1 Overview of Policy.** The right of expression is as necessary as the right of inquiry and both must be preserved as essential to the pursuit and dissemination of knowledge and truth. Consequently, University faculty, staff and students, individually and collectively, may express their views through the normal channels of communication. University faculty, staff and students also may express their views by demonstrating peacefully for concepts they wish to make known, and the University will make every reasonable effort to protect that right.

**910.2 Reasonable Limitations.** It is the objective of the University to provide through explicit reasonable limitations on expression, a context in which expression may be protected and in which violent actions are avoided. The University has an obligation to assure the safety of individuals, the protection of property, and the continuity of the educational process.

**910.2.1 Violations.** The following actions are defined as exceeding the limits of appropriate expression or peaceful demonstration and are in violation of University policy:

- (a) Actions which endanger the safety and well-being of individuals.
- (b) Actions which destroy property.
- (c) Actions which disrupt, by physical or auditory means, the on-going operations of the University or interfere with the rights of other individuals in their exercise of expression.

**910.2.2 Opposing Views.** Individuals holding views opposed to those presented by persons participating in a peaceful demonstration, protest, or other expression of attitudes are subject to the same policies.

*Last revised February 1, 2011.*

## 915 PUBLIC RELATIONS / POLITICAL ACTIVITIES

*Policy 915 was included in the 2001 University Handbook revision.*

- 915.1 General Statements.** The maintenance of good public relations is important to the welfare of the University. The following guidelines should be observed in promoting and preserving the best interests of the University.
- 915.1.1 Public Controversial Issues.** Neither the University name nor an individual's title should be used in discussions of public controversial issues.
- 915.1.2 Professional Correspondence.** University letterheads, return envelopes, postage, or an individual's title should be used only in professional correspondence.
- 915.1.3 Charges for Personal Services.** Charging for personal services other than services commonly associated with one's employment is an individual matter. However, tact and judgment should be exercised in the interest of community and public relations. Should charges be made for services rendered, the services should not be performed on campus or on "school time" (the time necessary in the satisfactory fulfillment of the individual's assigned responsibilities).
- 915.1.4 Charges for Departmental Services.** Departments of the University charging off-campus individuals or groups for services of the department must have the approval of the appropriate vice president. Arrangements for handling funds received for such services should be made with the Controller's Office. See also "Sponsored Programs", "Professional Consultant Service", and "Outside Work or Other Employment".
- 915.2 Political Activities.** Indiana State University, as a public educational institution, must necessarily be nonpartisan in all of its political and governmental relationships and does not support any political party or candidate for public office. Members of the staff who participate in political activities, support candidates, or become candidates for public office, do so as individuals and, as such, must not use the University facilities, the University name, or involve the University in any way in connection with such activities. Political parties or organizations may use University facilities for meeting purposes on a rental basis the same as other civic and social organizations or groups. Such use, however, does not in any way imply that the University sponsors or supports the organizations, their purposes, or their programs.
- 915.3 Governmental Relations.** In conducting the official business of the University, it is necessary to deal with many state and local governmental officials and the state legislature. The Governor and the legislature of Indiana are responsible for and have authority over many aspects of the University operation. University business must be conducted through the Indiana Commission for Higher Education, the State Budget Agency, the State Auditor, the State Treasurer, the State Board of Accounts, and other state officials and boards. These relationships are conducted by the University President, or designee, as authorized by the ISU Board of Trustees. Unless authorized by virtue of his/her official position or by designation as a representative of the University by the ISU Board of Trustees or the University President, no member of the faculty or staff may speak officially for the University or enter into any negotiations which involve commitments or obligations on the part of the

ISU Board of Trustees or the University administration.

- 915.4 News Releases.** General University news and professional activities of faculty and staff are announced to the public through news releases prepared and distributed to the various media by the Public Affairs Office. Faculty and staff are advised to cooperate with that office in making the necessary information available for release. Actions by the Indiana State University Board of Trustees are announced by the President of the Board or by the University President through the Public Affairs Office.
- 915.5 Campus Solicitations.** No canvassing, selling, or soliciting by outside individuals or organizations is permitted on the grounds or in the buildings of the University without the written permission of the University President. Any solicitation activity or violation should be reported to the Public Safety Department.
- 915.6 Commercial Advertising.** The University does not lend its name to the advertisement and endorsement of commercial enterprises and products. Advertisement in University publications and activity programs does not imply official endorsement.

*Last revised February 1, 2011.*

## 920 EQUAL EMPLOYMENT OPPORTUNITY/AFFIRMATIVE ACTION POLICY

*Policy 920 was included in the 2001 University Handbook revision and was amended by the ISU Board of Trustees as follows: Section 920.5 in its entirety on September 23, 2003 and Section 920.1 in its entirety on October 24, 2003; Section 920 in its entirety revised on July 23, 2012.*

- 920.1 Purpose.** Indiana State University pledges itself to continue its commitment to the achievement of equal opportunity within the University and throughout American society as a whole.
- 920.2 Equal Employment Opportunity Statement.** In this regard, Indiana State University will recruit, hire, promote, educate, and provide services to persons based upon their individual qualifications.
- 920.3 Non-Discrimination.** Indiana State University prohibits discrimination based on arbitrary considerations of such characteristics as age, color, disability, ethnicity, gender identity, marital status, national origin, race, religion, sexual orientation, or veteran status.
- 920.4 Affirmative Action Statement.** Indiana State University shall take affirmative action, positive and extraordinary, to overcome the discriminatory effects of traditional policies and procedures with regard to the disabled, minorities, women, and veterans.
- 920.5 Equal Employment Opportunity/Affirmative Action Clause.** The “Equal Employment Opportunity/Affirmative Action Employer” clause will be included in all official University publications, purchase orders, leases, contracts, and documents covered by Executive Order 11246, as amended, and its implementing regulations.
- 920.6 Communication.** The existence of this Equal Employment Opportunity/Affirmative Action Policy will be communicated to present and prospective employees, and such elements of the affirmative action program will be made available as will enable these individuals to know of and avail themselves of its benefits

*Last revised July 23, 2012.*

## 921 AMERICANS WITH DISABILITIES POLICY

*Policy 921 was approved by the ISU Board of Trustees on April 29, 2005: deleted Sections 921.2 and 921.3 on July 26, 2012.*

**921.1 Policy.** Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, the Indiana Civil Rights Act, and this policy prohibits discrimination in employment and educational programs against qualified individuals with disabilities. It is the policy of Indiana State University to provide reasonable accommodations or academic adjustments for its employees and students upon documentation of the disability and making known the type of accommodation needed. These accommodations and adjustments shall be made in a timely manner and on an individualized and flexible basis, and shall be the result of the dialogue between the requesting individual and designated representatives of the institution.

**921.1.1 Individual Responsibility.** It is the responsibility of individual students, staff and faculty to identify themselves as individuals with a disability when seeking an accommodation or adjustment. It is also the responsibility of individual students, staff and faculty to document their disability from an appropriate licensed professional, and to demonstrate how the disability limits their ability to complete the essential functions of their job or limits students' participation in programs or services of the university. Medical documentation will be kept confidential as the law permits.

**921.1.2 Institutional Standards of Performance.** Students, staff and faculty must maintain institutional standards of performance.

*Last revised July 26, 2012.*

## 922 Sexual Violence Policy

*Policy 922 was amended by the ISU Board of Trustees as follows:*

- 922.1 Purpose.** The purpose of this policy is to state the University's policy regarding sexual and intimate partner violence.
- 922.2 Commitment to Educational Environment.** Indiana State University is committed to maintaining an environment conducive to the continued intellectual and social development of its students.
- 922.3 Respectful Environment.** A campus community of mutual respect and concern is established through the active efforts of all its members.
- 922.4 Zero Tolerance.** Indiana State University maintains a proactive stance in the prevention of sexual violence and will impose strict sanctions against those found responsible of committing such acts; sexual violence will not be tolerated.
- 922.5 Victim Support.** Victims of sexual violence will be provided the active support and intervention needed to support their continued progress on academic and career goals.

*New Policy October 14, 2011.*

## 923 DISCRIMINATION AND HARASSMENT POLICY

*Policy 923 was moved from Section 920 in the University Handbook in July 2012*

**923.1 Discrimination and Harassment Policy.** Indiana State University prohibits discrimination and harassment based on arbitrary considerations of such characteristics as age, color, disability, ethnicity, sex, marital status, national origin, race, religion, sexual orientation, gender identity, or veteran status, and also prohibits retaliation against one who complains of such discrimination or harassment.

*Last Revised November 2, 2012.*

## 930 INFORMATION TECHNOLOGY RESOURCES POLICY

*Policy 930 was included in the 2001 University Handbook revision.*

**930.1 Overview.** The University is committed to an open flow of information within and between the University and the public. Those who use University information resources are to take reasonable and necessary measures to safeguard the operating integrity of the systems and their accessibility by others while acting to maintain a working environment conducive to carrying out the University's mission of instruction, research and scholarship, and public service. The following policies introduce issues of legitimate use, information security, and privacy that arise in the use of computers, software, and electronic information. These policies strive to balance the individual's ability to benefit fully from these resources and the University's responsibility to maintain the accessibility, integrity, utility, and security of the electronic information environment.

### 930.2 University Responsibilities.

**930.2.1 General University Responsibilities.** The University owns or leases most of the computers and computer networks used on campus and has various rights to the software and information residing on, developed on, or licensed for these computers and networks. The University has the responsibility to administer, protect, and maintain its aggregation of computers, software, and networks.

**930.2.2 Specific University Responsibilities.** Specifically, the responsibilities of the University are to:

- a. Ensure efficient and reliable performance of University computer systems and networks.
- b. Establish and support reasonable standards of security for electronic information that University community members produce, use, or distribute.
- c. Protect University computers, networks and information from destruction, tampering, unauthorized inspection and use.
- d. Ensure that information technology resources are used in a manner consistent with the University's mission.
- e. Delineate the limits of privacy that can be expected in the use of networked computer resources and preserve freedom of expression over this medium without countenancing unlawful activities.
- f. Ensure that University computer systems do not lose important information because of hardware, software, administrative failures or breakdowns. To achieve this objective, authorized systems or technical managers may occasionally need to examine the contents of system files to diagnose or solve problems.
- g. Communicate University policies and individuals' responsibilities systematically and

regularly in a variety of formats to all parts of the University community.

h. Monitor policies and propose changes in policy as events or technology warrant.

i. Manage computing resources so that members of the University community benefit equitably from their use.

j. Enforce policies by restricting access in case of serious violations (see section on "Sanctions").

**930.3 Individual Responsibilities.** Indiana State University supports networked information resources to further its mission and to foster a community of shared inquiry. All members of the University community must be cognizant of the rules and conventions that make these resources secure and efficient. It is the responsibility of each member of the University community to:

**930.3.1 Respect Others.** Respect the right of others to be free from harassment or intimidation to the same extent that this right is recognized in the use of other communications media. Consequently, although each user has the right to freedom of speech, unlawful material may not be sent or displayed to others.

**930.3.2 Respect Intellectual Property Rights.** Respect copyright and other intellectual property rights. Unauthorized copying of files or passwords belonging to others or to the University may constitute plagiarism or theft. Modifying files without authorization (including altering information, introducing viruses or Trojan horses, or damaging files) is unethical and may be illegal.

**930.3.3 Maintain Passwords.** Maintain secure passwords. Users should establish appropriate passwords in the first instance, change them occasionally, and not share them with others. This is necessary to maintain privacy and to assure accountability as a consumer of University resources.

**930.3.4 Identify Oneself Accurately.** Identify oneself accurately and appropriately in electronic communications.

**930.3.5 Use Resources Efficiently.** Use resources efficiently. Accept limitations or restrictions on computing resources such as storage space, time limits, or amount of resources consumed when asked to do so by authorized personnel. University resources are to be used in a manner consistent with the University's mission. Indiana State University computing resources may not be used for commercial purposes.

**930.3.6 Recognize Limitations on Privacy.** Recognize the limitations to privacy afforded by electronic services. Users have a right to expect that what they create, store, and send will be seen only by those to whom permission is given. Users must know, however, that the security of electronic files on shared systems and networks is not inviolable – most people respect the security and privacy protocols, but a determined, technically-well-informed person may be able to breach them. Users must also note that, as part of their responsibilities, systems or technical managers may occasionally

need to diagnose or solve problems by examining the contents of system files.

**930.3.7 Recognize University's Maintenance of Network.** In addition, an individual's right to privacy may be superseded by the University's responsibility to maintain the network's integrity. Should the security of the network or a computer system be threatened, a person's files may be examined by an OIT administrator with approval from the Provost and Vice President for Academic Affairs or Associate Vice President for OIT or designee. Finally, by law, instances can arise when material created or received via electronic means must be divulged (i.e., pursuant to a validly issued subpoena in connection with legal action).

**930.3.8 Archive.** Learn to use software and information files correctly. Users should maintain and archive backup copies of important work. Users are responsible for backing up their own files. If users depend upon OIT backup service, they should become familiar with the schedules and procedures of that service.

**930.3.9 Abide by Security Restrictions.** Abide by security restrictions on all systems and information to which access is permitted. Users should not attempt to evade, disable, or "crack" passwords or other security provisions; these activities threaten the work of others and are grounds for immediate suspension or termination of privileges and possible further sanctions.

**930.3.10 Abide by Laws.** Abide by all applicable federal and state laws. Indiana State University extends these principles and guidelines to systems outside the University that are accessed via the University's facilities (i.e., electronic mail or remote logins using the University's Internet connections). Network or computing providers outside Indiana State University may also impose their own conditions of appropriate use for which users at this University are responsible. For violations of the above, see the "Sanctions" section of this policy.

**930.4 Sanctions.** Individuals or groups who act in a manner contrary to existing policy and accepted standards for computer use or who take actions which have legal implications are subject to appropriate sanctions.

**930.4.1 Suspension or Revocation of Privileges.** Indiana State University reserves the right, at all times, to suspend or revoke the privilege of access to University electronic services. Violations of information technology policies will be dealt with in the same manner as violations of other University policies and may result in disciplinary review.

**930.4.2 Role of Office of Information Technology.** As a first step, such matters will be addressed by the appropriate Office of Information Technology (OIT) administrator. Whenever it becomes necessary to enforce University rules or policies, the University may take the following steps, and any other steps it deems appropriate to address the use or misuse of University electronic services. An authorized OIT administrator may:

a. Disallow network connections by certain computers (departmental or personal).

- b. Require adequate identification of computers and users on the network.
- c. Undertake audits of software or information on shared systems where there is sufficient reason to suspect policy violations.
- d. Take steps to secure compromised computers that are connected to the network.
- e. Restrict or deny access to computers, the network, and institutional software and databases.
- f. Refer the matter for disciplinary action.

**930.4.3 Cooperation in Investigation.** Users are expected to cooperate with authorized investigations either of technical problems or of possible unauthorized or irresponsible use as defined in these guidelines; failure to do so may be additional grounds for suspension or termination of resource access privileges.

**930.4.4 Appeal.** If a matter is not resolved in discussion with the OIT administrator within 24 hours, the OIT administrator's action may be appealed to the administrator's direct supervisor or referred to the appropriate University administrator for resolution in a timely manner. Any revocation of privileges is subject to the normal due process available to all members of the faculty, staff and student body.

**930.4.4.14 Civil/Criminal Concerns.** In addition, certain kinds of abuse (such as copyright violation, fraud, violation of software licenses, or harassment) may entail initiation of civil or criminal investigation and/or prosecution.

**930.4.5 Additional Questions.** Additional questions relating to information technology resources policies should be directed to the Executive Director, Office of Information Technology.

*Last revised February 1, 2011.*

## 931 COMPUTER SOFTWARE POLICY

*Policy 931 was included in the 2001 University Handbook revision.*

- 931.1 Use of Computer Software.** Indiana State University is committed to the appropriate use of software. With few exceptions, most software is copyrighted. Any software used on a University-owned computer must have a valid license. Software delivered through the network is properly licensed. If software is installed or upgraded on a University computer, it is the individual's responsibility to ensure licensing requirements have been met. Suspected violations of copyright and other applicable laws will be reported to appropriate University authorities.
- 931.2 Copyrighted Video Programs.** Most programs from commercial or public television broadcasts are protected by copyright. Use of such programs in the University, whether for classes or for other purposes, could constitute violation of the copyright laws.
- 931.2.1 Taping and Public Showings.** The taping and public showing without explicit permission of programs carried on cable or pay television is a violation of the law. The taping and public showing of copyrighted dramatic works from broadcast television is also a violation.
- 931.2.1.1 Fair Use.** However, some allowances are made for showing in the educational setting. Such activity is termed "Fair Use" and is defined in copyright laws. In a non-profit university, non-dramatic literary or musical works recorded off the air may be shown in places normally devoted to instruction if the work is directly related to instruction. The institution may not profit financially from the showing.
- 931.2.2 Sanctions.** It is the policy of the University to uphold the letter and spirit of the law in copyright and other issues. Members of the University community who violate the law do so at their own risk and without the support of the University. They will be subject to curtailment of their privileges within the institution and to civil or criminal prosecution from without.

*Last revised February 1, 2011.*

## 932 DATA SECURITY POLICY

*Policy 932 was approved by the ISU Board of Trustees on July 18, 2003.*

**932.1 Security of Data.** Federal and state laws with regard to privacy and security have become increasingly complex. A network of overlapping federal and state law places a fiduciary obligation on the University to protect the privacy, use, and security of select data. Laws include, but are not limited to: Electronic Communications Privacy Act (ECPA), Computer Fraud and Abuse Act (CFAA), Family Education Rights and Privacy Act (FERPA), Gramm-Leach-Bliley Act (GLBA), etc. This policy is intended to define the limits of that obligation and the duties and responsibilities of University employees to safeguard information that constitutes protected data.

**932.1.1 Scope.** Data is considered to be a University resource and as such, policies controlling the collection, use, and dissemination of data are set by the University. ISU employees are expected to know the policies pertaining to data and to abide by their provisions. Access to data by ISU personnel is granted on a need to know basis consistent with their job function.

**932.1.2 Definition of Data.** Data means numerical or other information represented in a form suitable for processing by computer; factual information, especially information organized for analysis or used to reason or make decisions. For purposes of this policy, data is intended to be defined broadly and is understood to mean all information collected by Indiana State University in the conduct of its business as an educational institution, and any information stored on Indiana State University servers/workstations, or distributed using the ISU network.

**932.1.3 Data Classifications.** The following definitions shall be used to classify data at ISU.

**932.1.3.1 Public Open Access Data.** Data that is not personal in nature that requires minimal protection. Threats to data are minimal, and only minimal precautions to protect the data need to be taken. Alteration or destruction of the data is the primary concern.

**932.1.3.2 Public Limited Access Data.** Data that has limits on access either by contractual arrangements or by the nature of the data. Access is usually restricted to ISU staff and student use. Unauthorized access, alteration, or destruction of the data is the primary concern.

**932.1.3.3 Private Releasable Data.** Data that is personal in nature but that has been designated as public information (examples are first and last name). Some data in this category can be designated as private by the individual (example is unlisted phone number). Such designation must be in writing – data so designated will be considered “private sensitive data”. Alteration or destruction of the data is the primary concern.

- 932.1.3.4 **Private Non-Sensitive Data.** Data whose disclosure would not involve issues of personal credibility, reputation, or other issues of personal privacy and where release of the data is not an overriding concern (example is change of major). Unauthorized access, alteration, or destruction of the data is the primary concern.
- 932.1.3.5 **Private Sensitive Data.** Data whose disclosure involves issues of personal credibility, reputation, or other issues of personal privacy protected by law (examples are Social Security number, birthday, and student grades). Data in this classification is often mandated by law but can be so designated by the trustee office responsible for the data. Unauthorized access, alteration, or destruction of the data is the primary concern.
- 932.1.3.6 **Restricted/Critical Data.** Data of a sensitive nature that requires a high degree of protection (example is credit card information). Unauthorized access, alteration, or destruction of the data is the primary concern.

932.1.4 **Handling of Data.**

- 932.1.4.1 **Public Open Access Data.** Data can be stored and disseminated using minimal protection. Data can be transported using non-secure methods. Data can be transferred to other non-University owned machines and can be widely distributed.
- 932.1.4.2 **Public Limited Access Data.** Data can be stored and disseminated using minimal protection. Data can be transported using non-secure methods. Data can be transferred to other non-University owned machines but can't be shared outside of ISU.
- 932.1.4.3 **Private Releasable Data.** Data can be stored and disseminated using minimal protection. Data can be transported using non-secure methods and can be shared outside of ISU on a business need basis.
- 932.1.4.4 **Private Non-sensitive Data.** Data can be stored and disseminated using minimal protection. Access is limited on a need to know basis. Data can be transported using non-secure methods. Unless specified to the contrary, data defaults to this category. Data can be transported using non-secure methods and can be shared outside of ISU on a business need basis.
- 932.1.4.5 **Private Sensitive Data.** Data is limited on a need to know basis. Data must be kept on centrally supported servers and may be stored in encrypted form. Data may be stored on workstations as needed for short periods of time necessary for processing but must be encrypted and protected from unauthorized access. Access to data is controlled

centrally by a user ID and password. All data being distributed over the network must be encrypted. Hardcopy containing data must be shredded when no longer needed for the intended purpose.

**932.1.4.6 Restricted/Critical Data.** Data is highly controlled and accessible on a strict need to know basis. Data storage is restricted to servers only and no data will be moved to a workstation for storage. Data must be stored encrypted on central servers that provide both network security (i.e. behind firewall) as well as physical security. Workstations that have access to the data must be located in a physically secured area (locked room/limited access); all write-able media devices removed (i.e. diskette drives, etc.); no software except that required to perform the designated work function is permitted and the workstation must not be connected to the Internet. Data must be encrypted at all times and hardcopy containing restricted/critical data must be shredded when no longer being used.

## **932.2 Control of Data Access.**

**932.2.1 Username (ID) and Passwords.** Access to controlled data shall be accomplished through the use of usernames (ID) and passwords. (Please see “934 Use of Passwords Policy” for further details.)

**932.2.1.1 Access.** Access to controlled data (like IDs and passwords) are not to be shared with other employees. As noted above, data dissemination is driven by 1) the classification of the data, and 2) the need to know.

**932.2.1.2 Supervision of Students.** Student IDs that access ISU data other than public data will be supervised by full-time ISU personnel; the use of the student ID shall be the responsibility of the full-time employee.

**932.2.2 Responsibility for Data.** Classification and access to controlled data shall be the responsibility of the office designated as the trustee for the respective data (for example, Human Resources would be the trustee for employee data). Disagreements on data classification and access will be resolved by the Chief Information Officer (CIO).

**932.2.3 Encryption.** Data requiring encryption will be protected by a generally recognized encryption scheme (examples are PGP, Excel encryption, etc.) – use includes digital signatures for email and encryption of stored data.

**932.2.4 Employment Policies.** Employment policies and procedures relating to compliance with data security policies will be developed by Human Resources.

**932.3 No Exceptions.** There are no exceptions to this Security of Data Policy.

*Last revised February 1, 2011.*

## 933 COMPUTER NETWORK/SERVER SECURITY POLICY

**933.1 Overview.** Indiana State University provides network services to a large number and variety of users – faculty, staff, students, and external constituencies. Security compromises for any campus-networked system can have a detrimental impact to other systems housed on the University network infrastructure. The Office of Information Technology (OIT), in cooperation with University constituents, has campus-wide responsibility to maintain the integrity and security of networking systems and to provide the wiring, cable and wireless network infrastructure supporting voice, data and video services.

**933.1.1 Application of Policy.** This policy is necessary to ensure the stability, performance and security of the Indiana State University network environment. Data is an institutional asset. Therefore, it is appropriate and applies to establish policies to ensure the protection, integrity, and reliability of data. This policy encompasses all systems directly connected to OIT-maintained networks or systems on networks that receive network service from Indiana State University network resources. The policy includes, but is not limited to, campus local area network connections, modem pools and DSL connections. OIT is required to provide reasonable protection consistent with federal and state laws placing fiduciary obligation on ISU to protect the privacy, use and security of select data. Laws include, but are not limited to: Electronic Communications Privacy Act (ECPA), Computer Fraud and Abuse Act (CFAA), Gramm-Leach-Bliley Act (GLBA), the United States Patriot Act (USPA), Family Educational Rights and Privacy Act (FERPA), Health Insurance Portability and Accountability Act of 1996 (HIPAA) and others. This policy is intended to define the limits of that obligation and the duties and responsibilities of University employees to safeguard information that constitutes protected data to all ISU computer network resources.

### 933.2 Definitions.

**933.2.1 Indiana State University Computers and Networked Resources.** Indiana State University Computers and Networked Resources refers to all computers and network resources (e.g. routers, switches, firewalls, print servers, remote access servers) owned or operated by or on behalf of Indiana State University.

**933.2.2 Network Traffic.** Network Traffic (defined broadly) is the flow of data within the confines of the Indiana State University network, and traffic flowing from the ISU network through the Internet service provider.

**933.2.3 Network Server.** Network Server (defined broadly) is a computer physically connected to the ISU data network for the purpose of sharing or distributing its resources such as printers, files, and programs. This definition is not intended to include desktop workstations that are supporting peer-to-peer file or printer sharing.

**933.2.4 Network Servers Residing in High Risk Area.** Network Servers Residing in High Risk Area consists of those servers that sit between the Internet and the ISU network's line of defense which are commonly some combination of firewalls or

similar network security appliance.

**933.2.5 Host Based Intrusion Detection Systems.** Host Based Intrusion Detection Systems are systems that use an automated tool or set of tools designed to detect security violations by analyzing the data source and to respond with appropriate actions.

**933.2.6 Wireless Network Access.** Wireless Network Access means unlicensed spread spectrum radiofrequency wireless local area network access. This access permits connectivity to the ISU network.

**933.2.7 Remote Access.** Remote access means the ability to get access to a computer or a network from a remote location. This may occur via telephone lines or a secondary internet service provider.

**933.2.8 Network Management.** Network Management means the execution of the set of functions required for controlling, planning, allocating, deploying, coordinating, and monitoring the resources of a data network.

**933.2.9 Physical Network Security.** Physical Network Security means controlled access to areas which house network infrastructure components such as data electronics and physical cable plant.

**933.3 Statement of Policy.** OIT will monitor all network traffic (intra-campus, inbound and outbound Internet, DSL service, and modem connections) to ensure proper network management and performance. The Chief Information Officer or her/his designee will determine, with the advice of the Information Technology Advisory Council (ITAC), criteria for proposed changes to traffic limitations and recommend those that are consistent with the academic and business goals of the University.

**933.3.1 Registry of Servers.** OIT will maintain a registry of all servers resident on the ISU network in order to ensure proper accountability and communications between all parties responsible for server support and operation.

**933.3.2 Academic Department Servers.** Servers used and managed by academic departments for instructional and/or research purposes are permitted. Registration of such servers is required and can be accomplished using the online form located at the OIT website. Such registration is intended for the identification of the resource on the network to facilitate communications and is not intended to imply control over the functional use of the server.

**933.3.2.1 OIT Assistance.** OIT will assist academic departments in determining the proper level of security to implement on servers residing in high-risk areas. Systems behind the firewall must be secured. This will minimize the potential for damage by intruders. Academic departments establishing servers will consult with OIT to determine appropriate security solutions for their environment. OIT

will provide one or more valid IP addresses for dedicated systems, depending on demonstrated need. OIT will configure and maintain all network firewall devices. Information concerning changes to individual unit firewall services configuration and routine maintenance actions will be communicated to departmental contact person(s).

- 933.3.3 All Other Servers.** All other servers (those that support administrative, business, or office functions or process, servers that house institutional data subject to federal, state or local law, or servers that act as the primary repository for institutional data) shall be administered and managed by OIT.
- 933.3.4 Failure to Register Server.** If servers are placed on the University network without proper registration, OIT staff will attempt to contact the appropriate individual(s). If contact cannot be made, OIT personnel are authorized to disconnect the server from the University network until such time as proper registration is completed.
- 933.3.5 Server Guidelines.** Servers shall conform to guidelines set forth in the server High Risk Area document located at the OIT website. Server configuration parameters are published on the OIT website. This is the University Office of Information Technology recommended configuration document library. This library contains general and operating system-specific guidelines.
- 933.3.6 Network Filtering Devices.** Network filtering devices will not be set up as a firewall without approval from OIT.
- 933.3.6.1 Problems with Network Filtering Devices.** While these type firewall systems can provide excellent functionality, there are a number of potential problems with using them. These problems include, but are not limited to: 1) the security of the host system itself must be maintained; 2) Operating System firewall systems are often difficult to configure and maintain, requiring significant system administration skills and may result in excessive coordination responsibilities for OIT staff; and 3) an improperly configured operating system firewall may cause problems for other systems on campus. If problems exist with a network filtering device, OIT personnel will attempt to contact the appropriate individual(s). If contact cannot be made, OIT personnel are authorized to disconnect the system from the University network until such time that a technical resolution is found.
- 933.3.7 Host Based Intrusion Detection Systems.** Host based intrusion detection systems will be installed on all mission critical desktop systems. OIT shall provide an initial configuration that will be used by University personnel during first time installation. Deviations from the initial configuration for an individual or a department host based intrusion detection system shall be documented by OIT personnel. A list of currently supported host based intrusion detection systems may be obtained by contacting the OIT help desk.

**933.3.8 Wireless Networks.** To ensure the technical coordination required to provide the best possible wireless network for Indiana State University, OIT will be solely responsible for the management of 802.XX and related wireless standards access points and wireless access security on the campus. Departments may deploy 802.XX or related wireless standards access points after appropriate coordination with OIT.

**933.3.8.1 Registration.** When deploying any wireless access point, departments must register the access point device with OIT. Departments are strongly encouraged to utilize OIT services for all activities related to wireless network access. These activities include pre-engineering/consultation, site survey, installation, and management. A registration form is available at the OIT website and further wireless network access guidelines may be found there.

**933.3.8.2 Unregistered Wireless Access Points.** OIT will perform network scans for unregistered wireless access points. If an unregistered wireless access point is identified, OIT personnel will attempt to contact the appropriate individual(s). If contact cannot be made, OIT personnel are authorized to disconnect it from the University network until such time as the access point is properly registered. Any department wireless access point that interferes with another system will be disconnected until the problem is resolved.

**933.3.9 Remote Access.** OIT provides remote access services to the University community and while OIT encourages departments to use this service, remote access does present a security issue. When a department identifies the need for remote access, it must register the remote access device(s) with OIT.

**933.3.9.1 Registration and Guidelines.** A registration form is available at the OIT website. Remote access system guidelines are contained in the OIT recommended configuration document library found at the OIT website.

**933.3.9.2 Failure to Register.** If remote access servers or systems are placed on the University network without proper registration, OIT personnel will attempt to contact the appropriate individual(s). If contact cannot be made, OIT personnel are authorized to disconnect these from the University network until such time as proper registration is completed.

**933.4 Responsibilities of OIT.** As the central support entity for the Indiana State University data network, OIT is assigned the following responsibilities and authority:

(a) OIT, or its designee, is authorized to perform a security audit of any ISU network device(s) at any time.

(b) OIT is the primary contact for all network security related activities.

(c) OIT will prepare network recommendations and guidelines and will post them on OIT web pages. OIT will publish security alerts, post vulnerability notices and patches, and disseminate other pertinent information to assist in preventing security breaches.

(d) OIT will coordinate investigations into any alleged computer or network security compromises, incidents, and/or problems. Suspected security problems and issues may be reported to OIT via e-mail to [itcert@isugw.indstate.edu](mailto:itcert@isugw.indstate.edu), or by calling extension 2910.

(e) OIT will monitor backbone network traffic in real-time as necessary and appropriate to detect unauthorized activity or intrusion attempts. All monitoring will be carried out in compliance with the policies contained in the Indiana State University Handbook.

(f) If network scans or monitoring identify security vulnerabilities that could jeopardize the University or the ISU network, the cooperation of the system owners and system managers will be solicited to accomplish necessary corrective action. If the appropriate contact cannot be made, the head of the system owner's/system manager's department will be notified. When a server experiences a problem that constitutes a serious security issue or negatively impacts the ISU network on a global basis, OIT will take steps to disable network access to that system and/or device until the problem(s) has/have been rectified.

**933.5 Access to Network Distribution Centers.** To ensure physical network security, access to network distribution centers is limited to those individuals whose work requires access to rooms that house network electronics and physical cable plant.

**933.6 No Exceptions.** There are no exceptions to this policy.

## 934 USE OF PASSWORDS POLICY

*Policy 934 was approved by the ISU Board of Trustees on July 18, 2003.*

**934.1 Overview.** Security for University-owned data systems and the information they contain is a primary concern. While a variety of means are used to achieve system and data security, the use of a username and password remain one of the most effective means of providing security for, and protecting access to, data. Stated in another way, passwords are the “keys” to a system. In order to ensure that proper use of password protection is implemented, it is necessary for the University to define a set of minimum standards for the use of passwords.

### 934.2 Definitions.

**934.2.1 Password.** Password means a protected/private string of alphanumeric characters used to authenticate an identity or to authorize access to data. A password is a group of characters used in conjunction with a username (or user ID) to achieve security by permitting access to data, information, or facilities that would be otherwise inaccessible.

**934.2.2 Username.** Username means the name or user ID assigned to each individual that identifies that individual to various systems and network resources.

**934.3 Statement of Policy.** Passwords should follow the generally accepted technology industry standard. Specifically a good password has the following qualities:

- (a) Has at least eight characters — the shorter the password, the generally easier it is to crack.
- (b) Is made up of characters, numbers, and symbols — Numbers and symbols hidden within letters (or vice versa) lengthens the possible number of options for a given password, which strengthens the overall password.
- (c) Is unique — Select passwords that are different than other passwords you may be using. If all of your passwords are the same or very similar, the magnitude of a security breach can be much greater.
- (d) Are not dictionary words — by using dictionary words as passwords, you are making it exponentially easier for your system to be cracked. Don't do it, and don't override authentication schemes that prevent the use of dictionary words to allow your users to do it.
- (e) Are not tied to your personal information — If you use passwords that are your birthday, spouse's name, or the make of your car, you are asking for trouble. Think about every password you use and determine whether or not someone who knows you could guess it. If there is even a slight chance they could, don't use that password.
- (f) Can be typed quickly — if your password is so complicated that you must hunt-and-peck for the characters each time you type it, prying eyes could easily watch your fingers and guess your password. At the very least, practice typing your password while alone to increase the speed in which you can type it.

(g) OIT shall have responsibility for all system level passwords. The passwords will be maintained in a central production database and shall be changed quarterly, at a minimum (passwords for IDs that have the capability to set security related items). IDs with system-level privileges must have different passwords from all other accounts owned by systems or network personnel that use the system-level accounts.

**934.4 Responsibility for Protection of Password.** Users will be responsible for the protection of their individual password(s). User level passwords must be changed each six months at a minimum. Passwords inserted in email, other electronic communication, or placed in a digital storage format must be encrypted. Passwords are not to be shared with anyone else. Users should use different passwords for ISU accounts versus those used for non-ISU accounts.

**934.5 No Exceptions.** There are no exceptions to this policy.

*Last revised February 1, 2011.*

## 935 USE OF ELECTRONIC MAIL POLICY

*Policy 935 approved by the ISU Board of Trustees on February 27, 2004.*

**935.1 Purpose.** The University provides electronic mail resources to support its work of teaching, scholarly research, and public service. This administrative policy statement sets forth the University's policy with regard to use of, access to, and disclosure of electronic mail to assist in ensuring that the University's resources serve those purposes. This policy applies to all faculty, staff and students who use the Indiana State University network and systems.

### 935.2 Statement of Policy.

**935.2.1 Privacy, Confidentiality and Public Records Considerations.** Indiana State University will make reasonable efforts to maintain the integrity and effective operation of its electronic mail systems, but users are advised that these systems should in no way be regarded as a secure medium for the communication of sensitive or confidential information. Because of the nature and technology of electronic communication, ISU can assure neither the privacy of an individual user's use of the University's electronic mail resources nor the confidentiality of particular messages that may be created, transmitted, received, or stored on these.

**935.2.1.1 Public Records.** In addition, Indiana law provides that communications of University personnel that are sent by electronic mail may constitute "correspondence" and, therefore, may be considered public records subject to public inspection under the Access to Public Records Act (IC 5-14-3-3).

### 935.2.2 Permissible Use of Electronic Mail.

**935.2.2.1 Authorized Users.** Only ISU faculty, staff, and students and other persons who have received permission from the appropriate University authority are authorized users of the University's electronic mail systems and resources.

**935.2.2.2 Purpose of Use.** The use of any University resources for electronic mail must be related to University business, including academic pursuit. Incidental and occasional personal use of electronic mail may occur when such use does not generate a direct cost for the University. Any such incidental and occasional use of University electronic mail resources for personal purposes is subject to the provisions of this policy.

**935.2.3 Prohibited Use of Electronic Mail.** Use of Electronic Mail is prohibited as follows:

- (a) Personal use that creates a direct cost for the University is prohibited.
- (b) The University's electronic mail resources shall not be used for personal gain or for

commercial purposes that are not directly related to University business.

**935.2.4 Other Prohibited Uses.** Other prohibited uses of electronic mail include, but are not limited to:

- (a) Sending copies of documents in violation of copyright laws.
- (b) Inclusion of the work of others in electronic mail communications in violation of copyright laws.
- (c) Capture and “opening” of electronic mail except as required in order for authorized employees to diagnose and correct delivery problems.
- (d) Use of electronic mail to harass or intimidate others or to interfere with the ability of others to conduct University business.
- (e) Use of electronic mail systems for any purpose restricted or prohibited by laws or regulations.
- (f) “Spoofing”: constructing an electronic mail communication so it appears to be from someone else.
- (g) “Spam”: mass sending of unsolicited electronic mail.
- (h) Attempting unauthorized access to electronic mail or attempting to breach any security measures on any electronic mail system, or attempting to intercept any electronic mail transmissions without proper authorization.

**935.2.5 University Access and Disclosure.**

**935.2.5.1 General Provisions.**

**935.2.5.1.1 Access and Disclosure.** To the extent permitted by law, the University reserves the right to access and disclose the contents of faculty, staff, student, and other users electronic mail without the consent of the user. The University will do so when it believes it has a legitimate business need including, but not limited to, those listed in paragraph 3.D.3 (below), and only after explicit authorization is obtained from the appropriate University authority.

**935.2.5.1.2 Faculty, Staff and Non-student Email.** Faculty, staff, and other non-student users are advised that the University’s electronic mail systems should be treated like a shared filing system, with the expectation that communications sent or received on University business

or with the use of University resources may be made available for review by any authorized University official for purposes related to University business.

**935.2.5.1.3 Student Email.** Electronic mail of students may constitute “education records” subject to the provisions of the Family Educational Rights and Privacy Act of 1974 (FERPA). The University may access, inspect, and disclose such records under conditions that are set forth in the statute.

**935.2.5.1.4 Use of Encryption Devices.** Any user of the University’s electronic mail resources who makes use of an encryption device to restrict or inhibit access to his or her electronic mail must provide access to such encrypted communications when requested to do so under appropriate University authority.

**935.2.5.2 Monitoring of Communications.** The University will not monitor electronic mail as a routine matter but it may do so to the extent permitted by law as the University deems necessary for purposes of maintaining the integrity and effective operation of the University’s electronic mail systems.

**935.2.5.3 Inspection and Disclosure of Communications.** The University reserves the right to inspect and disclose the contents of electronic mail:

(a) in the course of an investigation triggered by indications of misconduct or misuse,

(b) as needed to protect health and safety,

(c) as needed to prevent interference with the academic mission, or

(d) as needed to locate substantive information required for University business that is not more readily available by some other means.

**935.2.5.3.1 No Other Means.** The University will inspect and disclose the contents of electronic mail when such action is not more readily available by some other means.

**935.2.5.4 Limitations on Disclosure and Use of Information Obtained by Means of Access or Monitoring.** The contents of electronic mail communications, properly obtained for University purposes, may be disclosed without permission of the user. The University will attempt to refrain from disclosure of particular communications if

disclosure appears likely to create personal embarrassment, unless such disclosure is required to serve a business purpose or satisfy a legal obligation.

**935.2.5.5 Special Procedures to Approve Access to, Disclosure of, or Use of Electronic Mail.** Individuals needing to access the electronic mail communications of others, to use information gained from such access, and/or to disclose information from such access and who do not have the prior consent of the user must obtain approval in advance of such activity from either the Chief Information Officer, the Provost or the President.

**935.2.6 Disciplinary Action.** Appropriate disciplinary action will be taken against individuals found to have engaged in prohibited use of the University's electronic mail resources.

**935.2.7 Public Inspection, Retention, and Archiving of Electronic Mail.**

**935.2.7.1 Public Inspection of Electronic Mail.** Communications of University employees in the form of electronic mail may constitute "correspondence" and therefore may be a public record subject to public inspection under the Indiana Access to Public Records Act (IC 5-14-3-3).

**935.2.7.2 Retention and Archiving of Electronic Mail.** Electronic mail messages produced or stored using University resources will be subject to such retention and archiving requirements as may be established by appropriate University authorities.

**935.3 No Exceptions.** There are no exceptions to this policy.

*Last revised February 1, 2011.*

## 936 EMAIL AS OFFICIAL COMMUNICATION TO STUDENTS

*Policy 936 was approved by the ISU Board of Trustees on February 27, 2004.*

**936.1 Purpose.** Email provides a convenient, timely, efficient, cost-effective, and environmentally-aware means of delivering information and communication to students. The University has a compelling business interest in establishing a policy that ensures that all students have access to an electronic form of communication and that such means are used as a standardized channel by faculty and other College staff as needed. There is an increasing need for electronic communication with students. The University intends to establish email as an official communication mechanism with students. To that end, students, faculty, and staff must be provided with an appropriate formal notification (by way of policy adoption) that all formally designates email as an official means of communication with students.

**936.2 Applicability.** This policy applies to all students enrolled at Indiana State University.

**936.3 Definitions.**

**936.3.1 Email.** Email is the transmission of computer-based messages over telecommunication technology. The term email is used synonymously with the terms such as e-mail and electronic mail.

**936.3.2 Official University Email Address.** The Official University Email Address is the email account that is provided to each student free of charge and which resides on a University owned, specified, and operated email server with the Internet designation of 'indstate.edu' domain and that is provided for the purpose of supporting student mail.

**936.4 Statement of Policy.** Email is a valid mechanism for official communication with students at Indiana State University. The University has, and hereby exercises, the right to send official communications to students by email. The University has, and hereby exercises, the right to expect that students will receive email and will read email in a timely fashion.

**936.4.1 Official University Email Address Assigned.** All students will be assigned an official university email address. University communications may be sent to this official university email address with the expectation that such communication is formal and official and with no additional requirement to use other means communication to accomplish student notification. This official university email address will be maintained in the official university email directory for each student.

**936.4.2 Forwarded Email; Failure to Read Email.** The University may, at its discretion, provide a mechanism that allows a student to have email forwarded from the official university email address to another email address of the student's choice. However, students who choose to have email forwarded to another email address do so at their own risk. The University is not responsible for email forwarded to any other email address. A student's failure to receive or read in a timely manner official university communications sent to the student's official email address does not absolve the student from knowing and complying with the content of the official communication.

**936.4.3 Encompasses All Communication; Course-Related Communications.** This policy encompasses all official communication between the University and the student whether that communication is related to course-related academic, non-course related academic, or non-academic purposes. Faculty and staff may assume that a student's official university email is a valid mechanism for communicating with a student. Faculty may, at their choice, use email for communicating with students registered in their classes. Students receiving course related communications from their course instructors through the official university email will be responsible for compliance with course requirements.

**936.5 No Exceptions.** There are no exceptions to this policy.

*Last revised February 1, 2011.*

## 937 UNIVERSITY-RELATED WEBSITES POLICY

*Policy 937 was included in the 2001 University Handbook revision.*

**937.1 Statement of Policy.** Any website associated with Indiana State University, or using the designations “Indiana State University,” “Indiana State,” “ISU,” “Sycamores,” or other University-associated name, nickname, abbreviation, or symbol, whether established by an academic or administrative unit, a foundation or center, a group or individual, must adhere to the following:

- (a) Ownership of the registered website name will be held by Indiana State University, and such registration will be made only by the Executive Director of Information Technology.
- (b) Selection of the domain name for the registered website must protect the educational status of the official Indiana State University network.
- (c) The primacy of the official Indiana State University website(s) and/or portal(s) must be secured and maintained.
- (d) Appropriate hosting, server, bandwidth, and associated content and technical support must be secured and approved in advance.
- (e) Website content must comply with all official University policies, standards, and practices included in the ISU Web Publications Policy, and in the current University Standards, policies on the use of the University seal, logo, and other ISU symbols, and other standards and practices, including those regularly posted on the official Indiana State University websites. The website may not be used to provide or deliver content to non-ISU sites that frame or otherwise juxtapose it with any other material in such a manner as to make it appear the content originated at the other location.

**937.2 Implementation Process.** To assure compliance with the policy, the following procedures must be followed prior to the implementation of such websites:

- 937.2.1 Technical Plan.** Technical plan for the website, including name, technical requirements, support requirements, and security provisions, must be reviewed and approved by the Executive Director of Information Technology.
- 937.2.2 Content Plan.** Content plan for the website, including name, use of University seal, logo, and other ISU symbols, general content, schedule for review and updating of the website content, and the ISU office to be responsible for compliance monitoring, must be reviewed and approved by the Office of Public Affairs.
- 937.2.3 Approval of Contract by Purchasing Department.** Contract for the development and/or provision of the website must be reviewed and approved by the Purchasing and Central Receiving Department for conformance with existing University contracts and licensing for sale or licensing of University or University-related products or services.

- 937.2.4 Use of University Marks.** Use of University, symbols, logos and other trademarks on commercial websites (i.e., “.com” and other domain names that may be developed) must be approved by the Purchasing and Central Receiving Department.
- 937.2.5 Approval of Contract by Counsel.** Contract for the development and/or provision of the website must be reviewed and approved by University Counsel prior to appropriate formal ratification of the contract.
- 937.2.6 Additional Procedures.** Additional procedures or documentation may be developed as appropriate in the implementation of this policy. Such documents will be posted on the Indiana State University Information Technology website, in the category “Computer Policies”.
- 937.3 Review of Websites; Noncompliance.** The Executive Director, Office of Information Technology, or designee, will regularly review all websites with names related to Indiana State University for compliance with this policy and procedures. Any websites not in compliance will be notified and dealt with as provided in the ISU Web Publications Policy. Failure to comply with these policies and procedures may result in action including termination of the website and/or appropriate civil or criminal action against the website developers/providers/owners.
- 937.4 Definitions.**
- 937.4.1 Maintainer/Publisher/Information Provider.** Maintainer/Publisher / Information Provider means the person responsible for publishing and updating the information contained in World Wide Web pages.
- 937.4.2 Personal Page.** Personal Page means a web page for an individual faculty member, staff member, or student.
- 937.4.3 Publication Page.** Publication Page means the electronic equivalent of a printed publication.
- 937.4.4 Link.** Link means a one-way hypermedia connection from one site to another on the World Wide Web expressed as a “link to” or “link from” a web site or page of information.
- 937.4.5 System Files.** System Files means electronic files which include error and processing logs; system, application and user configuration files; and system and user administration files.

*Last revised February 1, 2011.*

## 938 ISU WEB PUBLICATIONS POLICY

*Policy 938 was included in the 2001 University Handbook revision.*

- 938.1 Purpose.** The University recognizes the value and potential of publishing on the Internet and so encourages and supports students, staff, and faculty to publish electronic information. Units and individuals may create World Wide Web pages that are consistent with the University's mission.
- 938.2 Statement of Policy.** The quality of information published by the University is an important element in maintaining the reputation and image of the University. This policy establishes the following minimum standards and procedures to assist the University community in ensuring that information published electronically follows the same high standards as other forms of University published information (print, audiovisual, etc.).
- 938.2.1 Content of Pages Must Comply With ISU Standards Regarding Nondiscrimination.** Contents of all electronic pages, including their associated links, on University equipment must follow University standards regarding nondiscrimination and should be consistent with the University's mission.
- 938.2.2 Electronic Publications.** All unit home pages and pages that are the electronic equivalent of a publication must contain the date of the last revisions, the name of the unit publishing the page and the email address or link for communicating to the unit information provider. Electronic publications are subject to all University policies and standards.
- 938.2.3 Compliance with Copyright Laws.** Copyright laws apply to electronic publishing as well as to print publishing. Information providers must have permission to publish the information, graphics, or photographs on their pages if they are not the author or creator.
- 938.2.4 No University Resources for Personal Business or Gain.** University resources may not be used to create or display web pages primarily for personal business or personal gain, except as permitted by other University policies. Resources may not be used to provide or deliver content to non-ISU sites that frame or otherwise juxtapose it with any other material in such a manner as to make it appear the content originated at the other location.
- 938.2.5 No Link from ISU Homepage to Personal Web Pages.** The University home page will not link directly to personal pages. Faculty, staff, or student personal pages must follow the guidelines in this policy. The following statement must appear on all pages from which links occur to personal pages: "The views and opinions expressed in the following pages are strictly those of the page authors. The contents of these pages have not been approved by Indiana State University."

*Last revised February 1, 2011.*

## 939 DOMAIN NAMING POLICY

*Policy 939 approved by the ISU Board of Trustees on February 27, 2004.*

**939.1 Purpose.** Indiana State University is the owner of certain Internet address (IP) space and has registered certain domain names for its use. The purpose of this policy is to preserve and control the Internet domain name resources of the University for support of its mission of teaching, research, and service.

**939.2 Applicability.** This policy applies to all students, faculty and staff who use the Indiana State University network and systems.

### 939.3 Statement of Policy.

**939.3.1 Ownership.** Indiana State University is the owner of the Internet address (IP) space 139.102.1.1 through 139.102.200.254 and 139.102.207.1 through 139.102.254.254, and uses the Internet domain name “indstate.edu”. ISU has also registered numerous other variants as a protection against the possibility of exploitation of University’s reputation by others. A list of these may be found at the OIT website.

**939.3.2 Restrictions on Registration.** ISU Internet (IP) addresses may not be registered for use with any other domain name except as permitted below.

**939.3.2.1 Domain Name Service.** The Office of Information Technology (OIT) is responsible for implementing Domain Name Service (DNS) for all systems connected to the campus network, and for coordinating this service with other campus units. DNS resolves names and network addresses for network routing to on-campus and off-campus destinations.

**939.3.2.2 ISU Domain Names.** ISU departments, programs and approved activities are eligible to use indstate.edu top level domain names upon request to Office of Information Technology. This request must be from a dean or department head and will either be approved by OIT staff or forwarded to the Chief Information Officer (CIO) for further consideration. Requests should be made to the Executive Director, Office of Information Technology.

**939.3.2.2.1 Examples.** Typically, a department or organization would apply for a domain name that implies its name, or function, as in the following examples.

<u>Unit</u>	<u>Domain</u>
a school:	nursing.indstate.edu
a program:	mba.indstate.edu
a service:	ftp.indstate.edu

**939.3.2.2.2 Top Level Name.** To be considered for a top level name a server would need to be of global interest to the Indiana State University community (e.g. ithelp.indstate.edu).

**939.3.2.3 Non-ISU Domain Names.** Within the range of network addresses (IP) used by Indiana State University, all non-indstate.edu domains must be reviewed by the Web Advisory Committee (WAC), including aliases. To be considered, a non-indstate.edu name must be requested by a dean or department head, must be consistent with University policies, and it must be demonstrated why the requested name should not be within the indstate.edu domain. Requests should be sent to the Executive Director, Office of Information Technology. Use of the domain name must be recommended for approval by WAC before further consideration will be given by the CIO.

**939.3.2.3.1 Re-direction of Non-ISU Domain Names.** Non-ISU domain names may not be re-directed to an ISU domain name without specific approval from the CIO. Requests for such approval will be handled as specified in the above paragraph.

**939.3.2.4 Fees for Assignment of Domain Names.** The department requesting a domain name other than indstate.edu is responsible for any costs associated with registering the domain name.

**939.3.2.5 Naming Priority and Conflicts.** Domain names generally reflect programs or activities. When there are conflicts in requested names, WAC will review and make recommendations based on relative priorities. In cases where a desired name or alias is already taken, OIT will explain the options. OIT will survey the database regularly to avoid naming conflicts and otherwise protect the interests of Indiana State University.

**939.3.2.6 Unacceptable Domain Names.** The Indiana State University network is for instruction and research use only, as indicated by the indstate.edu domain name suffix. In general, only domain names supporting this use, such as “.edu”, or “.org: or “.museum”, are hosted by ISU’s Domain Name Service. Suffixes such as “.com”, “.net”, etc., are not acceptable for ISU-hosted domain names. Inappropriate domain names – names that are not consistent with ISU’s mission and acceptable use policy – will not be approved.

**939.3.2.7 Other Servers, Websites or Networks.** Individuals and groups wishing to host servers, websites or networks that are outside the scope

of the ISU acceptable use policy will be required to obtain Internet service and Domain Name Service from a local or national Internet Service Provider (ISP). If the request involves an ISU-owned IP address, the domain name must be cleared through the approval process outlined for indstate.edu host names.

### 939.3.3 Problem Resolution.

**939.3.3.1 Faculty and Staff.** In cases where faculty and staff are involved in creating or hosting an unacceptable domain name on a system that uses an ISU IP address, or re-directing a non-ISU domain name to an ISU domain name, OIT will first contact the individual and attempt to resolve the issue directly. If this fails, the head of the department concerned will be notified.

**939.3.3.2 Students.** When undergraduate or graduate students are involved, whether in the residence halls network or elsewhere, OIT will contact the student first to attempt to resolve the issue. If OIT cannot resolve it, OIT will temporarily block access and the student will be referred to Student Affairs.

**939.3.3.3 Issues not Resolved.** If issues are not resolved in a timely fashion, OIT is authorized to:

(a) Filter the system's IP address

(b) Disconnect the system from the network, depending upon the nature and severity of the problem.

(c) If the inappropriate registration involves an IP address owned by ISU, notify the registering agency that ISU owns the IP address, does not approve the registration, and requests that it be removed.

**939.3.3.3.1 Notice.** Notice of any such actions will be provided to the responsible parties and units.

**939.4 Exceptions.** Unusual name requests, circumstances, and issues will be referred to the Executive Director, Office of Information Technology for further consideration. Final determination will be subject to the approval of the CIO.

*Last revised February 1, 2011.*

## 940 NON-PROFIT WEBSITE HOSTING POLICY

*Policy 940 was approved by the ISU Board of Trustees on February 27, 2004.*

- 940.1 Purpose.** Indiana State University has limited resources available to meet its computing and communication needs, and bandwidth and maintenance requirements for labor, software, and hardware increase with each website hosted. The purpose of this policy is to preserve these limited resources for support of the University's academic and administrative programs.
- 940.2 Applicability.** This policy applies to all faculty, staff, and students who use the Indiana State University network and systems. This policy is applicable to departmental servers as well as OIT servers.
- 940.3 Statement of Policy.** Indiana State University systems shall not be used to host a non-profit organization's website on a permanent basis, except in cases that meet the standards noted in the Permanent Hosting section below.
- 940.3.1 Temporary Hosting.** Temporary hosting is allowed in the course of developing and testing a website for a non-profit organization as part of an academic assignment. The non-profit organization must also release the University from any liability associated with the hosting before the site is placed on the server. A copy of the current form to be used for this agreement will be posted on the OIT website.
- 940.3.1.1 Time for Temporary Hosting.** Hosting will stop within 60 days of the website's completion. Completion is defined as the time at which ISU student involvement, as a requirement of the course, ceases.
- 940.3.1.2 End of Hosting Period.** At the end of the development and testing cycle, all ISU web servers are to be cleaned of any draft, test, or final components of the website. Components may include but are not limited to HTML files, graphics, video, sound files, scripts, forms, databases, etc. It is the responsibility of the developers to ensure this is done.
- 940.3.1.3 Long-term Hosting.** The permanent hosting of the website and all of its associated components shall be the sole responsibility of the non-profit organization. Long-term hosting issues must be defined and resolved before any ISU website development effort is complete.
- 940.3.2 Permanent Hosting.** Provided the site activity will not unduly impact services, permanent hosting may be granted for those non-profit organizations that have entered into a relationship with ISU that directly benefits the University or one of its programs. That such a relationship exists must be acknowledged by the Chief Information Officer (CIO) before the website hosting is established. Any site existing as of the date of approval of this policy must either verify such relationship through the process below or be removed within 60 days of the approval. Domain names that may indicate a commercial enterprise (e.g. ".com", ".biz") will not be approved.

**940.3.2.1 Process for Approval.** To obtain approval for permanent hosting, the sponsoring ISU department must submit the following to the CIO.

**940.3.2.1.1 Statement of Purpose.** Statement explaining how the site's use relates to and benefits the University. Include the name of the ISU employee that will serve as the official liaison to the organization.

**940.3.2.1.2 Technical Plan.** Technical plan for the website, including name, technical requirements, support requirements, anticipated traffic volume (hits per day, maximum hits in the peak hour, size of files being delivered), and security provisions. The site homepage must include acknowledgment of the University hosting.

**940.3.2.1.3 Content Plan.** Content plan for website, including domain name and general content.

**940.3.2.1.4 Web Hosting Agreement.** Signed ISU website hosting agreement. A copy of the current form to be used for this agreement will be posted on the OIT website.

**940.3.3 Employee Professional Development.** ISU faculty and staff should be permitted web space for professional development or personal purposes. This can include temporary not-for-profit development sites for organizations in which they have an affiliation. Such temporary sites will follow the guidelines in paragraph 3.A with the addition that hosting will be limited to no more than one year. Not-for-profit sites that are to be permanently hosted must be approved as specified in paragraph 3.B. Appropriate agreements must be executed in either case. When the employee leaves the University, all temporary and permanent pages must be deleted unless responsibility is transferred to another ISU employee. Requests for such transfer of responsibility will be submitted to the CIO for approval.

**940.4 No Exceptions.** There are no exceptions to this policy.

*Last revised February 1, 2011.*

## 941 FILE-SHARING POLICY

*Policy 941 was approved by the ISU Board of Trustees on July 18, 2003.*

### 941.1 File Sharing Programs.

**941.1.1 Purpose.** The purpose of this policy applicable to all ISU computers, is to help ensure the stability, performance and security of ISU's networked environment, protect sensitive information on individual computers, and aid in compliance with federal and state copyright laws.

### 941.1.2 Definitions.

**941.1.2.1 File Sharing Programs.** File Sharing Programs are programs that function in a peer-to-peer structure and are designed to share files (music, video, software, images, etc.). Examples of such software include, but are not limited to: AudioGalaxy, Gnutella, KaZaA, WebShots and Morpheus.

**941.1.2.2 ISU Computers.** ISU Computers includes all computers owned, and or operated, by or on behalf of Indiana State University (ISU).

**941.1.3 Statement of Policy.** File sharing programs will not be installed on Indiana State University computers (except as noted under "Exceptions").

**941.1.3.1 List of File Sharing Programs.** The Office of Information Technology (OIT) will maintain a current list on its website of all applications covered by this policy. The list will be changed as new applications of this type are developed.

**941.1.4 Removal of File-Sharing Programs.** If file-sharing programs are observed on Indiana State University computers (other than those covered under "Exceptions" noted below), the head of the office or department concerned will take such actions as are necessary to have the program immediately removed. If necessary, appropriate disciplinary actions will be taken to ensure that no others will be installed.

**941.1.4.1 Claim of Exemption by Faculty Member.** If a faculty member claims an exemption under "Exceptions" noted below, and if such program causes problems for the network or such use results in allegations of violation of copyright, OIT will contact the employee to attempt to resolve the issue. If OIT cannot resolve it, the matter will be referred to the appropriate dean. In all cases, when technical issues affecting other computers are not resolved in a timely fashion, OIT is authorized to disconnect the system from the network until such corrections can be accomplished. In such an event, a formal notice of action will be provided to the responsible parties and his/her direct superior.

**941.1.5 Exceptions.** Equipment used by faculty who have installed such programs on their assigned computers as part of their teaching and research efforts are exempted from this requirement. Faculty who elect to install the programs will take all necessary action to protect their computers, and the information that may be in the storage media, from the adverse effects of these programs. In the event a program is affecting other computers, it must be removed. Faculty must also ensure that any downloading or sharing of materials complies with copyright laws.

*Last revised February 1, 2011.*

## 950 DRUG-FREE SCHOOLS AND COMMUNITIES POLICY

*Policy 950 was included in the 2001 University Handbook revision.*

### Preamble

The Higher Education Act of 1965, as amended by the Drug-Free Schools and Communities Act Amendments of 1989, requires that each institution of higher education receiving federal funds implement a drug prevention program on its campus and certify its compliance with the law to the Secretary of Education. The act requires clear delineation of standards of conduct for employees and students, educational programs and materials which are to be available to them, and sanctions which will apply for failure to meet expectations.

**950.1 Policy.** Indiana State University policy prohibits the unlawful manufacture, distribution, dispensation, possession, or use of controlled substances or alcohol in any part of the University or at any University activity. Legal use of alcohol may be permitted on campus only if approved by the University President or designee.

**950.1.1 Violations of Policy.** Any employee or student who is in violation of University policy or is convicted of a drug statute violation arising out of conduct occurring in the workplace or at a University activity will be subject to any one or a combination of the following:

- a. A verbal warning;
- b. A written warning;
- c. Disciplinary probation (students);
- d. Referral to the Employee Assistance Program for evaluation, assessment, and counseling for possible treatment (employees);
- e. Required participation in a drug or alcohol rehabilitation program;
- f. Suspension from duty and/or enrollment; and/or
- g. Termination of employment under standard University procedures.

**950.1.2 Treatment.** Any employee or student referred for treatment or other rehabilitation will be required to complete the prescribed treatment as a condition of continued employment or enrollment.

**950.1.3 Further Information.** Further information concerning legal sanctions under state and federal law may be secured from the University Legal Affairs Office.

*Last revised February 1, 2011.*

## 955 CAMPUS TOBACCO POLICY

*Policy 955 was included in the 2001 University Handbook revision.*

- 955.1 Overview of Policy.** Indiana State University has a commitment to the health and wellness of its students, faculty, and staff. This commitment is demonstrated by the Student Health Promotion and Student Recreation Center programs, by the efforts of the Employee Assistance Program, and by curricula and activities in several academic units throughout the University.
- 955.1.1 Indiana Law Sets Minimum Standards.** Documented research has substantiated the health problems caused by both smoking and passive smoke. The general Assembly of the State of Indiana adopted the Indiana Clean Indoor Air Law which is applicable to all state entities in order to address concern for the health and wellness of all Indiana government employees and students. This law sets forth minimum standards but allows state agencies to adopt more stringent rules if desired.
- 955.1.2 Applicability.** Indiana State University has established the following policy regarding smoking for all facilities and vehicles in which University functions or services are carried out or offered.
- 955.2 Prohibition of Sales.** The sale of tobacco products is prohibited on university-owned, operated, or leased property.
- 955.3 Prohibition of Smoking.** The use of smoking tobacco products is prohibited on university-owned, operated, or leased property.
- 955.3.1 Exception for Private Vehicles and Designated Areas.** The use of smoking tobacco products is permitted in privately owned vehicles and in designated smoking areas on campus.
- 955.3.2 Other Exceptions.** Any exceptions for the use of smoking tobacco products on university-owned, operated, or leased property must be approved by the President or Provost.
- 955.4 Enforcement.** Enforcement of this policy will depend on the cooperation of all faculty, staff, and students not only to comply with the policy, but also to encourage others to comply, in order to promote a healthy environment in which to work, study, and live.
- 955.5 Violations.** Observation of a violation of the policy should be reported to Public Safety at 5555. Follow up for violations of the policy should be referred to the appropriate administrative office for review and action for faculty through the office of Academic Affairs, for staff through Human Resources and to the Dean of Students for students.

*Last revised February 1, 2011*

## 960 COMMUNICABLE DISEASES

*Policy 960 was included in the 2001 University Handbook revision.*

- 960.1 Policy.** It is the intent of Indiana State University to assure that all reasonable steps will be taken to discourage the spread of communicable diseases within the University community, especially those diseases which may be considered life-threatening. Within the communicable diseases category are a wide variety of infectious illnesses which range from the common cold to the Acquired Immune Deficiency Syndrome (AIDS). Such diseases vary greatly in mode and ease of transmission, the seriousness of effects and in the means to prevention and treatment.
- 960.1.1 Responsibility of University Community.** All units of the University have the responsibility to promote sound health practices through educational programs, to assist persons who may have health problems to receive proper attention, and to exercise special care when communicable diseases are suspected of being present.
- 960.1.2 Special Dangers of Contagion.** Individuals who have, or suspect that they have, a communicable disease are encouraged to seek and to follow the best medical advice available. The Student Health Center will observe professional practices of care and confidentiality in regard to patients served and will comply with the reporting requirements of all public health agencies. If there are occasions when special dangers of contagion require unusual actions by any part of the University, such actions will be as a result of recommendations by the Director of the Student Health Center to appropriate officials of the University.
- 960.1.3 Education and Awareness.** The University seeks to discourage the spread of communicable diseases through programs of education and awareness, prevention and early detection, and special care. The privacy, rights and confidentiality of all individuals will be respected, and the University will comply with all federal, state and municipal regulations.
- 960.2 Bloodborne Pathogens Exposure Control Plan.** The University has developed a program to protect faculty, staff and students who have occupational exposure to blood and other potentially infectious materials. This program, the ISU Bloodborne Pathogens Exposure Control Plan, complies with the requirements of the OSHA Bloodborne Pathogens Standard, 29CFR 1910.1030, the Indiana Administrative Code 410 IAC 1-4 and identifies procedures to eliminate or reduce the risk of contracting a bloodborne disease in the workplace. A copy of the Bloodborne Pathogens Exposure Control Plan is available in the Environmental Safety Office.
- 960.2.1 Application.** The Bloodborne Pathogens Exposure Control Plan applies to all employees of Indiana State University, including part-time and temporary staff, who may as a part of their employment come into contact with blood, infected lab animals, or other potentially infectious material.
- 960.2.2 Health Care and Laboratory Employees.** Health care and laboratory employees whose work may involve the risk of exposure to blood or other potentially infectious materials may include, but are not limited to, the following: physicians, nurses, nurses

aides, physician assistants, phlebotomists, medical technologists, therapists, research laboratory personnel, research scientists, and animal laboratory personnel.

**960.2.3 Other Employees.** Others whose positions may include some occupational exposure tasks include employees in law enforcement, custodial/ housekeeping services, laundry services, maintenance, child care, equipment technicians, transportation service workers, or couriers involved in delivery and transport of potentially infectious materials.

**960.2.4 University Precautions.** Universal precautions refer to approaches to infection control in which all human blood and certain human body fluids are treated as if known to be infectious for HIV, HBV, HCV or other bloodborne pathogens. Using this assumption when dealing with infectious materials eliminates the need for decision making to determine the extent of actual or potential disease hazards. The approach establishes minimum standards for contamination control that will effectively control bloodborne pathogens if present. Universal precautions shall be observed to prevent contact with blood or other potentially infectious materials. In situations where differentiation between body fluid types is difficult or impossible (i.e., uncontrolled or emergency situations), all body fluids shall be considered potentially infectious.

**960.2.5 Additional Information.** Additional information is available in the Environmental Safety Office or the Human Resources Office.

*Last revised February 1, 2011.*

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# 1. CONCEPTUAL FRAMEWORK FOR CURRICULAR DEVELOPMENT

The purpose of the Curriculum Approval Procedures (CAPS) manual is to describe the processes of curriculum review and to provide guidance for development and approval of new and revised programs and courses.

Indiana State University maintains a curriculum inventory consisting of the coordinated collection of academic programs and courses (majors, minors, certificates, licensure, Honors, Foundational Studies, experiential learning, and graduate degrees) that the University is authorized to offer. The approved degree programs are listed by CIP code at the website of the Indiana Commission for Higher Education (ICHE). The curriculum inventory is filed in the Office of Academic Affairs, posted in the catalogs, and maintained on computer files in the Office of Registration and Records.

This inventory undergoes continuous assessment and quality enhancement. Curricular modifications may arise in many ways—from changes in disciplines, changes in resources, strategic planning, assessment of student outcomes, recommendations of accrediting agencies, as well as reorganization and other efforts to take advantage of synergy among units and optimize use of assets. Prudent management of the curriculum inventory and University resources requires that creation of new programs and courses be balanced by elimination of those that are under-enrolled or outdated.

A strong proposal:

- Improves student learning and incorporates assessment;
- Refers to specific assessment plans
- Addresses student demand, economic climate, community needs;
- Supports the mission of the department, college, and Indiana State University;
- Adheres to the standards and requirements of units at various levels (program, department, college, university, and state) in such areas as admission, retention, program requirements, and graduation;
- Incorporates accreditation standards, if relevant
- Accounts for resources (e.g. faculty, space, facilities, technology, and library materials) at levels sufficient to support programming and to maintain quality over the long term and consistent with the priorities of the department and college;
- Coordinates with other offerings and the interests and needs of other academic units;
- Facilitates transfer as appropriate; and
- Is presented in a clear, accurate, and complete manner in accordance with established University publications standards and formats.

Curriculum change requires the coordinated efforts of individuals and units throughout the University. Faculty develop and deliver the curriculum while governance bodies and academic administrators review and approve proposals. Consultations occur among departments whose

programs might be affected by a proposed change, and with deans and those responsible for managing budgets, personnel, and other resources. Notifications are sent to offices that maintain curriculum and student records. The processes through which all these functions take place should be efficient as well as consistent with the nature of the proposed change and the need for quality assurance. To this end, proposals themselves must be carefully developed and prepared so as to provide all parties with information that is accurate and adequate for them to perform their roles.

The principles that guide the process of curriculum approval include efficiency, openness, collaboration, and appropriate levels of review.

- Matters of accuracy and mechanics are addressed within the department and auditing bodies.
- Reviewing bodies concentrate on matters of policy and quality, conducting reviews only to the extent that the nature, scope, and impact of a proposal raise issues that require deliberation and decision-making.
- Reviewing bodies do not usually modify the substance of proposals themselves. More commonly they suggest revisions for the originating department to incorporate before the proposal can be approved and forwarded to the next level of review. Modified proposals move forward and do not require re-review by previously approving bodies.
- Committees and councils address only those issues that are within the group's purview and do not duplicate effort.
- Governance bodies address issues that are appropriate to their level of review. University-level governance bodies "will not ordinarily examine... minor revisions of existing curricula and programs.... New curricula and programs, and revisions sufficiently extensive that the curricula or programs are substantially new, must be examined," (University Handbook, p. II-9).

## 2. Overview of Curriculum Changes and Processes

### A. Types of Curricular Proposals and Approval Processes

Curricular changes vary by kind and degree, involving either creating new programs and courses, or modifying, banking, eliminating, or reactivating existing ones. Modifications to existing courses or programs can be major or minor, and their proposal formats and approval processes vary accordingly. Flow charts depicting all stages of approval processes can be found in Appendices A and C .

#### **Program Proposals:**

- **Full Review:** Proposals for new programs and major revisions of existing programs so substantive as to constitute a new program require complete documentation and are approved through a full review process at the department, college, and university levels, with some new programs requiring state-level approval as well.
- **Expedited Review:** Proposed modifications to programs that do not affect other programs or the over-all structure and nature of an existing program may be approved through an expedited review process in which the approval bodies are notified of the proposal and its disposition. See section III.C.4 for details.
- **Editorial Changes:** When editorial changes to existing programs are necessary, such as changes reflecting previously approved modifications to course credits or pre-requisites, Academic Affairs should be consulted to determine the appropriate course of action. Some editorial changes may be made directly to the catalog; others require approval by the department, dean, and Academic Affairs followed by publication in *Academic Notes*.

#### **Course Proposals:**

- **Publication:** New courses and modifications to courses that are not part of a program proposal may be approved by the department and dean, followed by publication in *Academic Notes* .
- **With Program Proposal:** New courses and significant modifications to courses that are part of program proposals accompany them through full or expedited review and are approved by publication in *Academic Notes* with the program proposal.
- **Committee Approval:** New courses and modifications to courses that are part of the Honors or Foundational Studies programs must be approved by the department as well as those programs' councils. Foundational Studies courses are also reviewed by the university-level Curriculum and Academic Affairs Committee (CAAC) before publishing as approved.
- **Editorial Changes:** Routine changes to course descriptions can be approved via an expedited publication process.

### B. Functions of the Curriculum Approval Process

The processes of course and program approval include consultation, audit, deliberation, and notification as well as action by administrators and faculty governance bodies. Information

supporting and documenting these processes is incorporated into the curriculum proposal.

**Consultation:** Consultation involves seeking, receiving, and responding to input from academic units, administrators, and offices whose programs and functions could be impacted by changes being proposed, or who provide information regarding University policies and curriculum inventory. The extent of consultation depends on the nature of the proposal. Program faculty should discuss consultation with their dean's office prior to submitting a proposal. The Office of Academic Affairs and the Office of the Registrar are also available for informal consultation before the formal consultation process begins. Consultation with the Registrar and affected departments is documented on the consultation form.

**Audit:** To expedite review of program proposals, curriculum approval bodies at the college and university levels should delegate audit functions to an individual or subgroup. These review proposals to insure their accuracy, completeness, correctness, and compliance with policies and guidelines, and request changes when necessary. Approving bodies may develop their own procedures for review of audited and expedited proposals, consistent with University policies.

**Deliberation:** Proposals for new programs, substantial revisions, changes which significantly impact other programs or raise issues in regard to policy or use of resources require careful review by curriculum approval bodies. The focus of deliberation should be appropriate to the extent of the proposal and the level of the approval body.

**Notification/*Academic Notes*:** Some steps in the curriculum approval process have the purpose of notification, both of faculty generally, and certain offices, particularly. Faculty across the University may have an interest in changes that are being proposed, and completed curriculum changes require record-keeping. A proposal's initial publication in *Academic Notes* notifies the campus community and allows any concerns to be addressed before university-level actions are taken. The final publication of approved proposals notifies the Registrar of necessary changes to databases and provides official copy for University catalogs.

### **3. Roles and Levels of Curriculum Approval**

#### **A. Department**

Department faculty have primary responsibility for the development and maintenance of the programs they offer. Each department should maintain published policies and procedures for approval of curriculum proposals. Typically these procedures provide a voice for all department/unit faculty. Departments should also maintain records of deliberations and votes on curricular matters.

Department chairs are responsible for the organization and quality of their department's curriculum; for this reason and because program revisions affect the use of resources and faculty assignments, chairs must be part of the curriculum approval process.

Changes to programs delivered through the joint efforts of several departments must be approved by each department participating in the program's administration.

In developing curriculum proposals, departments consult their deans as well as other units whose programs might be affected by the changes. Departments prepare and submit all curricular proposals, auditing them to insure accuracy and completeness for the next level of review. Department chairs, program directors, and faculty representatives attend college and university committee meetings to present the proposal and respond to questions.

#### **B. College**

Each college has its own process for curriculum approval as described in its constitution and bylaws. The faculty body responsible for curriculum in each college reviews proposals following the auditing, deliberation, and decision-making processes described in this document, and maintains documentation of its discussions and votes.

The dean is responsible for maintaining academic quality in the college. Deans consider how curricular proposals respond to the college's strategic plans and weigh proposals in light of the resources available to support the suggested modifications. These considerations and others are communicated to departments in the developmental phases of curriculum change and form the basis for dean level approvals. The dean or his or her representative reviews the documentation and process of consultation to ensure accuracy and completeness of the proposal and its readiness for review outside the college.

#### **C. University Offices and Councils**

The University maintains broad policies and standards that all curricula must meet. Several offices and groups are responsible for these.

### **Office of the Vice President for Academic Affairs**

The Office of Academic Affairs reviews proposals to assure that they fit within University and State guidelines and to assess resource implications. It consults with college deans and program directors in the early stages of proposing new programs, interdisciplinary programs, and major changes in Foundational Studies. The office determines if a proposal requires review by the Board of Trustees, Indiana Commission for Higher Education, or other external entity. In addition, it reviews proposals for completeness, clarity, consistency, accuracy, and may send them back to the dean of the appropriate college for correction or modification by the originating department, if necessary. The Office of Academic Affairs also maintains the university catalogs (Acalog).

The Office of Academic Affairs notifies the campus community of curriculum proposals through: 1) maintaining a website that presents, tracks, and summarizes actions for each program and course proposal, 2) publishing the submitted proposal in *Academic Notes* (available at the Academic Affairs website), and 3) publishing approved proposals in *Academic Notes*.

The Office of Academic Affairs routes proposals to the appropriate university-level review groups, including the Foundational Studies Council, the Dean of the College of Education, the Teacher Education Committee, and CAAC or Graduate Council.

Academic Affairs works closely with the Office of Registration and Records to maintain the University's curriculum inventory and facilitate the implementation of curriculum changes. Both offices offer informal consultation with colleges and departments about curriculum proposals.

### **Office of Registration and Records,**

The Registrar maintains records of the University's curriculum inventory including Banner and the degree audit system (the program requirement tracking and advising software). Prior to the approval process, the Registrar reviews proposals for accuracy of program codes and prefixes, conflicts with existing numbers or titles in the course inventory or courses that have been banked or eliminated, and incompatibility between a proposed curriculum and the degree audit structure. Concerns about such matters must be resolved before the proposal can move forward.

The Registrar identifies programs across the University that may be affected by a proposed course or program or modification and contacts those departments to initiate the consultation process.

The Registrar is also responsible for transfer agreements and articulations with other colleges and universities, including the state's Course Transfer Library. The office informs departments when these agreements are affected by proposed curricula.

### **Office of the Dean of the College of Education**

Proposals that affect educator licensure programs (whether degree or non-degree) are reviewed in the College of Education to assure they conform to State rules. The College

assists departments in preparing additional documentation to meet these requirements.

#### **Teacher Education Committee (TEC)**

This committee assures that courses and programs for teachers meet State requirements in teacher education, fit within general University guidelines for education programs, and provide quality educational experiences. Through the Dean of the College of Education, TEC reports its recommendations about undergraduate curriculum revisions to CAAC and its recommendations about graduate curriculum revisions to the Graduate Council.

#### **Foundational Studies Council (FSC)**

This committee is responsible for developing policies affecting the Foundational Studies Program and approving Foundational Studies courses. Modifications to the basic structure or outcomes of the Foundational Studies program go from the Foundational Studies Council to CAAC for approval. Major changes to the Foundational Studies program must be approved by Faculty Senate. FSC is also responsible for insuring the integrity of the statewide general education Transfer Core.

### **D. University Faculty Governance**

#### **The Curriculum and Academic Affairs Committee and the Graduate Council**

Proposals for undergraduate curricula are reviewed by the Curriculum and Academic Affairs Committee (CAAC). Proposals for graduate curricula are reviewed by the Graduate Council. These bodies are responsible for faculty review of curricular quality. They focus on policy and proposals that have broad impact. These committees generally do not review minor revisions of existing curricula, but focus on “new curricula and programs, and revisions sufficiently extensive that the curricula or programs are substantially new” (University Handbook, p. II-9).

#### **Faculty Senate**

The Faculty Senate Executive Committee and the Faculty Senate review proposals for new programs, for revisions so substantial that the program essentially is new, and for revisions that involve major policy changes. If the Executive Committee or Faculty Senate requires changes in proposals, other than minor editorial changes, they send the proposal back to Graduate Council or CAAC with information on desired changes. Proposals approved by the Faculty Senate are forwarded to the Office of Academic Affairs.

### **E. University Administration and Governance**

#### **Provost and Vice President for Academic Affairs**

The Provost is responsible for the academic direction and resource allocation for academic programs. When a proposal has been approved by all appropriate committees and governance bodies, the Provost reviews it according to its impact on the University’s overall strategic direction and in relation to the State’s system of higher education. Proposals that receive the Provost’s approval are forwarded to the President who transmits them to the Board of Trustees when appropriate.

### **Board of Trustees**

The Indiana State University Board of Trustees must approve new programs. The Board of Trustees has the power and duty “To prescribe the curricula and courses of study offered by the institution” (p. I-3, University Handbook).

## **F. State Approval**

### **Indiana Commission for Higher Education**

The Indiana Commission for Higher Education approves new programs and changes in CIP codes. The ICHE is responsible for: defining the educational missions of public colleges and universities; planning and coordinating Indiana’s state-supported system of post-high school education; reviewing budget requests from public institutions; approving or disapproving the establishment of new programs for public institutions

Commission staff weigh the following criteria and issues: quality and efficiency, appropriateness to institutional mission, availability of similar programs, personal and social utility, student demand; student access, flexibility of program design, market demand, inter-institutional and inter-departmental cooperation, and flexibility of providing institution. Dean’s offices and the Office of Academic Affairs will provide guidance on proposals requiring ICHE approvals.

### **Indiana Department of Education**

New educator licensure programs or significant revisions of existing educator licensure programs require approval by the Indiana Department of Education.

## **G. Accrediting Bodies**

### **Higher Learning Commission of the North Central Association**

NCA is the University’s national accrediting body. Approval from the Higher Learning Commission is required for instructional sites (including off-campus, out-of-state or international sites), new programs, and distance programs. NCA evaluates documentation that the offerings are appropriate to the organization’s mission, have all necessary approvals, and will be effectively developed and supported.

## 4. Curriculum Development Process

Curriculum change begins with program and department faculty. Before submitting a proposal for approval, faculty members must discuss planned changes among themselves and with their chair, consult other departments and programs who may be affected, and confer with the dean's office for guidance and expertise.

Developing proposals for curricular change includes consideration of many factors. Designs for programs of academic study incorporate information from sources such as assessment results and plans, alumni and employer feedback, professional and accrediting body guidelines, and programs at other universities. Program designs require the development of staffing plans, enrollment projections, and course scheduling plans. Departments may need to present such information to reviewing committees in the approval process. New programs requiring ICHE approval that have been approved at the college level must have ICHE materials attached before they are forwarded to CAAC. These materials include detailed data on employment and enrollment projections as well as program budgets. See the Academic Affairs website for additional information.

Departments contemplating substantial program modifications or proposals for new programs should discuss these with their dean and associate dean to assure their advisability and feasibility, as well as to review the approval processes and paperwork involved.

### **A. Assessment**

As departments develop curriculum plans, they must formulate goals for their students' programs of study, including student outcomes. Assessment plans should be developed in parallel with curricula. The assessment plans for new and substantially modified programs must accompany curriculum proposal forms and are reviewed during the approval process.

Information on how to develop assessment plans is provided through the Office of Assessment : <http://www.indstate.edu/assessment>

If the department has established entry-level benchmarks, such as minimum GPA requirements, minimum grade for courses to count, and/or minimum test scores on standardized tests before a student can be admitted into a program, then in addition to these existing requirements, the department should also develop another series of benchmarks to be maintained by the students in order to continue further study in their chosen area. All such benchmarks must be published prominently in program descriptions featured in the catalog.

### **B. Resources**

Departments consult their dean's office regarding budget and staffing implications of their proposals, and the availability of resources to support them. These include course fees, space, equipment, materials, etc.. For major proposals, both new and modified, resource planning is linked to staffing plans. Staffing plans include consideration of faculty qualifications to offer the proposed program, and so may have implications for future faculty hires, or retirements.

Departments should consider resources to support development and delivery of instruction via distance and other modalities. Departments planning program changes or proposing new programs or courses should consult with the Library, Extended Learning, and IT offices regarding resources for program enhancement.

### **C. Four Year Plans**

For new and modified undergraduate programs, departments must develop course rotation and staffing plans that can support and be sustained by a critical mass of student enrollments. A student four year plan of study must accompany the curriculum proposal and be posted on the department's website. Highly structured programs must include a statement in the catalog copy informing students of the time and scheduling constraints necessary to complete the program of study in eight semesters. .

### **D. Consultations**

Departments must consult the Office of Registration and Records, as well as departments whose programs might be affected by the proposed change. When departments submit proposals for approval, this consultation process is documented on the proposal form, including notations of how any concerns were addressed. The Registrar informs the department of matters of record such as program code and course number availability. The Registrar's office provides information about any departments and programs affected by a proposed change, as well as transfer and articulation agreements. The Office is also available for informal consultation before the approval process begins.

Departments wishing to propose changes consult other affected departments for purposes of notification, and to identify and resolve of problems that might arise from the change. Deans' offices can assist departments in consultation and resolution of issues. If issues arising in consultation can not be resolved by the departments, the issues may be reviewed during the approval process.

### **E. Transfer and Articulation**

Access is a major part of ISU's mission. Curriculum changes should facilitate transfer whenever possible. Departments whose courses and programs are parts of transfer agreements with other institutions, or Transfer Indiana must consider these in proposing curriculum changes. Degree audit consultation notifies the department of any transfer and articulation agreements.

### **F. Transition Plans and Student Notification**

When a program undergoes substantial revision, or is suspended or eliminated, departments must consult with their dean's office, degree audit specialists, and the Registrar to develop transition plans and to move students into active or new programs. When a program is proposed for suspension or elimination, the Registrar notifies the appropriate dean's office of all majors in the program in the last seven years who have not graduated from ISU. Deans' offices notify students of program eliminations, suspensions, and substantial revisions so they can be advised

into transition plans..

The goals of the transition plan are to minimize impact on students, clearly communicate the timeframe to complete the old/suspended/eliminated program to students and others, and minimize the need to offer courses required by the old/suspended/eliminated program. The transition plan should include:

1. Schedule of course phase out for the suspended/eliminated program
2. Timeline for changes and deadlines for students to complete the old program
3. Plans for moving students into active programs (including Registrar)
4. Plans for notifying and advising students (including degree audit)
5. Proposed blanket course substitutions that can be implemented by deans' offices (students will not need to petition individually)
6. Proposed revisions to degree audit reports for previous catalog years that can be implemented by deans' offices where appropriate

If a program title only is changed, with no changes to the program itself, no transition plan is necessary. In such cases, the Office of Registration and Records will move registered students and students eligible to register to the new title. No students will remain under the old program title.

When all consultations have been completed, all curriculum changes have been developed, and department votes have been taken, the final version of the proposal is prepared. Departments identify individuals to prepare the necessary forms and review them for accuracy and completeness. Detailed instructions for identifying forms necessary to prepare, and for completing the forms is contained in the following section of this manual—Directions for Proposal Forms Preparation. The proposal is now ready to leave the department and begin the approval process.

## **5. POLICIES, RULES, AND GUIDELINES**

### **A. Effective Date and Catalog Year**

The date or term in which an approved proposal becomes effective usually depends on the when student registration takes place. No changes can become effective after students have registered for a given term. Other dates are established for approval of courses to be included in the university catalog. Refer to the Academic Affairs website for information about effective dates and catalog publication.

### **B. Courses**

#### **1. Course Numbering**

Courses numbered 100 and 200 are designed for students entering the university or a program. They are generally introductory in nature and build a foundation for more advanced courses. Courses numbered 300 and 400 are designated upper division courses and designed for advanced undergraduates, usually in the junior or senior year. Students must complete a minimum of 45 credits at this level in order to graduate. Courses numbered 500 and above carry graduate credit.

#### **2. Twenty Year Rule (reusing course numbers)**

Course numbers with the same prefix may not be “re-used” until the original course has been eliminated for twenty years. This is to avoid problems arising from duplication of numbers for different courses on students’ transcripts and in degree audit reports.

#### **3. Course Descriptions**

Course descriptions should meet the following guidelines:

- Contain no more than 50 words.
- Be written in a concise, straightforward style that is easy for students to understand.
- Explain what the course covers, but be general enough not to require revision when the class is updated or varied in emphasis. For example, the description for “Modern American Literature” is: “Representative American literature since the early twentieth century, studied against its intellectual, historical, and social background.”

#### **4. Credit Hour Definition**

Federal Credit Hour Definition: A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than:

- (1) one hour of classroom or direct faculty instruction and a minimum of 2 hours of out-of-class student work each week for approximately fifteen weeks for one semester or

trimester of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different period of time; or (2) at least an equivalent amount of work as required in paragraph (1) of this definition for other activities as established by an institution, including laboratory work, internships, practica, studio work, and other academic work leading toward the award of credit hours.

## **5. Variable Credit Hour Courses**

Variable credit hour courses are those that are flexible in the number of credits for which a student can enroll in order to meet content area requirements. Typically, variable credit courses require a project completed by the student at the end of the semester in consultation with the faculty of record. The number of credits enrolled in and awarded is based on the scope of the project and typically reached in agreement between the faculty of record and student.

Variable credit courses carry a minimum and maximum number of credit hours for which a student can be registered in a given section. These limits are defined by the program faculty when the course is designed.

## **6. Repeatable Courses**

Courses that may be taken more than once for credit are designated as repeatable courses. Some repeatable courses have regularly rotating topics (see below).. The faculty of the program determine how many times a repeatable course may be counted toward program requirements.

## **7. Topics Courses**

Topics courses function as an “umbrella” under which classes on various topics can be offered. They permit curricular and staffing flexibility, including the piloting of new courses. Topics should not be designated by letter (HIST 305 Y) as this, in effect, constitutes a separate course. Titles for individual offerings and sections of topics courses can be designated in the schedule of classes and will appear on students’ transcripts.

## **8. Cross-Listed Courses**

Courses should not be cross-listed unless there are compelling reasons, but in some circumstances it may be appropriate to list courses in two or more departments (prefixes). All units involved must approve proposals of and modifications to cross-listed courses.

## **9. Service-Learning Course Designation**

Existing courses may be designated “service-learning.” This designation provides a mechanism for tracking Service Learning course offerings and rates of student participation; it also allows students and faculty to easily identify such courses. Information and the Service-Learning Course Designation Form are posted at the Center for Public Service and Community Engagement Web site, <http://www.indstate.edu/publicservice/faculty/>.

## **10. Foundational Studies Course Designation**

In addition to following the usual course approval process, courses carrying Foundational Studies credit must be approved by the Foundational Studies Council. The Council reviews proposals for new Foundational Studies courses once every three years as part of the program assessment cycle. If a department elects to re-activate a banked course which is also approved as a Foundational Studies course, the department must submit a foundational studies syllabus for review by the Council at the same time as re-activation or indicate if the department no longer wants the course to have Foundational Studies designation. See the website at <http://www.indstate.edu/gened/newfoundationalstudiesprogram.htm>. For additional information and instructions for Foundational Studies course proposals.

## **11. Honors Course Designation**

In addition to following the usual course approval process, courses that are part of the Honors Program must be approved by the Honors Council.

## **12. Graduate-Undergraduate Course Proposals**

Four hundred- level courses may have 500-level graduate equivalents. When this is the case, proposed changes for both courses must be submitted at the same time.

## **13. Courses Proposed by Units other than Academic Departments or College-level Equivalents**

Courses proposed by units or individuals at an organizational level other than that of an academic department or equivalent unit within a college must be approved by CAAC. They must originate with and be approved by an established advisory group composed of at least 75% tenured and tenure-track faculty. Proposals for such courses must include, as part of their rationale, an explanation of the circumstances that require their creation at a level other than academic department or equivalent, and how they will be staffed.

## **14. Course Fee Proposals**

Proposals for course fees are submitted independently of curriculum proposals. Information on the course fee proposal process is posted at the web site of the Office of Academic Affairs. The Board of Trustees approves new or modified course fees only at its February meeting.

## **15. Banked Courses**

Courses that the department wishes to retain but does not plan to offer in the next three years should be banked. In most cases, they can be reactivated within a few weeks. Departments will be asked to justify the active status of courses they have not offered in three years, or allow them to be automatically banked. At the direction of Academic Affairs, Dean's offices notify departments of courses subject to automatic banking prior to any action

## **16. Course Syllabi**

Proposals for new courses, Foundational Studies courses, and significantly revised courses must be accompanied by sample syllabi. Syllabi must include instructor contact information, course description, student learning outcomes, class policies, required materials, assignments and grading, and a representative class schedule. Certain types of courses may have special syllabus requirements. For Foundation Studies courses see templates at <http://www.indstate.edu/gened/newfoundationalstudiesprogram.htm>.

## **C. Programs**

### **1. Thirty Credit Rule**

New programs of 30 or more credits, and modifications to existing programs which increase the number of credits to 30 must be approved by the Indiana Commission for Higher Education.

### **2. Total Number of Credits in a Program**

Major courses, Foundational Studies courses required for the major, all prerequisites, and teacher education courses offered by the program's department are counted in the total number of credits for a program. For teacher licensure programs in subject areas offered outside the College of Education, required courses offered in that College must be listed in the catalog copy, including the total number of credits, though these are not counted in the total number of credits for the program. Undergraduate majors should be 31-80 of the 120 credits for graduation. Any program that requires credits outside these limits must obtain full approval from all curriculum review and governance bodies. Majors containing more credits must include a plan demonstrating that a student can complete the major in eight semesters with 18 or fewer credits per semester

### **3. CIP Codes, Major Codes, and Program Titles**

Records for all programs are maintained by Classification of Instructional Program (CIP) code. These are established by the federal government and assigned by the Indiana Commission for Higher Education. Major codes are internal to ISU and determined by the Registrar's Office. Each program title has a separate major code. Titles, major codes, and CIP codes are available from deans' offices. When a program title is changed or a program is eliminated or suspended, its major code is made inactive, and, in cases of changes, a new one is assigned.

Program titles and major codes are significant for several reasons. Counts of majors and graduates and other important records are organized by program title and major code. Students are admitted into the University and specific programs by title and major code. The degree audit system is organized by program title. Students' transcripts are labeled with the program title.

The maximum length of program titles allowed by Banner is 30 characters, including spaces.

#### **4. Major**

A major is that part of an undergraduate or graduate degree program consisting of a specified number of hours from a defined group of courses in a primary discipline or field. A completed major is shown on a student's transcript.

The total number of credits for an undergraduate major should be at least 31 and no more than 80 of the 120 credits needed for graduation. Any program that requires credits outside these limits must obtain full approval from all curriculum review and governance bodies. Majors containing more credits must include a plan demonstrating that a student can complete the major in eight semesters with 18 or fewer credits per semester

#### **5. Minor**

A minor is that part of an undergraduate or graduate degree program in an approved secondary discipline or field. A completed minor is shown on a student's transcript.

The total number of credits for an undergraduate minor should be at least 15 and no more than 29 of the 120 credits needed for graduation.

#### **6. Concentration**

A concentration is a set of courses within a major that defines a specific field of study in, or closely related to, that major. They are designated by a code assigned by the Registrar. Concentrations must contain at least nine credits and be approved through the curriculum approval process. Concentrations are coded, tracked in Banner and the degree audit system and shown on students' transcripts. Departments may offer both a general major (BA in History) as well the major with a concentration (BA in History: Asia ) A concentration is constructed as a focused array of required courses articulating with a core of courses taken by all students in the major. Each concentration is coded to one departmental home; however, a major could link to a concentration in another department (for example, Health Education might link to a concentration offered in Nutrition).

Departments may use the terms *tracks*, *emphases*, *options*, etc., if appropriate. However, they will not be tracked in Banner or show on the student's transcript.

#### **7. Certificates**

ISU offers certificates targeted at specific audiences, often persons seeking specialized knowledge and abilities for employment. Certificates stand alone as self-contained educational experiences, though they may be pursued in conjunction with a traditional degree. They are housed within existing academic units and consist of existing courses. The following policies also apply to certificates that are linked to external organizations.

All certificates:

- Have clearly stated student learning outcomes that are different from the outcomes of a major or minor.

- Consist only of credit-bearing courses.
- Generally consist of 12-18 credits, but never more than 29 credits (including prerequisites).
- Include at least 50 percent of their credits from ISU courses.
- May contain up to twelve credit hours that apply to an ISU degree program.
- Require admission to the University
- May be earned by degree-seeking students, as well as by those not pursuing a ISU degree. Guidelines and standards for performance are identical for both groups.
- May have flexible fee assessment structures.
- Are entered into Banner and appear on University transcripts.
- Appear in the undergraduate and graduate catalogs.
- Use the same forms and go through the same approval process as other academic programs

## **8. Time Limits for Eliminated or Suspended Programs**

Departments may suspend programs that they plan to substantially revise for the period of the revision, or not more than three years. This prevents students enrolling in programs that can no longer be offered. Departments who do not revise the suspended program within three years will be asked to eliminate it.

For a limited time, students may continue to pursue a degree in an inactive program or a program that has undergone a substantial revision. From the effective date of the elimination, suspension, or modification, the maximum amount of time to complete the old degree is three years for associate, baccalaureate, master's, and specialist's degrees, and five years for doctoral degrees.

## **D. Policies for Program Approvals**

### **1. Programs Proposed by Units other than Academic Departments or College-level Equivalents**

Programs proposed by units or individuals at an organizational level other than that of an academic department or equivalent unit within a college must be approved by CAAC. They must originate with and be approved by an established advisory group composed of at least 75% tenured and tenure-track faculty. Proposals for programs courses must include, as part of their rationale, an explanation of the circumstances that require their creation at a level other than academic department or equivalent, and how they will be staffed.

### **2. Educational Licensure Programs**

Any licensure program, degree or non-degree, must be approved by the Dean's Office of the College of Education and the Teacher Education Committee. Educational licensure is controlled by the state and is performance- based.

### **3. Unit and Program Name Change with Curriculum Changes**

Curriculum changes associated with a proposal to change the name of a program or unit may publish as approved independent of the name change.

### **4. Minor Program Changes: Expedited Review**

Since university-level governance bodies ordinarily concern themselves only with proposals for new programs or significant revisions, some types of program changes may be approved by an abbreviated process. These proposals include:

- Elimination or suspension of a program that is taught only within the initiating department and has no courses included from any other unit.
- Elimination or suspension of a major/minor code(s) when there is more than one program for a CIP code and degree level.
- Modification to a program of 70 credits or less which changes overall credit requirements by 6 or fewer credits provided those course changes are wholly contained within the department and do not affect any other program or unit.
- Editorial changes to a program that do not modify requirements.
- Modifications to minors to match changes already approved in a major.

Proposals for these kinds of changes follow the usual approval and review process through the department and college, including Registrar and degree audit consultation. After the dean approves the proposal, it is sent to Academic Affairs where it is published as proposed in *Academic Notes* and CAAC or Graduate Council is notified. If no objections are raised within 14 working days, it may be sent to Academic Affairs for signature and published as approved. Note: Working days are defined as days during which regularly scheduled classes meet in the Fall and Spring semesters.

### **5. International, Off-Campus, and Distance Programs**

Modifications to programs offered at an international or off-campus site or via distance education are approved by the same process as are on-campus programs.

Approval from the Higher Learning Commission of the North Central Association is required for:

- An instructional site at which the organization provides one or more degree programs.
- An off-campus site at which the organization offers 50 percent or more of the courses leading to one of its degree programs and at which it enrolls one hundred or more students (unduplicated head count) in an academic year.
- Five or more courses a year at an out-of-state site or an international site.

The Indiana Commission for Higher Education also must approve some off-campus programs and programs in which 50 percent or more of the courses leading to a degree programs are available via distance education.

Programs offered for non-U.S. nationals in another country must operate in accordance with *Principles of Good Practice in Overseas International Education Programs for Non-U.S. Nationals* from the Higher Learning Commission of the North Central Association, posted at <http://www.ncahlc.org/download/IntlPrinciples97.pdf>

### **E. Proposals for Creation or Reorganization of Academic Units**

Proposals for the creation or reorganization (merger, division, relocation) of academic units, whether departments, schools, or colleges, are developed, presented, and approved through the same process as curriculum proposals. Complete proposals are attached to an F-2 Program Proposal form, but must include extensive documentation, including:

- Rationale for the change
- Detailed description and diagram of unit structure.
- If units are moving within a college, the plan must include the proposed college structure in chart form, demonstrating the location of all programs and personnel within the unit and lines of reporting.
- A full record of all meetings, minutes, and votes at each level of approval
- When units are moving from one college to another, a letter of support from each dean must be included, one dean agreeing to the transfer, the other dean agreeing to receive the programs and faculty. Letters of support from each college's governance unit must also be included, one unit agreeing to the transfer, the other agreeing to receive the programs and faculty
- An agreement on the transfer of funding from the present unit to the new or reorganized unit.
- An agreement on the assignment of space and transfer of equipment, furniture, and supplies
- An agreement assuring assent of transferring faculty to tenure and promotion status and standards and procedures of tenure and promotion review.

Program changes associated with a proposal for departmental reorganization and administrative restructuring are published as approved only when the reorganization is approved and published.

## 6. PREPARING PROGRAM PROPOSAL FORMS

Departments should identify individuals to help prepare the necessary forms and to review them for accuracy and completeness. These individuals should consult with their dean's office about the preparation of forms. Often the person is the contact listed on the Program Proposal Form.

Proposals should be submitted in hard copy with originals of all signature pages, and via email attachment in Microsoft Word format with scanned signature pages. The Word document can be corrected and revised as necessary during the approval process, and relevant portions readily incorporated into Academic Notes and Acalog, the University's on-line catalog.

### **A. Deadlines for Submission**

Refer to the Academic Affairs website for deadlines and effective dates for catalog changes, <http://www.indstate.edu/academicaffairs/curriculum.htm>. The length of time necessary for program approvals varies considerably based on many factors. A sample timeline and flowchart of the approval process appear in Appendices A and B. Departments should consult their dean's office for details and estimates of the time to approval.

### **B. Overview of Forms**

Program proposals normally include the following forms. All forms can be found on the Academic Affairs website; samples are included in Appendix E of this manual.

- **F-2, Program Proposal Form:** presents details of the program, including a summary and rationale for the proposal, catalog copy, course-by course list of program requirements (side-by side comparison of old and new requirements for program modifications), and approval signatures.
- **F-3, Degree Audit Report for Programs:** completed by the Office of Registration and Records and returned to the dean and contact person before dean approval.
- **F-4, Program/Course Consultation Form:** sent by the dean's office to other departments who are affected by or would logically have an interest in the proposed program, and returned to the dean's office and originating department.
- **F-8, Financial/Staffing Resources Checklist:** completed by the originating department.
- When proposing new programs, especially graduate programs, it may be necessary to include **F-7, Library Report**, to confirm the availability of necessary library resources.
- **Additional Materials**

- For review beyond the college level, proposals for new programs requiring ICHE approval must be accompanied by the complete ICHE proposal.
- Proposals for new majors, reactivated majors, or significantly revised majors must be accompanied by complete assessment plans.
- Proposals for undergraduate majors with course changes must be accompanied by a four-year plan of study.
- Proposals for new or substantially revised courses associated with a program proposal must be submitted in the course work flow at the same time that the program proposal is submitted to the dean's office. Course proposals follow the program proposal through the approval process for information purposes and are published as approved with the program proposal.

### **C. Instructions for the F-2**

The form itself includes directions. The comments below are designed to supplement those.

- Contact Person: Often the department chair or program director, this person is usually involved in the preparation of the forms and is expected to attend meetings of the approving bodies to present the proposal and answer questions.
- CIP Code: The Classification of Instructional Program Code for your program is available from your dean's office. If you are proposing a new major, you may propose an appropriate CIP code, but the actual code will be assigned by the ICHE. See section V.B.2 for further explanation.
- Major Code: All majors and minor codes are available from your dean's office. If you are proposing a new program, leave this area blank as the code will be assigned by the Registrar. See section V.B.2 for further explanation.
- Program Title: This should be no longer than 30 characters, including spaces. See section V.B.2 for further explanation.
- Change of Title: If you're changing title only, consult your dean's office for next steps. When modifications are minor it may not be necessary to complete the entire F-2.

- **Summary:** Give a concise overview of your new program, or clearly state the changes you are proposing to make. This should be clear to a reader unfamiliar with your program. Provide a rationale and justification. If you are making changes for reasons other than, or in addition to, student learning, indicate these here.
- **Student Learning:** All curriculum changes, whether or not they are prompted by assessment results, must include consideration of student learning. You should articulate correspondences between your program's design and the curriculum map provided in your assessment plan here.
- **Proposed catalog copy:** Language in this section will be published in *Academic Notes* and appear in the catalog exactly as published there. What to include: This section should include only curriculum and related program requirements that will be programmed into the degree audit system and Banner.
  - **Note:** So-called prefatory material, which is descriptive in nature and not subject to curriculum approval, may be added to the catalog or modified by the department each year at the time of new catalog preparation (consult your dean's office).
  - **Helpful hint:** When proposing a revision to an existing program, copy and paste the old text directly from the program section of the catalog, into the form, then make changes to that.
  - **Organization and Format:** The presentation of catalog copy is especially important, as the copy must be easily understandable to students and consistent with Acalog format. It is often helpful to look at the catalog layout of similar programs. Academic Affairs may edit catalog copy for clarity and consistency.

The usual order is: Title of the major, followed by total number of credits for the major only; core or required courses, including pre-requisites for these courses; followed by directed electives, electives, and concentrations. Within concentrations the same order applies—required courses including pre-requisites, then electives.

Each section begins with a descriptive heading including the total number of credits (ex.: Core Courses—16 credits) followed by a list of courses (which in Acalog will appear as links to course descriptions). Sections may include Notes, usually of an explanatory or directive nature. See example in Appendix F.

- Important: Check your math—all credits and totals should add up.
- Side by Side: This section allows reviewers to easily see proposed modifications. It should be prepared so that the same courses appear side by side, when possible, and new courses appear on their own lines. The order and headings should follow that of the proposed catalog copy.
- Signatures: Confirm that all department signatures and votes are present before forwarding the original and the scanned copy.

When you have completed your F-2, forward it to your dean's office.

#### **D. F-3 Degree Audit Report for Programs**

Your dean's office will forward this with the F-2 to the Office of Registration and Records. Information about transfer and articulation agreements, or other programs potentially affected by the proposed curriculum will be reported here. The completed F-3 is returned to the dean's office to accompany the F-2 through the college and university level approval processes.

#### **E. F-4 Consultation Form**

Based on information received from the degree audit report, and consultations with the proposing department, the dean's office sends consultation forms to the other programs potentially affected by the proposed curriculum. These should be returned to the dean's office and to the proposing department within fourteen days. If a consulted department raises issues about the proposed curriculum, the proposing department responds on the F-4 and may make adjustments to the curriculum on the F-2 before proceeding to college-level approval. The signed originals are returned to the dean's office; a scanned copy accompanies the electronic version of the proposal.

#### **F. F-8 Financial/Staffing Resources Checklist**

This form is required for new programs not needing ICHE approval (ICHE requires its own extensive resource documentation) and for substantial revisions to existing programs.

#### **G. Attachments**

For new programs and significant revisions, attach assessment plans, four-year programs of study (for undergraduate programs), and transition plans. Additional documents such as minutes of meetings or memoranda detailing resource allocations may be included as necessary.

## 7. PREPARING COURSE PROPOSALS

Proposals for new courses and changes to existing courses are submitted via an electronic form and workflow, Web Now/Image Now. The proposal form follows standard routing for review and approval and allows for automated flow of information to Banner, degree audit system, and Acalog. Development of a similar workflow for program proposals is anticipated. Detailed instructions for completing the form and the workflow process are available under the Curriculum tab on the Academic Affairs website,

### **A. Deadlines for Submission**

Refer to the Academic Affairs website for deadlines and effective dates for catalog changes, <http://www.indstate.edu/academicaffairs/curriculum.htm>. The length of time necessary for course approvals varies considerably based on many factors, including the need for consultation and whether or not the proposal is associated with a program proposal. A sample timeline and flowchart of the approval process appear in Appendices C and D. Departments should consult their dean's office for details and estimates of the time to approval.

### **B. Overview of the Course Proposal Form**

**Identifying Information:** The first section of the form identifies the course and the contact person. The contact person may be the designer of the course, chair of the department's curriculum body, program director, or department chair. He or she should be someone familiar with the course and able to verify details of the proposal and respond to questions.

When modifications are being proposed to an existing course, once the current prefix and number of the course are entered, data drawn from Banner will automatically populate all relevant fields in the remainder of the form.

**Current and Proposed Course Information:** This section shows course information in a side-by-side format and consists of a series of fields, check boxes, and drop-down boxes. When modifications to an existing course are proposed, fields on both the Current and Proposed sides of the form will automatically populate. Enter the desired changes into the appropriate fields on the Proposed side of the form. These changes will highlight for ease of recognition. To propose a new course, enter all information on the Proposed side of the form.

**Course Inventory Management:** Use the check boxes to indicate that a current course is to be banked, eliminated, or reactivated, that a new course is replacing an older one, and that the course proposal is associated with a program proposal.

**Catalog Copy:** When you've entered all information, the form will display the new catalog copy following the old catalog copy (if applicable) exactly as it will appear in the catalog.

**Course Rationale:** Explain the need for a new course, or modifications to an existing one. Note circumstances that prompted the proposal's development.

**Course Resource Management:** Indicates whether additional faculty, space, or equipment will be needed to support the course and sources of funding for these.

**Actions Concerning This Proposal:** This section corresponds to the signature pages of paper forms and is populated as the various approving bodies and individuals record their actions.

**Notes from the Registrar Concerning this Proposal:** The Registrar reviews all course proposals to inform departments of such matters as the availability of course numbers, other courses and programs that would be affected, and to confirm effective dates.

**Syllabi, Consultation, and other Attachments:** All proposals for new courses must be accompanied by a complete sample syllabus. See section V.A.12 for guidelines. Documentation of consultation is also attached to the proposal, as are minutes of meetings and other materials as appropriate.

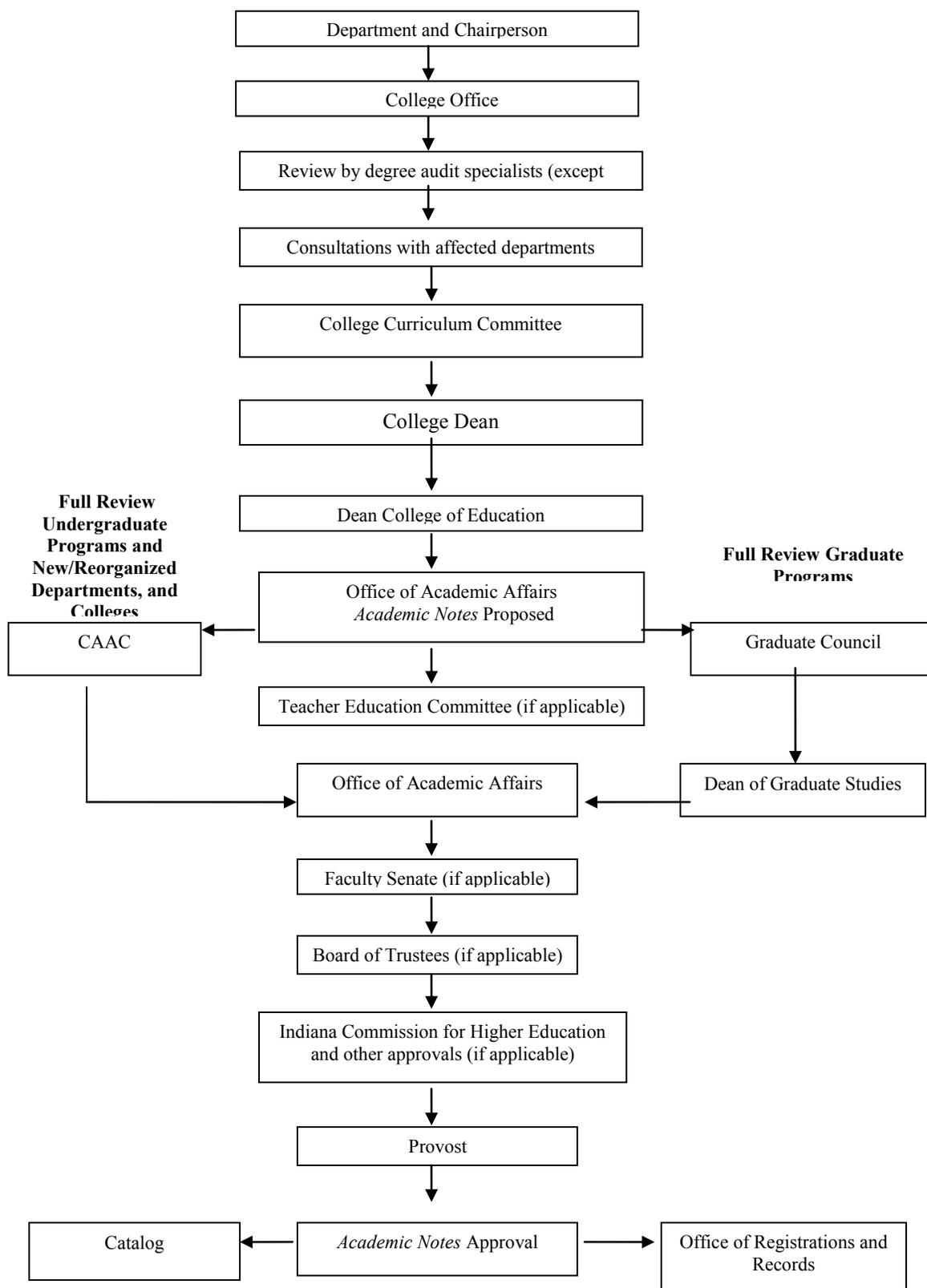
### **C. Guidelines for Completing the Course Proposal Form**

- Title: This is the full title of the course that will appear in the catalog.
- Abbreviated title: Limited to 30 characters, this title will appear in Banner and materials drawn from it, such as the Schedule of Classes.
- Catalog Description: Limited to 50 words; these should be clearly written and not overly specific. See section V.A.11 for guidelines.
- Pre- and Co-requisites: Indicate required courses and minimum grade, if applicable. Use Co-requisite for courses that must be taken simultaneously with the proposed course, regardless of circumstance. Use Prerequisite if another course must be successfully completed before students can enroll in the proposed course and/or another course may be taken concurrently with the proposed course.
- Enrollment Restrictions: Include major/non-major, class standing, GPA, and completion requirements.
- Grading Methods: Select options from a drop-down box
- Repeatability: Indicate number of times a course can be taken, and/or the number of credits a student may earn.
- Affected Suffixes: Indicate topics courses with letter suffixes, courses with Honors enrollments, etc.
- Course Fees: Indicate whether or not the course has an associated fee. Proposals for new course fees (whether for new or existing courses) are submitted separately from curriculum proposals (see section V.A.9).
- Laboratory Course: Indicate whether or not the course requires additional contact hours for labs, studio, workshops, etc.
- Additional Attributes: Identify specific features associated with the course (for example, student teaching, student research, or other categories that are generally used for tracking or identification purposes).
- Catalog Notes: Include information that is not part of the course description, for example: open to graduate students, requires additional laboratory hours.

#### **D. Actions in the Course Proposal Workflow**

Detailed instructions for approving and forwarding the electronic proposal are included on the Academic Affairs website. All steps in this process are automated. At each level of review, the responsible faculty and administrators enter the actions taken in the “Actions Concerning this Proposal” field on the e-form. Pressing the “forward” arrow sends the next recipient an e-mail notification of the proposal awaiting their review.

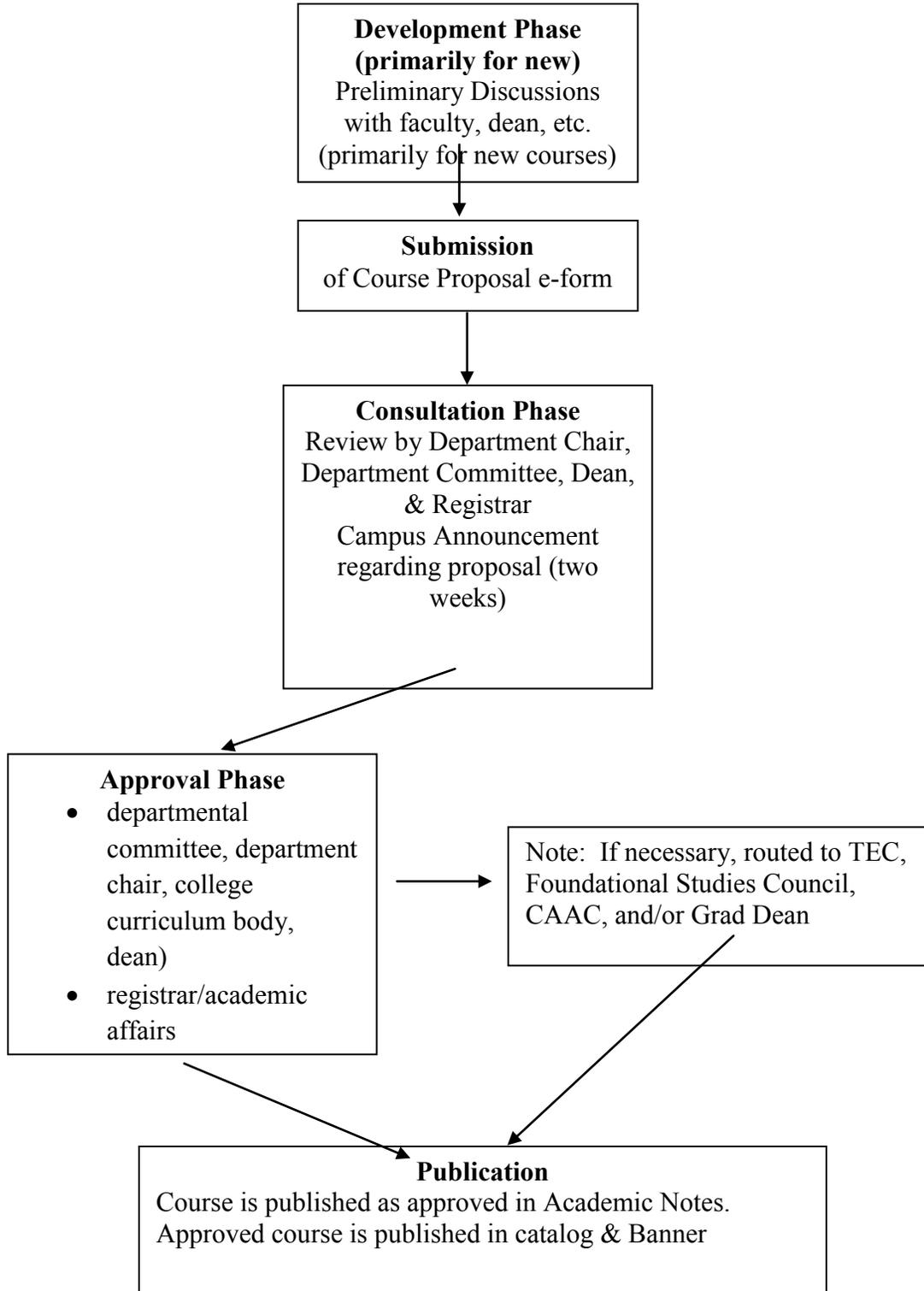
## Appendix A: Program Proposal Routing



## Appendix B: Sample Timeline for Program Proposals

Steps after department and department chairperson approval	Typical time needed to complete
1. Dean's office review	2 weeks minimum. To expedite the process: <ul style="list-style-type: none"> <li>▪ consult with the dean's office prior to development of proposals.</li> <li>▪ have a complete, correct and readable proposal</li> </ul> Steps 1-4 may be done concurrently
2. Office of the Registrar, degree audit, and transfer consultation	2 weeks
3. Consultation with appropriate departments/units	2 weeks May take longer if issues are raised and responses are required
4. Library subject specialist consultation, if needed for graduate programs	1 week
5. College committee(s) review	2 or more weeks depending upon: <ul style="list-style-type: none"> <li>▪ how frequently the committee meets</li> <li>▪ how many levels of review are required</li> <li>▪ whether the proposal must be sent back to the department for changes</li> </ul>
6. College dean approval	1 week
7. If educator licensure program, Teacher Education Committee review	2 or more weeks depending upon: <ul style="list-style-type: none"> <li>▪ how frequently the committee meets</li> <li>▪ whether the proposal must be sent back to the department for changes</li> </ul>
8. Office of Academic Affairs and publication in <i>Academic Notes</i> as proposed	1-2 weeks, depending upon: <ul style="list-style-type: none"> <li>▪ when the proposal arrives in relation to the publication schedule for <i>Academic Notes</i></li> <li>▪ if there are questions or issues on resources, wording, completeness, etc.</li> </ul>
9. Curriculum and Academic Affairs (CAAC) or Graduate Council review (full review only)	2 or more weeks depending upon: <ul style="list-style-type: none"> <li>▪ when the council/committee meets</li> <li>▪ if the proposal must be sent back to the department for changes</li> </ul>
10. Faculty Senate approval if needed (full review only)	Several weeks depending upon: <ul style="list-style-type: none"> <li>▪ when the proposal arrives in relation to the Senate schedule</li> <li>▪ if there are questions or issues</li> </ul>
11. Provost approval	1 week, unless there are questions about resource issues or unexpected problems
12. Trustee and ICHE approval if needed (new programs only—full review)	Several months depending upon: <ul style="list-style-type: none"> <li>▪ when these boards meet</li> <li>▪ if there are questions or issues</li> </ul>
13. Publication in <i>Academic Notes</i> as approved	1 week

## Appendix C: Course Proposal Routing



**Appendix D: Sample Timeline for Course Proposals**

<b>Steps after department development phase</b>	<b>Typical time needed to complete</b>
1. Consultation phase (review by department committee, chair, dean)	3 weeks minimum, depending upon: <ul style="list-style-type: none"> <li>▪ how promptly reviewers respond and forward the proposal</li> </ul> To expedite the process have a complete, correct, and readable proposal.
2. Consultation phase (registrar, affected departments, and campus notification).	3 weeks minimum, depending upon: <ul style="list-style-type: none"> <li>▪ whether responses to consultations are necessary</li> </ul> Includes 2 weeks campus notification and department consultation
3 Department approvals (faculty bodies and chair)	2 or more weeks, depending upon: <ul style="list-style-type: none"> <li>▪ whether the proposal must be changed before department approval</li> <li>▪ department approval process</li> <li>▪ how frequently committees meet</li> </ul>
4. College approvals (faculty bodies and dean)	2 or more weeks, depending upon: <ul style="list-style-type: none"> <li>▪ college approval process</li> <li>▪ how frequently committees meet</li> <li>▪ whether or not the course accompanies a program proposal</li> </ul>
5. Registrar review	1 week minimum
6. Additional review if needed <ul style="list-style-type: none"> <li>▪ foundational studies: Foundational Studies Council and CAAC</li> <li>▪ educator licensure methods or key course: College of Education and Teacher Education Committee</li> </ul>	1-4 weeks or more depending upon: <ul style="list-style-type: none"> <li>▪ when the council/committee meets</li> </ul>
7. Office of Academic Affairs and Provost approval	1 week, unless there are issues on resources, wording, completeness, etc.
8. Publication in <i>Academic Notes</i> as approved	1-2 weeks, depending upon: <ul style="list-style-type: none"> <li>▪ when the proposal arrives in relation to the publication schedule for <i>Academic Notes</i></li> </ul>

# Appendix E : Sample Forms

Indiana State University  
More. From day one.

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**Course Proposal Form**

Current Prefix:  Number:

Proposed Prefix:  Number:

Effective Date:

**Contact Information**

College:  Department:

Contact Person:  Phone:

E-Mail:

Current	Proposed
Prefix: <input type="text"/> Number: <input type="text"/> Title: <input type="text"/> Abbreviated Title: <input type="text"/> Credits: <input type="text"/> Min <input type="text"/> Max Catalog Description <input style="width: 100%; height: 30px;" type="text"/>	Prefix: <input type="text"/> Number: <input type="text"/> Title: <input type="text"/> Abbreviated Title: <input type="text"/> <small>Maximum of 30 characters</small> Credits: <input type="text"/> Min <input type="text"/> Max Catalog Description <input style="width: 100%; height: 30px;" type="text"/>
Current Attributes	Proposed Attributes
Prerequisite: <input type="text"/> Prefix: <input type="text"/> Number: <input type="text"/> Grade: <input type="text"/> And Or, ( ) Co-Requisite: <input type="text"/> Prefix: <input type="text"/> Number: <input type="text"/> Grade: <input type="text"/> And Or, ( ) Enrollment Restrictions Check all that apply: <input type="checkbox"/> Majors Only <input type="checkbox"/> Non-Majors Only <input type="checkbox"/> Junior Standing <input type="checkbox"/> Senior Standing <input type="checkbox"/> Graduate Only <input type="checkbox"/> GPA Requirements <input type="text"/> Completion Requirements (i.e., completion of core curriculum, acceptance into professional component): <input type="text"/>	Prerequisite: <input type="text"/> Prefix: <input type="text"/> Number: <input type="text"/> Grade: <input type="text"/> And Or, ( ) <input type="button" value="+"/> <small>Click the + to add additional rows. Maximum 10</small> Co-Requisite: <input type="text"/> Prefix: <input type="text"/> Number: <input type="text"/> Grade: <input type="text"/> And Or, ( ) <input type="button" value="+"/> <small>Click the + to add additional rows. Maximum 10</small> Enrollment Restrictions Check all that apply: <input type="checkbox"/> Majors Only <input type="checkbox"/> Non-Majors Only <input type="checkbox"/> Junior Standing <input type="checkbox"/> Senior Standing <input type="checkbox"/> Graduate Only <input type="checkbox"/> GPA Requirements <input type="text"/> Completion Requirements (i.e., completion of core curriculum, acceptance into professional component): <input type="text"/>
Grading Method(s): <input type="text"/> Repeatability: Times: <input type="text"/> Credits: <input type="text"/> Foundational Studies Area: <input type="text"/>	Grading Method(s): <input type="text"/> <input type="button" value="+"/> <small>Maximum 5</small> Repeatability: Times: <input type="text"/> Credits: <input type="text"/> Foundational Studies Area: <input type="text"/>

Affected Suffixes:

This course has a fee

Educator Licensure (TEC)

Laboratory Course (Requiring additional hours)

Test Score Requirements:

Affected Suffixes:

This course has a fee

Educator Licensure (TEC)

Laboratory Course (Requiring additional hours)

Test Score Requirements:

Additional Attributes

Catalog Notes

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**Course Inventory Management**

Current Course Is To Be:  Banked  Eliminated  Reactivated

Effective Date:

Does the proposed course replace another course?  Yes  No

If Yes,  
 Course Prefix:  Number:   Banked  Eliminated

Effective Date:

Does the Program Proposal accompany this course?  Yes  No

**Catalog Copy**

Old Catalog Copy

0 Credits

Description

Proposed Catalog Copy

0 Credits

Description

Prerequisites

**Course Rationale**

Insert your rationale (i.e., results of assessments, enhancement of student learning) for this course or modification:

**Course Resource Management**

**Funding Requirements** Check all that apply:

Faculty (including Special Purpose or Temporary)

Supplies and Equipment (including Technology)

Classrooms, remodeling or other space

In the space provided please insert funding sources for required additional resources

**Actions Concerning this Proposal**

Queue	User ID	Action	Date	Reason

**Notes from Registrar concerning this proposal**

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# Indiana State University Department of Art and Design

## Bylaws and Handbook (Approved 12-7-2012)

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## **Prologue**

### **Indiana State University Mission Statement**

Indiana State University combines a tradition of strong undergraduate and graduate education with a focus on community and public service. We integrate teaching, research, and creative activity in an engaging, challenging, and supportive learning environment to prepare productive citizens for Indiana and the world.

### **Department of Art and Design**

The undergraduate programs offered by the Department of Art and Design encourage students to think and work creatively, and to become engaged members of a variety of artistic and scholarly communities. The programs are designed to develop broad and versatile creative abilities while providing a highly professional education that prepares students for careers as studio artists, designers, educators, multimedia practitioners, and a host of other creative endeavors, as well as for future graduate study.

In support of the liberal arts and sciences mission of the College of Arts and Sciences and Indiana State University, the Department of Art and Design participates in the Foundational Studies Program and the Honors Program. The goals of the Department are:

1. To deliver a professional, quality education in the various concentrations offered by the Department in the B.A., B.S., and BFA degree programs.
2. To provide future school teachers with disciplined-based and pedagogical skills required to be successful teachers in the B.S. program.
3. To engage our students in opportunities for experiential learning.
4. Through outreach and service, to provide assistance and leadership beyond the campus to the communities ISU serves.

### **Accreditation**

The University is accredited by the North Central Association of the Commission of Higher Education. All degree programs are accredited by the National Association of Schools of Art and Design (NASAD). The Art Education program is accredited by the Indiana Department of Education.

## **ORGANIZATION**

**President**

**Vice President/Provost**

**Dean Arts and Sciences**

**Dean Graduate & Professional Studies**

**Department of Art and Design**

### **Departmental Committees and Boards**

Assessment

Budget

Core

Curriculum

Graduate

Personnel

Recruitment/Scholarships

Visiting Artist/Scholar and Gallery

University Gallery Advisory Board

Ad hoc and Search Committees

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## **Bylaws of the Department of Art and Design**

The authority of the Bylaws of the Department of Art and Design is derived from section VIII of the Constitution of the College of Arts and Sciences, “Government and Authority of Academic Departments and Equivalent Entities.” It states, “The faculty of each Department...is guaranteed a representative form of government in respect to the formulation and administration of internal policy and the right to participate in the selection of its chief administrative officer(s).”

### **I. Governance**

- A. Voting Faculty: All full-time tenure track faculty of the Department of Art and Design *with* academic rank are voting members (with the exception of the Chairperson who only votes in the event of a tie).
- B. Full time and part time employees of the Department in instructional and administrative positions may attend regularly scheduled faculty meetings and are eligible to voice comments and concerns, but have no voting rights.
- C. The Department of Art and Design shall endeavor to conduct its programs and business according to the highest standards of the National Association of the Schools of Art and Design, the College Art Association, and the National Art Education Association.
- D. The Chairperson will be a nonvoting (ex officio) member of all committees. The Chairperson may not attend meetings of the Personnel Committee when it is reviewing faculty for promotion, tenure, or biennial reviews or when the Committee is conducting a review of the Chairperson.

### **II. Procedural Rules for Departmental Meetings**

The action of the Faculty of the Department of Art and Design shall be taken through the Departmental meetings.

- A. Quorum—A quorum is constituted by a simple majority of the voting members. A motion may be passed by a majority of the votes cast, a quorum being present and abstentions not counting.
- B. All decisions and recommendations, with the exception of Bylaws revisions (see section E.1), shall be determined by a majority vote of the members present.
- C. The presiding officer at Departmental meetings is the Chairperson or, in the Chairperson’s absence, the Chairperson’s designee.
- D. A meeting may also be called by the Chairperson of the Personnel Committee as a part of the evaluation process of the Department Chairperson.

- E. The Chairperson shall appointment a Parliamentarian at the first meeting of each Fall semester.
- F. There shall be at least six regular sessions of the Departmental meeting each year, to be called by the Chairperson of the Department of Art and Design.
  - 1. The Chairperson of the Department of Art and Design shall send written notice of the time and place of the regular faculty meetings and shall request agenda items; this communication will take place at least 7 school days before each regular meeting and will have as its deadline for faculty agenda input three working days before the meeting date.
  - 2. At each regular session, the standing Committees of the Department shall report to the Faculty.
  - 3. In addition to the established regular sessions of the Departmental meeting:
    - a. the Chairperson may call such special sessions as he/she deems necessary,
    - b. the Chairperson will, within ten days, call a special session upon receiving either:
      - 1) a request from a standing Committee;
      - 2) a written petition, signed by at least half the full-time members of the Faculty, stating the purpose of a meeting. When a meeting is called to discuss a proposal generated by a committee, or group of faculty, that proposal must be distributed in writing at least one week in advance.
  - 4. Although the Meetings will be open to visitors, including students, no visitor will have voting privileges. The Department reserves the right to move into executive session.
  - 5. Departmental Meeting Procedures:
    - a. Meetings will be conducted according to criteria set forth by *Robert's Rules of Order*, as interpreted by the Parliamentarian.
    - b. Topics which appear on the agenda may be voted upon during the faculty meeting for which the agenda was prepared (with the exceptions noted below). However, any "call for the question" will be delayed until the chair determines that sufficient discussion on a topic has occurred among faculty at the meeting.
    - c. The following two topics, which are excluded from the provisions as outlined above in point III.5.b. must be introduced to the faculty one meeting prior to the vote. The time lapse between meetings will be determined by a majority vote of the faculty at the initial meeting.
      - 1) amendments to the Bylaws,
      - 2) tabled old business, the character of which changes substantially at a subsequent meeting.
    - d. Absentee voting:
      - 1) Absentee votes will be accepted for Bylaws revisions, staffing and/or program changes from faculty.
      - 2) The absentee vote must be presented in writing to the Chairperson of the Department of Art and Design prior to the meeting in which the issue comes up for a vote.
      - 3) If a substantial change is made on the proposal under consideration, absent faculty members must be consulted and their vote recorded in the minutes.

- e. Minutes will be taken at each faculty meeting and distributed for approval at a subsequent meeting. A permanent file of minutes will be maintained in the office of the Chairperson.
- f. A record of attendance shall be part of the minutes.

### **III. The Approval of and Amendment of the Bylaws**

- A. The Bylaws of the Department may be amended by a two-thirds majority vote of the faculty at an announced meeting at which a quorum of voting faculty is present. The amendment(s) must be introduced at a meeting of the Department prior to the meeting at which a vote will be taken.
- B. These rules apply to the amendment of the Bylaws only. The Handbook may be modified at a regular meeting of the Department when the proposed changes have been properly distributed prior to the meeting when a vote will be taken.
- C. The Chairperson shall issue a revised edition of the Bylaws at the beginning of the school year when revisions have been made in the previous school year.

# Department of Art and Design Handbook

## I. Structure of the Department

### A. Personnel

The duties and responsibilities of the Faculty, Chairperson, and Graduate assistants will be governed by the following: the regulations of Indiana State University and the College of Arts and Sciences; the Handbook of Departmental Guidelines and Procedures, and the Bylaws of the Department of Art and Design, as set forth below.

#### 1. Instructional

##### a. The Academic areas of the Department of Art and Design

- 1) Cognitive (Art History, Art Theory and Criticism, Art Education)
- 2) Three-Dimensional
- 3) Two-Dimensional
- 4) Graphic Design

##### b. Faculty Duties and Responsibilities

Members of the faculty of Indiana State University are expected to abide by established policies for the operation of the University and the conduct of its instructional programs, to participate in and contribute to the development and improvement of educational services within the scope of the mission of the University, to perform assigned duties to the best of their ability, and to be concerned about the educational welfare and achievement of students. Each faculty member should continuously endeavor to achieve scholarly attainments, to participate in appropriate organized professional activities and, through research and teaching, to contribute to the expansion of knowledge and the advancement of learning. Personal conduct and relationships with students and colleagues should conform to accepted ethics.

##### c. Teaching Responsibilities. Teaching assignments will depend on the schedule requirements of the Department, the nature of courses taught, and on non-teaching assignments of the faculty. The normal teaching load will be 12 semester credit hours of course work per semester or 24 semester credit hours per academic year (or equivalent). (See Appendix 1: Faculty Workload Policy) A load reduction of 3 credit hours for a semester shall be granted in lieu of a demonstrated creative/research agenda.

##### d. Hiring Procedures

- 1) Recommendations for Faculty positions shall be made by the Department Chairperson following University guidelines.
- 2) These recommendations shall be based upon, and justified by:
  - a) evaluation of the overall Departmental needs,
  - b) faculty discussions,

- c) adherence to the document “Criteria and Procedures for Selection of New Faculty Members” (refer to Appendix 2), and
- d) recommendations of the Department Search Committee.

## **B. Personnel Policies and Procedures (Tenure, Promotion, Biennial Review)**

### **1. Faculty Evaluation Criteria for Promotion and Tenure**

Faculty members in the Department of Art and Design who are candidates for promotion and/or tenure must meet Departmental, College, and University expectations. The Department of Art and Design Evaluation Criteria for Promotion and Tenure only outlines the expectations of the Department of Art and Design. For information regarding College and University expectations respectively Candidates should familiarize themselves with the documents *Guidelines for Academic Tenure and Promotion--College of Arts & Sciences* and the appropriate sections (3-12 to 3-17) in the *University Handbook* that discuss faculty tenure and promotion.

The Department of Art and Design recognizes three broad categories for evaluation: teaching, research/ creativity, and service. These categories may be applied to the three areas of specialization within the Department: Art History/Theory, Studio Art and Design, and Art Education. Regardless of specialization, each candidate must meet three general expectations:

- a. The candidate must demonstrate satisfactory performance in the category of teaching.
- b. The candidate must demonstrate satisfactory performance in the category of research/creativity.
- c. The candidate must demonstrate satisfactory performance in the category of service.

Additionally, the Department recognizes that a candidate's effectiveness cannot always be measured solely by these criteria. The accumulated benefits of a candidate's experience, including his or her contributions to the life of the Department are abstract but important elements that should be considered during evaluation of that candidate for promotion, tenure, or higher-than-standard salary consideration.

### **2. Considerations Affecting Promotion**

As one moves through the ranks from Instructor to Professor, one is evaluated at each step in the categories of Teaching, Research/Creativity, and Service. Increasingly high standards of quality, not merely the quantity of accomplishments, will be expected with the evaluation of a faculty member for each successive rank.

As described below, *Satisfactory* and *Unsatisfactory* are the two recognized performance levels used in making evaluations. A rating of *Satisfactory* ought not to be understood as a standard which accepts mediocrity. Rather, a rating of *Satisfactory* signifies that the faculty member's performance has met a high standard, as understood in the faculty member's field of expertise, within the Department of Art and Design, and within the University community. Without a rating of *Satisfactory* in each of the three basic areas of academic responsibility --

teaching, research and/or creative achievement, and service -- a faculty member cannot expect to receive a positive recommendation for tenure or promotion. Sustained, noteworthy success in all three areas is important for those seeking the rank of professor.

The criteria provided below under each category are to serve as a guideline for candidates and, therefore, should not be thought of as exclusionary.

**a. Teaching**

*Satisfactory Teaching* -- A demonstration of satisfactory performance in the classroom is essential for any candidate seeking promotion, tenure or above-average salary consideration in the Department of Art and Design. To qualify for a *Satisfactory* rating, a faculty member applying for tenure and/or promotion to the rank of associate professor must: (1) present a variety of significant evidence which documents teaching effectiveness; (2) receive favorable peer evaluations to be conducted by the Departmental Personnel Committee (such evaluations must be conducted annually, in the case of pre-tenure faculty); (3) receive overall favorable student evaluations, which must be conducted in each class, each semester; and (4) meet the basic instructional expectations of University faculty specified in the *University Handbook* (3-2 to 3-5) and in the *Guidelines for Academic Tenure and Promotion - College of Arts & Sciences*.

Those aspiring to the rank of professor must demonstrate the maturity of their teaching by showing that their instructional contributions are significant and multi-faceted and have developed to a high level, which has been sustained over time. Contributions may include the use of experiential learning activities as well as community engagement consistent with Indiana State University's Mission and the Mission of the Department of Art and Design.

Documentation of satisfactory teaching, for the period under consideration may include, but is not limited to, the following:

- Student evaluations.
- Peer evaluation (conducted by Departmental Personnel Committee, advisory to the Chair).
  - (1) class visitation and/or presentation to Departmental Personnel Committee.
  - (2) review of student evaluations.
  - (3) review of letters of recommendation from, for example, Departmental colleagues and students.
  - (4) review of instructional materials.
- Evidence of innovation in teaching.
- New course development.
- Teaching awards.
- Record of being sought after as a visiting lecturer.
- Presentation of a seminar or a workshop in area of professional expertise.
- Course-oriented research.
- Well-organized course syllabi and related instructional materials that challenge the students.
- Upgrading class material and maintaining professional expertise.

- Other pertinent information.

*Unsatisfactory Teaching* -- An *Unsatisfactory* rating means that the candidate has not fully met performance expectations and/or has not sufficiently documented teaching effectiveness. This judgment may result from the fact that the candidate has not presented enough evidence of high instructional quality and/or has not presented sufficiently compelling evidence.

**b. Research/Creativity**

The Department of Art and Design views research as the backbone of excellent instruction. It must be understood, however, that the nature of what is meant by research within the visual arts will vary, depending upon an individual candidate's particular area of professional specialization. This is due, in part, to the fact that the nature of the art world has undergone massive changes since the mid-nineteen-sixties. During this period the boundaries between the various visual art disciplines became blurred. Although some artists continued to perfect their use of one medium, others have expanded traditional studio practices into allied fields of creative expression such as music, theater and dance. At the same time, visual artists have become more interdisciplinary, probing the relationship between the visual arts and other disciplines with which the visual arts had previously been considered to be incompatible. Consequently, no single standard exists for the evaluation of artistic research/creativity. This is complicated by the fact that the criteria by which visual artists are evaluated are ephemeral. Moreover, there is no common center in the form of mainstream, noncommercial journals, conferences and/or exhibition venues toward which faculty artists may aspire to present their professional accomplishments. This makes any evaluation by a cross-section of peers extremely difficult. Additionally, the professional arenas in which visual artists must compete have become increasingly beset by unpredictable forces such as aesthetic fashion and economic cycles. In fact, although artists can continue to grow and mature professionally, the very nature of their work may preclude the procurement of a mainstream exhibition venue. Further, the Department of Art and Design recognizes and supports the idea that some examples of scholarly and/or artistic research may engage the broader community (including, but not limited to, Indiana).

*Satisfactory Scholarly and Creative Achievement* -- To qualify for a *Satisfactory* rating, a faculty member applying for tenure and/or promotion to the rank of associate professor must demonstrate a record of *sustained* scholarly or creative achievement within his/her academic discipline (Art History, Art Education, Studio Arts, Graphic Design). Specific expectations regarding the type and quantity of these scholarly and/or creative achievements will vary, depending on one's academic assignment and discipline, but in each case the candidate's achievements will have earned professional recognition at the national or regional level. For those in the cognitive areas of Art History and Art Education, a *Satisfactory* rating requires a body of published, refereed research that has earned favorable peer recognition at the regional/national level (typically four or more substantial refereed journal articles, or their equivalent). For those in the Studio Arts, a *Satisfactory* rating requires a body of creative work that has earned favorable peer recognition at the regional/national level (typically four or more juried or invitational exhibitions, or their equivalent). For those in the Graphic Design area, a satisfactory

rating requires a body of client-based or other professionally recognized work on a regional/national level (typically four substantial projects).

Candidates for promotion to the rank of professor must demonstrate that they have achieved national recognition in a discipline by producing a coherent body of substantial, favorably reviewed scholarly and/or creative work which has influenced the candidate's profession. For those in Art History and Art Education, national recognition will typically be reflected in such accomplishments as one or more well-reviewed books or a series of major articles, and/or regular participation in national conferences. For those in the Studio areas, national recognition will typically be achieved with an extended series of art exhibitions (see further information about art exhibitions below). For Graphic Designers, national recognition will typically be achieved through works for clients with a national reputation or professional projects at a national level.

It must be noted that evaluation of visual art faculty within institutions of higher learning must be based upon criteria that are sufficiently flexible and that are responsive to the diversified conditions of professional art practice as it exists today. Nevertheless, regardless of their unique situation, the artist, like the scholar, is expected to provide some evidence of on-going professional achievement. The artist/scholar should submit appropriate documentation of professional accomplishments in this category.

Examples of research/creative activities, for the period under consideration may include, but are not limited to, the following:

- Exhibitions.
- Performances.
- Publications.
- Critical reviews (about the candidate).
- Lectures/workshops.
- Consultancies.
- Grants or awards.
- Client-based design production.
- Presentation of papers.
- Attendance at professionally related conferences, workshops, symposia.
- Other evidence of on-going creative endeavors including letters of recommendation from professionals in the field.

#### Clarification of Visual Arts Exhibition

For the purposes of evaluating studio faculty performance in the category of creative research, it is important to note that visual art exhibitions are presented in a wide variety of venues, and in a variety of formats. While exceptions to the following occur, in general the Department of Art and Design recognizes that exhibitions that are presented in the following institutions are all recognized as constituting the equivalent of a peer-reviewed achievement in other academic disciplines:

- (non-profit) art museum

- (for-profit) art gallery
- (non-profit) artist-run alternative exhibition space
- art gallery affiliated with a university or college

Within any of these institutional settings, the following typically constitutes a ranking of the professional importance of an exhibition for the visual artist:

- solo (one-person) exhibition
- two-four person exhibition
- invitational exhibition
- juried exhibition
- group exhibition

Exhibitions may be organized by a process of selection by a qualified arts professional – curator (organizing an exhibition); jurying process; art gallery director (organizing an exhibition), and other recognized options.

For the purposes of evaluating a candidate’s achievement in the category of research in the studio area, the following standards are recognized:

NATIONAL achievement:

- an art exhibition organized and presented in any institution OUTSIDE of the region;
- an art exhibition organized and presented by an institution inside the region that had a professionally-acceptable selection process to secure and evaluate inclusion of artists on a NATIONAL basis (e.g. a widely advertised juried exhibition);
- an art exhibition organized and presented by a MAJOR institution with a national reputation located in a MAJOR metropolitan area outside the state of Indiana but within the Midwest region (e.g. St. Louis Art Museum).

REGIONAL achievement:

- an art exhibition organized and presented by an institution located in Indiana.
- an art exhibition organized and presented by an institution in the Midwest region that accepted artist proposals only from artists located within the region.
- an art exhibition organized and presented by an institution in the Midwest region not located in one of the MAJOR metropolitan areas.

LOCAL achievement:

- an art exhibition organized and presented by an institution in Wabash Valley
- an art exhibition organized and presented by Indiana State University

*Unsatisfactory Scholarly and Creative Achievement* -- An *Unsatisfactory* scholarly and creative rating indicates that the faculty member's scholarly and/or creative achievements

fail to meet Departmental expectations fully, and/or that the faculty member has not sufficiently documented his/her scholarly or creative achievements. This judgment may result from the fact that evaluators deem the quality and/or quantity of the faculty member's scholarly and/or creative achievements to be insufficient.

**c. Service**

The Department of Art and Design expects all faculty members to actively engage in activities that advance the goals of the Department, the College, and the University.

*Satisfactory Academic Service* -- To qualify for a *Satisfactory* rating, a faculty member applying for tenure and/or promotion to the rank of associate professor must make contributions to the Department, the College, and the University and to either the profession or the community that are significant in quality and quantity. Such service could take the form of major intra-departmental assignments; a range of Departmental, College, and University-level assignments; or major efforts that draw upon a faculty member's professional expertise in service to the profession or the community. Such efforts may include activities that engage the broader Wabash Valley and global communities.

Candidates for promotion to the rank of professor must document a pattern of active, significant service to the University, the profession, *and* the community. Typically, this means that the individual will have successfully assumed leadership roles on the campus, and sometimes off.

Examples of service activities, for the period under consideration may include, but are not limited to the following:

- Serving on committees (Department, College, University).
- Program coordinators, advisors or boards, which are professionally related.
- Student advising.
- Recruitment activities.
- Grant writing for Departmental purposes.
- Adjudication of exhibitions, books and/or articles, for professional organizations, societies or groups.
- Holding offices and/or membership(s) in professionally related societies or associations.
- Professionally related service to the community including but not limited to: participation on local/advisory boards, international partnerships, or participation in discipline-specific workshops or programs.
- Other pertinent service activities.

*Unsatisfactory Academic Service* -- An *Unsatisfactory* service rating indicates that the faculty member's service achievements fail to meet Departmental, College, and/or University expectations fully, and/or that the faculty member has not sufficiently documented his/her service effectiveness. This judgment may result from the fact that evaluators deem the quality and/or quantity of the faculty member's service achievements to be inadequate.

### **3. Time in Rank Requirements for Promotion and Tenure**

Also effective with the 2003-2004 academic year, individuals beginning their probationary period as assistant professor become eligible to apply for tenure and promotion during the sixth year of a regular faculty appointment, including at least four (4) years under a regular faculty appointment at Indiana State University. Individuals beginning their probationary period as associate professors may be given credit for up to three (3) years of regular faculty appointments at other accredited institutions, and persons beginning their probationary period at the rank of professor may be given credit for up to five (5) years of regular faculty appointments at other accredited institutions.\* Those appointed as associate professors or professors become eligible to apply for tenure during the year in which years credited and years at Indiana State University total six (6).

Also effective in the 2003-2004 academic year, a candidate in the fourth or fifth pre-tenure year may, under exceptional circumstances, be considered for promotion and tenure prior to the end of his/her six-year probationary period. For this to occur, the candidate's exceptional performance must be formally recognized by his/her Chairperson's nominating the candidate for early consideration, and the candidate must, in turn, earn the support of every reviewing entity in the process. A negative vote from any review committee or administrative reviewer stops the review process and precludes the candidate's again being given early consideration. An associate professor is eligible to apply for a professorship in his/her fourth year in rank.

\*The probationary period for professors may be waived, and tenure may be awarded at the time of appointment, subject to the following conditions: (1) the appointee must have previously earned tenure and the rank of professor at one or more accredited educational institutions; (2) the academic Department and the program area to which the candidate is to be assigned must recommend appointment with tenure. A positive recommendation shall advance through the Department committee and Chairperson, the College Committee, and the College Dean to the Provost; (3) the Provost and the President shall consult with the Executive Committee of the Faculty Senate and receive its recommendation; and (4) the President shall convey the actions on the recommendation at each level to the Board of Trustees. The documents that accompany a recommendation for appointment with tenure must include the complete application materials for the position (letter of application, vita, letters of reference, etc.), sample publications/slides/recordings, and representative recent teaching evaluations. Individual Departments may require additional materials.

### **4. Procedures for Tenure and Promotion**

All evaluations for promotion, tenure, and higher-than-standard salary increases shall be initially executed by the Personnel Committee, which is advisory to the Chairperson of the Department of Art and Design. This Committee is composed of four full-time, regular faculty members selected by the faculty-at-large of the Department of Art and Design.

#### **a. Procedures for Evaluation for Tenure**

- 1) By the end of the spring term of every academic year, the Department Chairperson shall notify eligible Faculty of the anticipated deadline for the

receipt of tenure applications in the following academic year. This notification will be accompanied by a copy of the Department of Art and Design Tenure Guidelines and Application for Tenure Form.

- 2) For the purpose of helping the faculty member prepare her/his dossier, it is recommended that at the beginning of the fall semester any faculty member eligible for tenure consult with the Chairperson.
- 3) The Department Chairperson shall notify the Personnel Committee at the beginning of the academic year of those Faculty who will come under tenure evaluation/review.
- 4) The Chairperson of the Personnel Committee shall notify each candidate scheduled for tenure review and provide him/her with a copy of Departmental policy and date of evaluation/review and the deadline for submission of the candidate's dossier.
- 5) The Personnel Committee will solicit considered opinions from the faculty-at-large relative to each candidate being considered for tenure.
- 6) Representatives of the Personnel Committee will conduct classroom visitations and/or attend a presentation by the candidate about his/her teaching to aid in the evaluation of teaching performance.
- 7) Teaching performance will also be assessed on the bases of student evaluations.
- 8) The Personnel Committee will formulate a preliminary evaluation and forward it to the faculty member in question. The evaluation will include an explanatory paragraph clarifying those factors which are unique to the candidate's discipline so that subsequent evaluating bodies will be able to understand the specific nature of the candidate's research/creativity and its relative importance.
- 9) After receipt of a preliminary evaluation the faculty member under review will be given the option to meet with the Committee before its final deliberations.
- 10) The Personnel Committee will formulate its final written evaluation with justification and supporting materials which, in turn, will be forwarded to the Chairperson of the Department of Art and Design.
- 11) The Chairperson of the Department of Art and Design will use the same criteria as the Committee in his/her evaluation.
- 12) The Chairperson shall inform the Personnel Committee of his/her recommendations and provide justification for rankings that differ from those of the Committee.
- 13) The Chairperson will inform the candidate of the findings before the material goes forward.

**b. Procedures for Evaluation for Promotion**

- 1) By the end of the spring term of every academic year, the Department Chairperson shall notify eligible Faculty of the anticipated deadline for the receipt of promotion applications in the following academic year. This notification will be accompanied by a copy of the Department of Art and Design Promotion Guidelines and Application for Promotion Form.

- 2) At the beginning of the fall semester, it is recommended that any faculty member eligible for promotion who intends to apply consult with the Chairperson to review the faculty member's achievements among the three categories of teaching, research/creativity and service.
- 3) A minimum of three weeks prior to the Departmental deadline for the receipt of promotion applications by the Personnel Committee, candidates must notify the Committee of their intent to apply.
- 4) Representatives of the Personnel Committee will conduct classroom visitations and/or attend a presentation by the candidate about his/her teaching to aid in the evaluation of teaching performance.
- 5) The Personnel Committee will formulate a preliminary evaluation and forward it to the faculty member in question. The evaluation will include an explanatory paragraph clarifying those factors which are unique to the candidate's discipline so that subsequent evaluating bodies will be able to understand the specific nature of the candidate's research/creativity and its relative importance.
- 6) After receipt of a preliminary evaluation the faculty member under review will be given the option to meet with the Committee before its final deliberations. At this point the candidate may elect to allow her/his promotion papers to go forward, or to withdraw her/his papers from further consideration.
- 7) The Personnel Committee will formulate its final written evaluation with justification and supporting materials which, in turn, will be forwarded to the Chairperson of the Department of Art and Design. This will include an explanatory paragraph clarifying those factors which are unique to the candidate's discipline so that subsequent evaluating bodies will be able to understand the specific nature of the candidate's research/creativity and its relative importance. This paragraph is to be attached to the credentials to be forwarded.
- 8) The Chairperson of the Department of Art and Design will use the same criteria as the Committee in his/her evaluation.
- 9) The Chairperson shall inform the Personnel Committee of his/her recommendations and provide justification for rankings that differ from those of the Committee.
- 10) The Chairperson will inform the candidate of the findings before the material goes forward.

## **5. Biennial Review Policies and Procedures**

### **a. Purpose**

The biennial evaluation of faculty is an important component within the university's operation influencing strategic as well as tactical planning. It provides a means for the university to showcase to the broader community the work done by faculty and is a primary source of information for external reports. Ultimately, it serves as a means to evaluate Departmental and individual faculty achievements.

Regular evaluation provides a means to ensure faculty are successfully engaged in meeting their teaching, service and creative/research responsibilities. Evaluation results are both summative and formative and are intended to inspire and recognize the quantity and quality of faculty performance.

Characteristically, some measure of interpretation in the implementation of these guidelines can be anticipated. Fair interpretation of the guidelines in individual cases is the responsibility of the personnel committee and Department chair. Ultimately, however, it is the intent of these guidelines to establish sample measures and weights with which to evaluate individual faculty performance.

**b. Evaluation Process**

The content of the evaluation is to be drawn from a period of time to be determined by the university, college and Department.

The evaluation is conducted by the Department chair and the personnel committee. The personnel committee will formulate its recommendations and forward them to the Department chair who will formulate his/her own recommendations and forward both sets of recommendations to the Dean. Notification of the results of the review by the Personnel Committee and the chair will be provided each faculty member.

**c. Appeal Process**

A faculty member has the opportunity to respond to the evaluations in writing and to forward a one-page objection to the Dean. The chair must inform faculty of the date he/she will transmit the evaluation materials to the Dean in order to provide 5 business days for the faculty member to file the objection.

**d. Weights**

Faculty members in the Department of Art and Design are to be evaluated on the basis of their strengths. Faculty may select weights to emphasize areas of strength in teaching, creative/scholarly productivity, and service. Assigning these weights is the responsibility of each faculty member and must be specified at the time evaluation materials are submitted by the faculty member. Selected weights must be within the Department-approved ranges. Weights must total 100%.

Teaching	40-80%
Scholarship/Creative	20-50%
Service	20-40%
Other Assignments	0-100%

Faculty with administrative assignments (Department Chairperson, faculty fellow, etc.) or other special assignment (e.g. teaching abnormally large sections) will have their permissible ranges adjusted to reflect the change in expectations associated with the assignment. The faculty member, in consultation with his/her supervisor, will determine the permissible weights in each category. The faculty member will select weights within those agreed upon.

Faculty on sabbatical may have the ranges of weights adjusted following the procedure described immediately above.

The Dean will evaluate the administrative assignment of the Chairperson after receiving input from the Department.

Faculty with 12 SCH loads may reduce the weight for scholarship and service to 10% each. A faculty member may not claim a higher percentage of weight for teaching than his/her average semester credit hour load relative to 15. (e.g., a 9 hour load allows a maximum 60% weight for teaching). Faculty teaching classes that count double (125 students or more) may count those classes as 6 semester hours.

The assessment rubric that will be used is available at:

[http://www.indstate.edu/academicaffairs/faculty\\_resources.htm](http://www.indstate.edu/academicaffairs/faculty_resources.htm)

#### **e. Process-Materials to be Submitted**

In preparation for the biennial evaluation, each faculty member will submit electronically to the chair a report of his/her teaching, service and research/creative work or other administrative assignment. Teaching material for untenured faculty will include both the numerical and written information from the student evaluations forms as well as other information deemed appropriate. This might include narrative self-evaluation, peer/Department chair classroom observation and/or evaluation of course materials. The individual must also specify the weights for each year of evaluation. Faculty reports may not exceed 3 pages in length and must be submitted no later than September 1 after the end of year two.

#### **f. Internal Review**

The Personnel Committee of the Art Department will review the report of each faculty member carefully considering all material presented and the individually provided domain-specific weights. The committee will forward its report to the Department chair who will develop his/her own review of each faculty member.

In the event of disagreement between the Personnel Committee and the chair, the chair will meet with the Committee in an effort to resolve differences. If the differences are not reconciled, the Dean will meet with the Personnel Committee and chair and make a final decision. If the Dean disagrees with the Departmental evaluation, he/she must meet with the Personnel Committee and Department before making a final recommendation. This review process must be completed no later than November 15th of the review period.

#### **g. Pre-Tenure Faculty Participation**

Pre-tenure faculty may elect not to participate in this review, but in doing so will forgo the opportunity to achieve the “exceptional” designation or the raise that might accompany it.

#### **h. Ratings**

Each faculty member will be evaluated in the respective categories of teaching, scholarship/creative work, and service based upon the criteria established for the ratings of:

### Point Ranges

Exceeds expectations	3
Meets expectations	1.5
Below expectations	0

#### **i. Teaching**

Teaching is a significant element of a faculty member's work load. Teaching includes course materials, presentation of course content, class management, evaluation of students, advising and mentoring, supervising theses, independent studies and student exhibitions, course revision and development, maintaining currency in one's teaching field, assisting the Department in meeting student needs and contributing to program breadth and flexibility. Documentation may include, but is not limited to the criteria given below.

Exceeds expectations: Classes include content, activities, outcomes that push well beyond expectations of the curriculum. Syllabi are clear, current, and promote learning. Classes are met and faculty member is accessible to students. Student and peer evaluations and comments suggest students are learning/performing at high levels. New courses are developed or courses regularly taught are substantially revised and current. Develops new curriculum for a certificate or program. Receives a teaching award. Successfully receives external funds directed toward curriculum development or creativity. (3)

Meets expectations: Content and activities in the courses fulfill expectations of the curriculum, syllabi and assignments are clear and reasonable. Faculty members meet with classes regularly and are accessible at designated and/or appointed times. Teaching evaluations suggest students are engaged and stimulated to learn. Engages in professional development activities that improve teaching and learning. Shows evidence of course-oriented research and updating of course materials. (1.5)

Below expectations: There is little evidence of good teaching as described above. Teaches in a manner that produces substantiated breaches of propriety or professionalism; refuses to have his/her teaching evaluated; does not substantively cover the prescribed course content, has evaluation well below those typical for the Department (multiple measures may be used) or generally fails to facilitate student learning. (0)

#### **j. Scholarship/Creative Activities**

The diversity of disciplines in the Department of Art and Design suggests there is no single standard for the evaluation of research/creativity. While the criteria may be flexible, creative/research activity should be ongoing and more than local, enhance teaching, and judged to be of high quality. Examples of research/creative activities may include, but are not limited to, the following:

- Exhibitions
- Performances

- Publications
- Critical Reviews
- Lectures/Workshops
- Consultancies
- Grants or awards
- Client-based product design
- Presentation of papers
- Attendance at professionally related conferences, workshops, symposia
- Other evidence of on-going endeavors including letters of recommendation from professionals in the field.

For most of these activities an outside verification of the quality of the product is expected. Faculty members are responsible to make the case for the importance of a specific venue or publication. Each instance of a professional accomplishment or formal publication or exhibition should be credited as a separate instance.

The Department recognizes that major research and creative projects may not be accomplished within the span of one year. Although incomplete, such “works in progress” can often be evaluated through peer/external recognition. The Department chair may give consideration to work that significantly advances beyond that of the previous review period or if the work is of notable size or complexity.

Exceeds expectations: Achieves recognition for peer-reviewed scholarly or creative work at the state, national or international levels. This might include: a solo exhibition at a museum or gallery of national reputation, curating a complex exhibition, winning a highly competitive award, publishing a book or book length catalog or two substantial articles, a commission, competitive fellowship or residency, obtaining funding for a project. Dissemination in a peer approved venue at the national or international levels resulting from juried invitation or peer review sponsored by: academic or commercial presses, universities or museums, professional meetings. Major exhibitions at the state, national or international levels or serving as a keynote or featured presenter. (3)

Meets expectations: Demonstrates substantial progress toward completion of scholarly or creative work that has not yet achieved recognition. Criteria include, but are not limited to: reaching accepted milestones beyond that achieved in the previous evaluation period or a project of unusual size and/or complexity. Exhibition/presentation in a peer reviewed venue at the state or regional level. Publish or have accepted for publication a peer-reviewed book review, exhibition review, encyclopedia entry or reviewed a manuscript. Serve as a consultant to a government, institution, or professional or educational organization in an area related to one’s field. Emphasis is placed upon the research/disciplinary basis of the consultancy. (This type of work might also be appropriately listed under service.) Serve as a principal researcher or contribute to the preparation of a significant grant proposal. Make a presentation or serve as a panelist at an

international, national or regional venue. Engage in professional development activities that furthers one's creative or research skills. (1.5)

Below expectations: Does not meet criteria above or fails to show significant improvement following a previous evaluation. The faculty member does not have a current record of scholarship/creative production of any form and cannot show substantive progress on any project of significant merit currently or in the foreseeable future. The chair will meet with the faculty member to develop a plan to remedy identified deficiencies during the next evaluation period. (0)

#### **k. Service**

Faculty is credited for service to the public, their discipline, the university and other external communities at the local, national and international levels. Service includes professional service such as consulting, training, holding office, institutional service, time-intensive special projects, recruitment, retention, alumni activities, guest lecturing at community events, jurying, donating art work, or other equivalent examples. It is expected that all faculty will perform basic Department service such as attending meetings, participating in advising, recruitment and special projects. Extra weight should be given to faculty who chair committees.

Exceeds expectations: Faculty member must demonstrate significant leadership with tangible outcomes such as chairing a university or college committee or holding office in a regional or national professional society or show sustained contributions to at least four committees or boards (three if chairing one) or projects. Obtaining grant funding that advances the service mission of the Department, college or university or in the broader community. (3)

Meets expectations: Faculty member must demonstrate basic Department service and have contributed to at least three committees or boards (two if chairing one) or projects at the Department, college or University levels or in the broader community. (1.5)

Below expectations: There is little to no evidence of service as defined above. Faculty member fails to work with colleagues to advance the Department, college and/or university. He/she does not participate in substantive service or is demonstrably detrimental to the progress of colleagues' work. (0)

#### **l. Other Assignments**

Occasionally, faculty members may be assigned work that does not fit the categories of teaching, research and service. For example, one might be assigned short term administrative duties that meet special needs at the Department, college or university levels. The measure used to evaluate performance in this category will need to be determined in cooperation with the administrator responsible for the special project and appointment.

#### **m. Overall Evaluation**

The overall evaluation of faculty performance during a given period is based upon reasonable consideration of rankings for each of the specific evaluation categories

of teaching, research/creative work, service and other assignments. The final overall evaluation is the sum of ratings assigned in each of the areas weighted according to the percentage of work effort assigned to each.

A faculty member's overall performance may be designated *Contributing Exceptionally* if the individual is classified as "Exceeds Expectations" in at least two of the three categories and "Meets Expectations" in the third or is designated "Exceeds Expectations" in a category where the agreed upon weight exceeds 60% when the person simultaneously is meeting expectations in the other two categories.

A faculty member's overall performance may be designated as *Contributing Below Expectations* if designated "Does Not Meet Expectations" in at least two of the three categories.

Adopted: October 21, 2011

## **C. Administrative and Non-Instructional**

### **1. Chairperson**

- a. The Department Chairperson is appointed by the University President on the recommendation of the Provost and Vice President for Academic Affairs and the recommendation of the Dean, based on the formal recommendation of the faculty of the Department. (See Handbook 350.5.3 for search committee formation).
- b. Responsibilities of the Departmental Chairperson. It is the responsibility of the Departmental Chairperson to lead his/her Department through difficult and critical decisions involving faculty appointments, non-renewals, promotion and tenure decisions, awards for meritorious activities, regular evaluations, and compliance with faculty performance expectations. (Outlined in Section 310 (Faculty Duties and Responsibilities), Section 500 (Employment), and Section 570 (Personnel Files) of this Handbook).
- c. Representation of Departmental Faculty. The Chairperson represents the interests of individual faculty members and of the Department to the Dean and to the University administration. The Chairperson is the representative of the Department, but he/she should also be able to convey to his/her colleagues the positions of the University administration.
- d. Official Departmental Spokesperson. The Chairperson is authorized to speak officially for and on behalf of the Department in matters concerning personnel decisions, budget requests, recommendations for membership in the graduate faculty, approval of grant and contract applications, and other issues concerning resources.
- e. Advocacy. The Chairperson is an advocate for the academic interests of the faculty of the Department, especially in curricular affairs wherein faculty

authority is paramount. Those issues that require approval beyond the Department will ordinarily be firmly advocated by the Chairperson. If earlier internal deliberations result in the Chairperson's disagreement with the majority opinion of the Department faculty, and if the Chairperson cannot support the majority position, he/she is obliged to make known to the Dean the position of Department colleagues together with his/her own position with appropriate justification and rationale for both positions. The Chairperson will inform, in writing, Departmental colleagues of his/her opposition to or disagreement with the majority view.

- f. **Course Scheduling.** The Chairperson, acting on the advice of the Curriculum Committee, has responsibility for scheduling classes, arranging teaching hours, and meeting student needs in graduate and undergraduate programs in accordance with the policies and procedures of the University and the standards of the Department.
- g. **Administration of Departmental Office.** It is the duty of the Chairperson to administer the Department office, to request supporting resources for the work of Department faculty, to provide the administration with a means of communicating with faculty and students, to handle the routine paperwork and serve as mediator in faculty-student disputes.
- h. **Operational Duties.** The Chairperson has responsibility and authority for the hiring of support staff; the hiring of temporary and part-time help; the preparation and submission of catalog materials based on the curricular decisions and recommendations of the faculty; the supervision of the procedures of budget development; the administration of the operating budget (the Chairperson has the responsibility of maintaining Department expenses within the allocations to the Department operating budget); the maintenance of Department files and records; the supervision of procedures for developing the schedule of classes; the representation of the Department in administrative matters relating to the school/college and to the University as a whole; the supervision of student advisement procedures; nominations for Department representation to the school/college committees; the supervision of Department publicity (brochures, program announcements, news releases, catalog and bulletin copy, state and regional outreach information); the control of Department equipment, properties, books, records, and supplies; and coordination, through the appropriate Dean's office, of activities that cross Department lines.
- i. **Regular Consultation with Departmental Faculty.** It is a general principle of the administration of academic Departments that the Chairperson should consult regularly with members of his/her Department. To consult is to seek the opinion, judgment, and advice of the members of the Department. It remains the prerogative of the Chairperson to make determination contrary to this counsel, but if he/she does so, it is his/her duty to explain the reasons both to colleagues within the Department and (if it is a matter which is forwarded to higher administrative authority) to administrative superiors, together with the nature and extent of the disagreement.

- j. Once each semester, the Chairperson shall invite each faculty member to discuss mutual professional concerns.

## **2. Review of the Chairperson**

- a. The Chairperson's performance of his/her duties and responsibilities shall be reviewed by the Faculty of the Department of Art and Design annually until tenured and thereafter at least once every three years while serving as Chairperson. The Chairperson shall not be evaluated more than once every academic year.
- b. The review will be undertaken at a Special Meeting of the Faculty. The chair of the Personnel Committee will act as the chair of the Special Meeting. A quorum for the Special Meeting shall be three-fourths of the full-time Faculty of the Department eligible to vote. Should the Chairperson fail to receive the vote of confidence, as defined in the University Faculty Handbook, it is expected that he/she resign from the position of Chairperson as soon as possible.
- c. The Chairperson of the Special Meeting will submit to the Dean of the College of Arts and Sciences and to the Chairperson of the Department of Faculty of the Department deriving from the Special Meeting.

## **3. Appointment of Interim Chairperson**

- a. When needed, the Personnel Committee will request nominations of tenured faculty members to serve as Interim Chairperson. An individual may be self-nominated or nominated by a member of the faculty.
- b. Faculty will be provided a questionnaire to address the strengths and weaknesses of each candidate and the faculty will also be asked to rank the candidates. If there is only one candidate, the faculty will be asked if they do or do not support the candidate.
- c. The Personnel Committee will review the information received and submit a brief report to the Dean indicating the candidate with the strongest support. The questionnaires will also be sent to the Dean.
- d. In the event no candidate is nominated, the Dean may confer with the Personnel Committee and identify potential candidates. The Dean will confer with the candidates to determine interest and from that group make a selection of a faculty member to serve as Interim Chair.
- e. Ideally, the Department will begin a search for a permanent Chair during the first year of service of the Interim Chair. In the event a Permanent Chair is not hired, the Personnel Committee will meet at the end of the Interim Chair's first year in office to confer regarding the continuation of the sitting Interim Chair and

make a recommendation to the faculty and the Dean. If the faculty is in disagreement with the recommendation of the Personnel Committee, both reports will be forwarded to the Dean who will mediate the matter. This policy will be followed for subsequent years should a permanent chair not be appointed.

#### **4. University Curator**

*Item 4 above was not included in the approved Handbook and Bylaws and will be added by amendment at a future date.*

## **II. ELECTED COMMITTEES/POSITIONS**

### **A. Functions and Operation**

1. Committees will receive their respective charges from the Chairperson after the selection of new committee members. Committees normally function from the first Departmental meeting of the academic year to the formation of new committees at the beginning of the new academic year.
2. All committee recommendations affecting Departmental policies must be presented to the faculty-at-large.
3. All committees shall be advisory to the Chairperson who may serve as an ex-officio, but not participatory member of all committees.
4. In each case, a quorum shall be constituted by a majority of the Committee.

### **B. Selection**

1. For committee purposes, when applicable, the academic areas of the Department are: Cognitive, Three-dimensional and Two-dimensional.
2. Each committee listed below under C. will be elected, in the given order, at the beginning of the fall semester of each academic year, at the first Departmental Meeting of the academic year, as described below under each committee.
3. For committees on which representation is according to academic areas, members will be chosen by the respective areas. For committees representing the Department-at-large, members will be selected by secret ballot.

### **C. Standing Committees**

1. Personnel Committee
  - a. Responsibilities:

- 1) The Personnel Committee shall screen and review petitions, within the parameters of the Department's policies and procedures for:
    - a) contract renewals
    - b) tenure (See section B of the Department Handbook.)
    - c) promotion (See section B of the Department Handbook)
    - d) leaves and sabbaticals
    - e) graduate faculty status (See Appendix 3)
    - f) performance-based or other additional salary adjustments and
    - g) when a faculty member grieves a decision of the Personnel Committee, the faculty member by-passes the Committee and appeals directly to the Chairperson.
  - 2) Evaluation for tenure should be made by the entire tenured faculty, by secret ballot in a faculty meeting called by and chaired by the Personnel Committee's Chairperson.
  - 3) The entire Personnel Committee shall write the shared reflections they perceive as accurate into the final statement which they present along with the precise tabulation of the faculty vote.
- b. Structure: The Committee shall be composed of *five* tenured members to be selected from the Department with the Personnel Committee chair convening.
  - c. Selection: Members to be elected by the faculty at large.
  - d. Term of Office: Two of the members will have two-year overlapping appointments, two members will have one year appointments. All members may be re-elected.
  - e. Committee will operate according to the procedures established by the Department for Guidelines and Procedures for tenure, promotion, graduate faculty status and above average salary increases.
2. Curriculum Committee
    - a. Responsibilities: The Curriculum Committee shall be responsible for making recommendations to the Faculty concerning the structure and coordination of the Department's undergraduate and graduate curricula.
    - b. Structure: The Committee shall be composed of three members, one each from Two-Dimensional, Three-Dimensional, and a Cognitive Area.
    - c. Selection: Members to be elected by area.
    - d. Term of Office: Two members shall be elected for one year and one member shall be elected for a two-year overlapping appointment; all members may be re-elected.
  3. Budget Committee
    - a. Responsibilities: The Budget committee shall serve as an advisory body to the Chairperson on budgetary matters, including the preparation of budget requests, expenditures for major items of equipment, funds for meetings and seminars, and any other budgetary matter upon which the Chairperson requests advice.
      - 1) Priority for travel requests will be given to tenure or tenure-track faculty.
      - 2) Faculty travel funding priority levels shall be in order of importance:

- a) Number One: Major events related to a faculty member's research and creativity as explained in the Faculty Evaluation Criteria for Tenure and Promotion (pp.8-17) Biennial Review Process (pp. 17-22).
    - b) Number Two: Critical screening or interviews for faculty positions at conferences.
    - c) Number Three: Field trips; faculty travel to major professional conferences and events.
  - b. Structure: The Committee shall be composed of three members including one each from Two-Dimensional; Three-Dimensional; and a Cognitive Area.
  - c. Selection: Members to be elected by area.
  - d. Term of Office: The members shall be elected for one year and may be re-elected.
- 4. Recruitment/Scholarship Committee
  - a. Responsibilities:
    - 1) To oversee the design and publication of Departmental brochures and other promotional literature.
    - 2) To oversee and implement recruitment efforts.
    - 3) To oversee selection of recipients of scholarships to the Department of Art and Design
  - b. Structure: The Committee shall be composed of three members.
  - c. Selection: Members to be elected by the faculty-at-large.
  - d. Term of Office: The members shall be elected for one year and may be re-elected.
- 5. Graduate Committee
  - a. Responsibilities:
    - 1) To oversee, to act upon, and to recommend to the Faculty any matters regarding the graduate degrees. (refer to M.F.A./M.A. Policies and Procedures Handbook)
    - 2) To recommend acceptance or conditional acceptance or rejection of M.F.A. and M.A. applicants. The Committee will meet at least twice each semester to review applications for admission for following semester.
    - 3) To recommend recipients and assignments of Graduate/Teaching Assistantships and Fellowships.
  - b. Structure: Three members who have graduate faculty standing (one each from Two-Dimensional, Three-Dimensional, and a Cognitive Area) and as ex-officio, the Graduate Coordinator.
  - c. Selection: Members to be elected by area.
  - d. Term of Office: One year. All members may be re-elected.
  - e. In the event of extenuating circumstances, the Chairperson of the Department in consultation with available Committee members has the authority to assign graduate assistantships/fellowships.
  - f. The Committee will recommend and conduct recruitment activities for entry into the Graduate Program.

6. Assessment Committee
  - a. Responsibilities:
    - 1) To design and coordinate Departmental assessment tools.
    - 2) To analyze and compile assessment data and, where appropriate, make recommendations for improvement.
    - 3) To guide the assessment activities of the Department.
  - b. Structure: The Committee shall be composed of three members.
  - c. Selection: Members to be elected by the faculty-at-large.
  - d. Term of Office: Two members shall be elected for one year and one member shall be elected for a two-year overlapping appointment; all members may be re-elected.
  
7. Visiting Artist/Scholar and Gallery Committee
  - a. Responsibilities:
    - 1) To plan, coordinate, and oversee the Departmental visiting artist/scholar program and to advise the University Curator.
  - b. Structure: The Committee shall be composed of five members.
    - 1) Membership of the committee will include five members of the Department of Art and Design's Visiting Artists/Scholars and Gallery Committee (comprised of the *University Curator*, two faculty members from the Department of Art and Design, the graduate student Director of the Bare-Montgomery Memorial Student Gallery, and one undergraduate student from the Department of Art and Design.
  - c. Selection: Faculty members to be elected by the faculty-at-large.
  - d. Term of Office: One member shall be elected for one year and one member shall be elected for a two-year appointment; all members may be re-elected.
  
8. Search Committee (refer also to Appendix 2: Selection of New Faculty Members)
  - a. Responsibilities: As mandated by the Chairperson (in consultation with the Faculty) as appropriate.
  - b. Structure: To be determined according to the charge of the Committee.
  - c. Selection: To be elected by the faculty-at-large. In the event that the faculty-at-large cannot be convened, the Chairperson may appoint a committee from available faculty.
  - d. The Search Committee for the Chairperson position will follow University Policy
 

*Handbook 350.5.3. 350.5.3.1 Nominating Committee. The full-time tenured and tenure-track faculty members of the Department should then proceed to elect a nominating committee composed of at least five (5) but not more than seven (7) full-time tenures(sic) or tenure-track faculty members who shall conduct a search for candidates.*
  
9. Other Elected Positions: Shall be elected by the faculty-at-large at the first fall Departmental Meeting and shall serve for that academic year.
  - a. Arts & Sciences Faculty Council Representative
  - b. University Art Gallery Board of Advisors Representative (refer to Appendix 4: University Art Gallery Advisory Board Mission Statement and Responsibilities)
  - c. Library Representative
  - d. Parliamentarian

- e. Other (e.g. Department Representative to CAS Tenure/Promotions Pool, CAS Faculty Council, and CAS Grievance Pool).

### **III. COMMITTEES OR COORDINATORS APPOINTED BY CHAIR**

#### A. Undergraduate Academic Adviser

1. Responsibilities: To advise all freshmen and all transfer students and to advise all undergraduates on their general education program.
2. Term of Office: One year (may be reappointed).

#### B. Graduate Coordinator

1. Responsibilities: To work with the area advisors to ensure that complete files on student progress toward graduation are maintained and on file in the Department office; to be an ex-officio member of the Graduate Committee.
2. Term of Office: One year (may be reappointed)

#### C. Departmental Ad-Hoc Committees

1. Responsibilities: As mandated by the Chairperson (in consultation with the Faculty, as appropriate).
2. Structure: To be determined according to the charge of the committee.
3. Selection: Appointed by the Chairperson.

#### D. Other (in consultation with the faculty, as appropriate).

Approved 9/17/93      updated 1/1/2000, 4/11/2003, 12/7/2012

## **Appendix 1**

### **Department of Art and Design Faculty Teaching Load Policy**

#### **Introduction**

The faculty work load reflects the teaching needs of the diverse undergraduate and graduate programs of the Art & Design Department as well as the maintenance of service and scholarship/creative activities that are consistent with the mission of the Department. (Throughout this document a distinction is made between teaching load and work load—the latter refers to the total expectations of faculty including teaching, scholarship/creative production, and service.) Exceptions to the standard teaching load that infringe on the individual's ability to perform adequately in all three areas of responsibility should be only for extreme reasons and temporary (See: NASAD Handbook 2010-2011, 53).

#### **Departmental Mission Statement**

The mission of the Department of Art and Design is to promote excellence in the creation, understanding, appreciation of, and education in the visual arts. Through a comprehensive curriculum in studio, graphic design, art education, art history, and art appreciation, students are provided with the essential elements of a visual arts education in an environment that is responsive, critical and challenging. Along with its primary mission to its students, the Department contributes to the aesthetic and cultural atmosphere of the campus community, region, and state.

#### **Standard Work Load for Tenured and Tenure-Track Faculty**

Teaching responsibilities in the College of Arts and Sciences vary considerably in terms of class sizes, course levels and contact hours relative to credit hours. In the Department of Art and Design, in addition to meeting classes, faculty also has responsibility for facilities, equipment maintenance, classroom safety and technology in order to maintain an environment conducive to learning (NASAD Handbook, 55). While faculty members are responsible for meeting these needs during regular class hours, students in Art must also have access to studio facilities at other than scheduled class times and faculty have responsibilities to assure equipment is accessible and in good working order beyond normal class times.

Policies regarding the teaching load of faculty in the Department of Art and Design are described below and reflect the diversity of educational, artistic and administrative responsibilities as well as the relationship of contact to credit hours (NASAD Handbook, 53).

The standard teaching load for all full-time faculty in the College of Arts and Sciences is 4/4 (12 semester hours per semester). For Art/Design faculty this corresponds to 24 contact hours and Art Education and Art History faculty 12 credit hours. (At comparable institutions, the typical teaching load for studio faculty is 18 contact hours per semester.) In the case of all art classes, credit hours do not accurately reflect contact time. Art education faculty, similar to studio faculty, has lab components in the curriculum, and, in addition, site visits involving faculty travel time off-campus. Preparation for art history, studio and art education courses involves locating slides and acquiring visual images not contained in the slide library—a task that normally amounts to a minimum of an hour for the preparation of visual materials for each hour of lecture.

The following provisions apply:

1. All courses with an enrollment of 125 or more will count as 6 semester hours.
2. Lower division classes must have a minimum of 15 enrolled students except in the case of studio instruction where the minimum is 10. Reassignment of teaching load may be considered for reasons of creative activity/scholarship, administrative responsibilities, or cases in which contact hours impede upon the ability of a faculty member to perform effectively in all three major workload areas. (In the Art and Design Department, a class may include multiple courses taught by the same instructor at the same time.)
3. Upper division and graduate courses must have a minimum of 10 enrolled students although consideration will be given to the unique aspects of studio instruction.
4. Graduate seminars must have a minimum of 5 enrolled students (NASAD Handbook, “Class Size standards,” 54).
5. Faculty whose course enrollments fall below these minimums will be given the option to:
  - a. Drop the course and be assigned another;
  - b. Continue offering the course, but teach an additional course in the current or a future semester as an overload.
6. Faculty may team teach a course within normal course load, first, with the permission of the Department chair and second, when there are at least 10 students enrolled for each faculty member in the teaching team.
7. Classroom responsibilities may be modified for one semester when necessitated by the care of a family member when these modifications are in the best interest of the University’s instructional program. This policy does not apply to situations where the use of sick leave is appropriate.

### **Teaching Load Reassignments**

Full-time faculty in Art/Design may request and, upon approval, receive a teaching load reassignment. The reassignment is made in consideration of the faculty member’s total workload. The reassigned load is designed to promote excellent teaching as well as enable faculty to maintain a strong and productive commitment to their creative/scholarship and/or service agenda. When considering load reassignments, the Art/Design Department Chairperson has the responsibility to assure teaching loads are equitably distributed, that student and programmatic demands are being met, and that faculty have adequate time to “provide effective instruction, advise and evaluate students, supervise projects, research, and theses, continue professional growth, and participate in service activities” (NASAD Handbook, 53).

### **Criteria and Procedure for Requesting Teaching Load Reassignment.**

Procedurally, faculty will set annual goals for teaching, research and service annually and review these with the Chairperson. Faculty requesting a load reassignment to emphasize research/creative productivity will have demonstrated above average performance in the preceding year (as defined in the Department of Art and Design Annual Evaluation criteria) and will have definitive goals for the coming year’s productivity that warrant reassignment consideration. Goals and approvals must be completed in time to assure preparation of the final schedule of classes.

Because faculty work is diverse in the Department of Art and Design, significant goals might include preparing for a scheduled one-person exhibit at a major venue, preparing a monographic manuscript or major article(s) for a referred journal, editing a peer reviewed journal, developing a major design project, serving as a major officer of a regional or national discipline organization, or taking on a major task at the request of the Dean, Provost, or President of the University.

The Chairperson will review all requests and forward his/her recommendations to the Dean for approval.

### **Administrative Load**

Administrative releases are limited to the Department chair (teaching load will be 1/1). All other administrative releases must be approved by the Dean of the College of Arts and Sciences.

### **Instructors and Temporary Faculty**

Instructors (those faculty who are on multi-year contracts) are expected to teach a 15 hours per semester (5/5 course load) or the equivalent. Additionally, full-time temporary faculty (those on a semester or single-year contract) are expected to teach 15 hours (5/5 courses) or the equivalent. Consideration, however, should be given to limiting the teaching load to 4/4 in view of the added responsibilities for maintenance of studios, preparation time, and the 2:1 ratio of contact to credit hours required in studio classes. Faculty members in these categories of employment have no research or service expectations.

### **Overload Policy**

Tenure-track and tenured faculty must teach 4 courses (12 semester hours) to receive overload compensation for teaching a 5<sup>th</sup> course. Instructors and Temporary faculty must teach 5 courses (15 semester hours) to receive overload compensation for a 6<sup>th</sup> course. Full-time tenured and tenure-track faculty engaged in overload teaching must continue to fulfill their responsibilities for service and creative/scholarship as well as their normal teaching load.

Adopted: October 21, 2011

## Appendix 2

### Criteria and Procedures for Selection of New Faculty Members

#### I. Education Requirements:

- A. Art History: Ph.D., or equivalent professional achievements.
- B. Studio: M.F.A., or equivalent professional achievements.
- C. Visual Arts Education: Ph.D. or Ed.D., or equivalent professional achievements.
- D. Gallery Director: M.F.A. or Ph.D., or equivalent professional achievements.
- E. Slide Curator: M.A. in Art with major in Art History preferred; M.F.A. or Ph.D. required for tenure track.
- F. Rotating Visiting Instructors in Professional Programs: In areas of emerging new technology or content, an appropriate degree with appropriate experience and achievements is expected. In areas requiring professional experience--e.g., rotating graphic design position--quality client experience and/or professional achievements is expected, as well as collegiate level studies in the areas to be taught.

#### II. Professional Achievement:

- A. Art History: research and professional publication and/or other professional achievements appropriate to the primary area(s) of instructional assignment.
- B. Studio: creative productivity, professional exhibitions and/or other professional achievements appropriate to the primary area(s) of instructional assignment.
- C. Visual Arts Education: research and professional publications and other professional achievements appropriate to the primary area(s) of instructional assignment.
- D. Graphic Design: professional research, publications, client based experience, competitive exhibition and/or other professional achievements appropriate to the primary area(s) of instructional assignment.

**III. Teaching or Professional Experience:** Teaching or other professional experience in appropriate areas is preferred.

#### IV. Materials Required from Applicants

- A. Resume to include, where appropriate, accomplishments and other material appropriate to the given position.
- B. All College-Level Transcripts
- C. References (three minimum)
- D. Course outlines or description of proposed methods and content of instruction or other equivalent duties in primary area(s) of assignment.
- E. Teaching Philosophy where appropriate.
- F. General Statement of Goals where appropriate.
- G. Additional supportive Materials as deemed appropriate by the Search Committee for the position under consideration.

## **Appendix 3**

### **Graduate Faculty Membership and Provisional or Adjunct Graduate Faculty Membership**

The Department of Art and Design recognizes two broad categories for the evaluation of faculty applying for Graduate Faculty Status: teaching, and research/creativity. Regardless of specialization, each candidate must meet three general expectations:

1. Hold an earned doctorate or terminal degree in the field of specialization (exceptions may be made as per any current guidelines of the College of Graduate and Professional Studies.)
2. For renewal applications, the candidate must provide evidence of satisfactory performance in graduate level teaching on a consistent basis since the time of the last review. For initial applications, the candidate will be evaluated on the basis of the teaching experience that is documented.
3. The candidate must provide evidence of continuing scholarly or professional competency in the area of research/creativity. The assessment of competency in research/creativity shall be done according to the guidelines and considerations given below.

### **Considerations Affecting the Evaluation of Faculty for Graduate Faculty Membership and Provisional or Adjunct Graduate Faculty Membership**

The criteria provided within each category listed below are to serve as guidelines for candidates and, therefore, should not be thought of as exclusionary.

#### **Teaching**

A demonstration of satisfactory performance, on a consistent basis, is essential for any candidate in the Department of Art and Design seeking Graduate Faculty Membership (or Provisional or Adjunct Graduate Faculty Membership). Although the application forms for graduate faculty status allow faculty members to list experiences in graduate instruction only, the Departmental Personnel Committee will review supporting evidence for both graduate and undergraduate education. Documentation of quality teaching, for the period since the time of the last review, may include, but is not limited to, the following:

- student evaluations (\* this is required documentation for all candidates)
- peer evaluation
- review of instructional material
- evidence of innovation in teaching
- new course development
- teaching awards
- record of being sought-after as a visiting lecturer
- presentation of a seminar or a workshop in area of professional expertise
- course-oriented research
- well-organized course syllabi and related instructional materials that effectively challenge the students

- upgrading class material and maintaining professional expertise
- number of graduate advisees (service as major advisor)
- service as a member of graduate student advisory committees
- other

Because of the centrality of teaching in the University's mission, it is expected that all Graduate Faculty will maintain a consistent level of good teaching. Good teaching means that a faculty member must (1) meet or exceed the basic expectations of University faculty in carrying out teaching assignments (as stated in the *University Handbook*); (2) meet or exceed all instructional expectations established in annual performance reviews undertaken within the Art/Design Department; and (3) document teaching effectiveness by providing a variety of significant evidence.

### **Research/Creativity**

The Department of Art and Design views research as the backbone of excellent instruction, whether at the graduate or undergraduate level. It must be understood, however, that the nature of what is meant by research within the visual arts will vary, depending upon an individual candidate's particular area of professional organization. Therefore, no single standard exists for the evaluation of artistic research/creativity. Although evaluation of art faculty seeking Graduate Faculty status must be based upon criteria that are sufficiently flexible and responsive to the diversified conditions within the Department, it is expected that creative activities and/or research:

- are ongoing and steady
- are more than local
- reinforce teaching
- are judged to be of high quality

In determining the quality and level of professional and scholarly activities, consideration will be given to source, venue or location, depending on the area of specialization concerned. It is expected that the primary focus of non-performance faculty would be in scholarly work while the primary focus on performance faculty would be in exhibiting their work.

Art/Design faculty must submit appropriate documentation of professional accomplishment since the time of their last review. The order of documentation should reflect individual professional strengths and accomplishments. Examples of research/creative activities for the period under consideration may include, but are not limited to, the following categories:

#### **a. Scholarly Work**

- lectures
- paper presentations
- publications
- panels
- refereeing
- critical reviews
- invited scholarly activities

- acknowledgment in published sources
- other

**b. Exhibitions/Performances**

- solo
- two to four person
- group
- juried
- invitational
- gallery affiliation
- other

**c. Professional Activities**

- honors/awards
- consultancies
- research grants
- workshop/demonstrations
- lectures on own work
- acknowledgments in published sources
- program/grant evaluation/outside tenure review
- jurying
- curating
- officer of professional society
- other

Because of the interrelationship between ongoing research/creativity and teaching, it is expected that all Graduate Faculty will maintain a consistent and ongoing level of good performance in research/creativity. Good research/creativity performance means that a faculty member must demonstrate a record of *sustained* scholarly/creative achievement within his/her area. Evidence of significant refereed, peer-reviewed work is important in establishing the quality of one's scholarly/creative accomplishments.

**Procedures for Graduate Faculty Membership and Provisional Adjunct Graduate Faculty Membership**

1. By the 2nd Monday of September, the Personnel Committee shall notify those Department of Art and Design Faculty who are scheduled to apply to prepare applications to be due the 1st Monday of October. The 3rd Monday of October will be the deadline for Committee to request further information if deemed necessary.
2. By the 1st Monday of November, the Committee shall notify applicants of its vote on their applications. All applicants shall be given in writing the reasons for the Committee's decision. Applicants may appeal the Committee's decision by the 3rd Monday of November; the Committee shall consider written appeals only. The 1st Monday of December will be the

deadline for the Committee to respond to appeals and to submit recommendations to the Chair of the Department.

3. The Chairperson shall inform the Personnel Committee of his/her recommendations and provide justification for recommendations that differ from those of the Committee.
4. The Chairperson shall inform the candidate of his/her recommendation before the material goes forward.
5. The 3rd Monday of January will be the deadline for the Chair to submit all recommendations to the College of Graduate and Professional Studies.
6. All terms for Graduate Faculty Membership shall be for a period of six years, with the exception of those individuals qualifying for Graduate Faculty Membership in a year other than that in which the regular Graduate Faculty Review is carried out; those individuals shall be reevaluated in the next regular review. A faculty member who has been awarded Provisional or Adjunct Graduate Faculty status must re-apply at the time specified by the College of Graduate and Professional Studies.
7. Applicants must meet the standards listed on the College of Graduate and Professional Studies Application for Membership In The Graduate Faculty or Application for Membership in the Provisional or Adjunct Graduate Faculty.
8. The Department of Art and Design Personnel Committee will review "evidence of continuing scholarly or professional competency" and "evidence of effective teaching", as stated on the appropriate application form, to ensure that the applicant meets the Department of Art and Design standards for Graduate Faculty Membership, or Provisional or Adjunct Graduate Faculty Membership (as described in "Considerations Affecting the Evaluation of Faculty For Graduate Faculty Membership and Provisional or Adjunct Graduate Faculty Membership").
9. Renewals: Those faculty renewing their graduate faculty (or provisional adjunct graduate faculty) membership will submit to the Personnel Committee the appropriate application form, along with an information sheet listing Experiences in Graduate Instruction, and Research, Publications, Other Scholarly and Professional Activities *since the time of the previous application*. In addition, supporting evidence for these categories of evaluation should be submitted for review by the Personnel Committee (to be used only within the Department and not sent on to the College of Graduate and Professional Studies).
10. Initial application: Those faculty making initial application must submit the appropriate grad faculty or provisional or adjunct graduate faculty application form and a complete professional vitae listing pertinent information regarding graduate instruction and research, publications, other scholarly and professional activities. In addition, supporting evidence for these evaluation categories will be submitted for review by the Personnel Committee (to be used only within the Department and not sent on to the College of Graduate and Professional Studies).

## **Appendix 4**

### **University Art Gallery Advisory Board, Mission Statement and Responsibilities**

#### **Mission Statement**

The University Art Gallery, as a component of the Department of Art and Design, Indiana State University, shares in the overall efforts to achieve the educational objectives of the Department and the University. In particular, through its yearly schedule of changing exhibitions, the University Art Gallery offers direct experience with works of art which provide an invaluable opportunity for students, faculty, staff and community to gain an enriched understanding and appreciation for the visual arts.

The primary focus of the University Art Gallery is to provide opportunities for exposure to and dialogue about contemporary expression within the visual arts. Accompanying publications, lectures and other public programs are designed to place current trends and practitioners within the broader context of historical and cross-cultural achievements and traditions.

#### **Composition**

The Advisory Board of the University Art Gallery, Indiana State University, shall be composed of individuals who are able to share effectively in the development of a broad perspective regarding the gallery's operation in achieving its mission of service to the Department of Art and Design, Indiana State University, and the public community. A balance of representation from the University and community is required, including appointments of qualified persons in leadership and support positions with other community cultural and educational institutions.

Members of the Advisory Board shall include: The Dean, or designated representative from the College of Arts and Sciences, Chairperson of the Department of Art and Design, the Gallery Director, two Department of Art and Design faculty members who are on Visiting Artists / Scholars and Gallery Committee, one non-Department of Art and Design faculty member, one campus-wide cultural representative, two community at-large representatives, one graduate student representative and one undergraduate student representative.

The two Department of Art and Design faculty members who are on Visiting Artists/Scholars and Gallery Committee, appointed by the Department of Art and Design Faculty, shall be automatically appointed to the Advisory Board and shall serve on the Advisory Board the duration of their appointment to the Visiting Artists/Scholars and Gallery Committee. The Dean of the College of Arts & Sciences (or designate), the Chairperson of the Department of Art and Design and the Gallery Director shall be automatically assigned to the Advisory Board for the duration of their tenure in those positions. The non-Department of Art and Design faculty representative, the campus-wide cultural representative, the two community at-large representative, the graduate student representative, and the undergraduate student representative shall be appointed by the Department of Art and Design Faculty from a list of candidates prepared by the Visiting Artists/Scholars and Gallery Committee.

In the event that the Dean's appointee to the Advisory Board resigns or must be replaced during a term, an individual will be appointed by the Dean of the College of Arts and Sciences to fulfill the unexpired portion of the original term.

The Advisory Board shall annually elect an Advisory Board Chairperson from among the eleven members of the Advisory board; reappointment is possible.

### **Responsibilities**

The Advisory Board shall meet at least twice per fiscal year (July 1–June 30). Meetings shall be called by the Advisory Board Chairperson. The Board will serve in an advisory capacity offering recommendation and assistance in maximizing the effective utilization of the University Art Gallery's programs and in the achievement of its mission.

The responsibilities of the Advisory Board are to provide input concerning campus-wide and regional needs for a gallery program; to assist in the identification and procurement of sources of funding for special projects; and to provide active leadership in building strong ties between the University Art Gallery and other cultural and educational resources at Indiana State University and in the community.

### **Advisory Board Members**

\* It is expected that the appointment of Advisory Board Members from the community-at-large will include persons representative of the broad range of cultural and educational interests of the general community.

Approved 3/13/2000 updated Appendix 4 11/22/2002

## Appendix 5

### **Family Educational Rights and Privacy Act (FERPA)**

The Family Educational Rights and Privacy Act is a Federal law that protects the privacy of student education records. The law applies to all schools receiving federal funds which includes ISU.

FERPA gives parents certain rights with respect to their children's educational records.

#### Authorization of FERPA Rights

- FERPA authorization: Students can choose selected individuals with whom faculty and staff may discuss educational/financial records. Students must complete and submit this [authorization form](#). Submission of the form may be in person with picture identification to the Office of Registration and Records, or via the student's ISU e-mail account. Students will provide their designated code to individuals they want to be authorized to communicate with faculty/staff regarding their educational/financial records. Students have the right to rescind the authorization at any time with a written request and photo identification either in person or via their ISU e-mail account. For questions, contact the Office of Registration and Records at (812) 237-2020.
- Web4parent: Student may also use this [authorization form](#) to establish a web4parent account. This account allows students to grant Web access to their parent(s) or legal guardian to view such information as financial aid award packages, account summaries, and grades.

Payment authorization: Students have the right to grant access to authorized users within ISU's payment site. This site is different than web4parent authorization listed above. Once a student provides the user account access, individuals may sign into the authorized payer area, view the student's account balance, and begin making payments. For students wishing to grant authorization, they should visit ISU's Student Account Suite.

Student records are not accessible to any party other than as follows:

- A. Academic, personal, and biographic information will be released to faculty, professional staff and administrative officers within the College on a need-to-know basis only.
  - B. Access to a student's records may be provided to officials of other Colleges or universities in which the student seeks or intends to enroll, on the condition that the student requests the intended transfer of records, is given a copy of such records if desired, and is given the opportunity for a hearing to challenge the content of such records.
  - C. Access shall be granted to authorized Federal officials auditing Federally-supported education programs and State officials to whom information from student records is required by statute to be disclosed.
  - D. Persons processing student's financial aid applications shall have access.
  - E. Access will be granted to organizations conducting studies for educational agencies in connection with predictive tests, student aid programs, and the improvement of instruction, provided that the identity of students must not be revealed to anyone other than representatives of such organizations.
  - F. Access will be granted to accrediting organizations carrying out their accrediting functions.
  - G. Parents of a student shall have access if the student is dependent upon such parents for Federal Income Tax purposes, or if the student has signed a permission of access for parents during registration.
- H. In an emergency, appropriate persons may have access if the knowledge of information from a student's records is necessary to protect the health or safety of the student or other persons.

## **Appendix 6**

### **Department Policies Concerning Safety**

Art studios at ISU are available for use only by students currently enrolled in the art class with which it is associated. This limit is for reasons of safety, liability, and budgeting as well as space limitations. There are exceptions to this rule but only after receiving proper training and permission. (See professor)

Only approved processes and materials/chemicals are allowed in each studio.

The Department of Art and Design is committed to providing a safe and healthful work environment for students, faculty, and staff.

In the event of an event with significant blood loss, contact 911 or the ISU Police (812-237-5555) immediately.

For accidents that result in blood loss that is not severe, contain the blood flow using the supplies in the First Aid Kit available in your area. If you are assisting, be sure to wear protective gloves to avoid contact with another person's blood, and minimize contact with the injury as much as possible.

Once the injury is under control, determine if there is blood on any surfaces that will need to be cleaned. Locate the nearest custodian for assistance.

For burns and other serious injuries that cannot be treated locally, call 911 or ISU Campus Police

Please have the victim (if a non-ISU employee) complete an incident report form and forward it to Risk Management in Business Affairs (Rankin 200).

**INDIANA STATE UNIVERSITY  
Incident Report for Non ISU Employees  
EMERGENCIES – 911**

Today's Date: \_\_\_\_\_

Victim's Name \_\_\_\_\_ ID # \_\_\_\_\_

Victim's Address \_\_\_\_\_ Phone # \_\_\_\_\_

Date of Incident \_\_\_\_\_ Time \_\_\_\_\_

Location of Incident \_\_\_\_\_

Class Title and Number \_\_\_\_\_

Description of Incident/Injury (Please be as detailed as possible)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Witness to Incident \_\_\_\_\_ Phone \_\_\_\_\_

Nature of Injury (Check all that apply):

Abrasion _____	Puncture _____	Ankle _____	Back _____
Leg _____	Knee _____	Arm _____	Check _____
Amputation _____	Bruise _____	Finger _____	Hand _____
Laceration _____	Burn _____	Scalp _____	Face _____
Concussion _____	Cuts _____	Tooth _____	Foot _____
Fracture _____	Sprain _____	Wrist _____	Nose _____
Scratches _____	Elbow _____	Ear _____	Eye _____

Person in charge when accident occurred \_\_\_\_\_

Title \_\_\_\_\_

Phone \_\_\_\_\_

Immediate Action Taken:

	<u>By</u>	<u>Title</u>
First Aid Treatment	_____	_____
Sent to Health Center	_____	_____
Taken to Hospital	_____	_____
Contacted Fire Dept.	_____	_____
Contacted Public Safety	_____	_____
Called 911	_____	_____
Reported by _____	Title _____	Phone _____

FORWARD A COPY OF THIS REPORT TO RISK MANAGEMENT IN BUSINESS AFFAIRS - ASAP

## Appendix 7

### Academic Credit

The Art/Design Department's award of credit hours shall be in conformity with commonly accepted practices in higher education.

#### Definitions:

**Contact Hour.** A unit of measure that represents an hour of scheduled instruction given to students.

**Credit Hour.** A unit of measure representing the equivalent of an hour (50 minutes) of instruction per week over the entire term. It is applied toward the total number of credit hours need for completing a degree.

**Federal Definition:** A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established Equivalency that reasonably approximates not less that:

- (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester...;
  - (2) at least an equivalent amount of work as required in paragraph (1) of this definition for other activities...including studio work..." (34CFR 600.2 11/1/2010)
- 

### Indiana State University Department of Art and Design Policy

Credit hours for a course are assigned in keeping with the guidelines and instructional methodology of the course and may include multiple methods of instruction in order to create the credit hour value. In general, three-credit three-hour class will require at least six or more hours of out of class work. Students enrolled in studio courses are expected to participate in nine hours of studio work for 3 units of credit.

Standard Lecture Classes: Valued at 1 credit for 50 minutes of classroom instruction per week for approximately 15 weeks and 2 hours of student preparation time. This may consist of course activities including, but not limited to:

- Face-to-face meeting
- Assigned reading, slide review, study groups
- Out of class student-instructor interaction
- Experiential learning activities
- Assigned gallery visitation and study
- Research and writing
- Practicum placements

Studio Courses: Valued at one credit for a minimum of three hours of student work per week as assigned and evaluated by the instructor. One credit hour of studio represents approximately 3 hours per week of supervised and/or independent practice. Because the emphasis is placed upon student learning and not only contact time, variations may occur. For example, a three-credit studio course allows for not less than nine hours of work which might include five hours of in-

class studio and at least four hours of out-of-class student work. Blocks of 3 studio credit hours represent approximately 135 total hours of work per semester.

Academic Credit: Academic credit for art may be earned through coursework and courses approved for transfer from other institutions. Quarter hours units will be translated into semester hours using the standard formula.

# MFA

Master of Fine Arts

Program Guide for Students

Indiana State University  
Department of Art

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## PREFACE

This booklet is designed to serve as a guide to help you fulfill the requirements necessary to complete your Master of Fine Arts Degree Program. It is your responsibility, as a Graduate Student, to read and follow all the M.F.A. procedures described in the following material. To a great extent, to be an effective graduate student means that you must assume a proactive and self-directive stance to your education. Any questions or concerns you may have about any aspect of the program should be directed to your Area Advisor and/or to the Graduate Coordinator. They, as well as other members of the Graduate Faculty, are interested in your welfare and success.

# THE PLAYERS

**THE STUDENT:** You were selected to be part of the ISU Department of Art's M.F.A. program because of the quality of your creative work and the belief that you have the potential to make a valuable contribution to the field of art. However, you are responsible for the successful completion of all the requirements of the graduate program and, therefore, must carefully follow them as set forth in this booklet. You should consult regularly with your Area Advisor. One of the first things you will need to do is to establish your M.F.A. Advisory Committee, which should be formed in consultation with your Area Advisor. **Remember that what you are able to gain from your graduate education at ISU is directly dependent upon the responsibility you assume for yourself and your work.**

**THE AREA ADVISOR:** Your Area Advisor will be the primary faculty member with whom you will work throughout your graduate studies at ISU. He or she will assist you in planning and maintaining your program of studies and will advise you on the direction of your creative work. Your Area Advisor will also serve as the Chair of your M.F.A. Advisory Committee. In consultation with your Area Advisor, you will continually update your "Contract of Study". Any questions that you may have about any aspect of the M.F.A. Degree Program should be directed first to your Area Advisor. You should consult with your Area Advisor concerning registration, tentative degree program forms, arranging time for studio reviews, and procedures that meet M.F.A. curriculum and exhibition requirements.

**THE GRADUATE COORDINATOR:** The Graduate Coordinator works closely with your Area Advisor and maintains complete files on your progress towards the completion of degree requirements. The Graduate Coordinator will keep track of your ongoing progress and advise you of what you need to do to successfully complete the M.F.A. degree requirements.

**THE GRADUATE ADVISORY COMMITTEE:** The Advisory Committee, which is a major part of the evaluation process, is composed of a minimum of three and a maximum of four departmental faculty with Graduate Faculty status. It is involved in all reviews concerning your studio production and M.F.A. Thesis Exhibition. You will meet with the Advisory Committee at least four times throughout your course of study. The advisory committee may initiate additional meetings for updates on your progress. For a full description of the duties and responsibilities of the Graduate Advisory Committee, see the separate section devoted to it in this booklet.

**THE GRADUATE COMMITTEE:** The Graduate Committee is composed of three members of the Department of Art who have Graduate Faculty status. In consultation with the Graduate Coordinator and all departmental members with Graduate Faculty Status, the Graduate Committee decides on all issues concerning policies and procedures relating to the graduate program.

**THE CHAIRPERSON OF THE DEPARTMENT OF ART:** The Chairperson of the Department of Art is also an integral part of your degree program and is equally concerned with your success. The Chairperson works in close conjunction with the Graduate Coordinator and the Graduate Committee to assist and advise graduate students in all matters pertaining to the M.F.A. program as well as to the University as a whole. Any problems you might have with your Area Advisor or the Graduate Coordinator should be brought to the attention of the Chairperson.

# GRADUATE ASSISTANTSHIPS

Graduate Teaching Assistants are selected on the assumption that they possess special qualities of leadership as well as artistic originality. Teaching Assistants are expected to set an example and to adhere to the guidelines for faculty comportment as set forth in the University Handbook. Because Graduate Teaching Assistants usually teach the youngest and most impressionable members of the student body, they need to be very responsible about their instructional duties. Non-teaching Graduate Assistantships are also assigned within the Department in such areas as the University Art Gallery and the Slide Library.

## **I. The guidelines for appointment for an academic year assistantship are:**

- A. An overall undergraduate grade point average of 3.0 or higher on a 4.00 scale from a nationally accredited institution; or a graduate grade point average of 3.60 or higher on a 4.0 scale after completion of at least 12 hours of graduate work from a regionally accredited institution.
- B. A graduate grade point average of 3.00 or higher on a 4.00 scale must be maintained. A minimum of nine hours of graduate course work must be taken each semester or two hours each five-week summer term of appointment.
- C. The schedule of advisory committee meetings must have been completed as outlined in Program Requirements section IV with appropriate, signed forms on file in the Department of Art office

## **II. The maximum amount of time a graduate student customarily will be awarded an assistantship in the Department of Art is four semesters for M.F.A. students. However, circumstances may prompt consideration for an additional semester, up to 60 hours.**

## **III. For additional information on Graduate Assistantship Appointments and Graduate School Assistantship guidelines, consult the *Graduate Catalogue* section on Financial Information Graduate Assistant/Fellow Appointments.**

## **IV. Each Graduate Assistant shall be assigned a Faculty Mentor who will be charged with supervising his or her respective Graduate Assistant performance. The Faculty Mentor shall:**

- A. Meet with the Graduate Assistant on a regular basis to discuss their responsibilities and how the Graduate Assistant has chosen to fulfill them.
- B. Evaluate the Graduate Assistant's performance throughout the semester on an ongoing basis, with in-class observations occurring no less than once a month.
- C. Submit to the Chairperson, a mid-semester written evaluation of the Graduate Assistant's performance.
- D. Forward to the Graduate Committee a recommendation on the Graduate Assistant's ability for continued assignment.
- E. Submit to the Chairperson of the Department of Art an end-of-the semester written evaluation on the Graduate Assistant's work throughout that semester.

# PROGRAM REQUIREMENTS

## I. Course Requirements

- A. Sixty credit hours minimum are required, including:
1. Studio Requirements:
    - a. 36 credit hours of directed electives in one or several areas of studio art;
    - b. each credit hour requires at least 3 hours of studio work per week;
    - c. arranged studio classes:
      - 1) no more than 1/3 of the total studio hours for the M.F.A. degree may be taken as arranged classes;
      - 2) such arranged classes must be determined in consultation with the student's major professor.
  2. Research requirements: 3 credit hours of ARTP 609, Research for the Visual Artist, which the student is recommended to have completed or be enrolled in at the time of the 30-hour Mid-Point Review.
  3. Other Requirements:
    - a. 3 credit hours of ARTP 696, Final Visual Exhibition;
    - b. 6 credit hours of graduate-level Art History;
    - c. 12 credit hours of electives within or outside the Department in an area relating to the student's creative work, in consultation with the student's Area Advisor.
- B. The M.F.A. degree candidate must maintain a minimum 3.0 cumulative grade point average throughout the program of study. A candidate who drops below 3.0 will be put on probation as per graduate school requirements.
- C. A minimum of 33 semester hours of the M.F.A. degree program must be completed in courses carrying on-campus credit.
- D. Students who have completed a Master of Arts degree in studio or graphic design from an accredited institution may have up to 27 credit hours of that degree counted towards the M.F.A. upon review by the Art Graduate Committee. In the event more than 20 credit hours are credited to the M.F.A., the student must complete his/her Initial and Mid-Point Review [together] within the first semester enrolled in the M.F.A. degree program.
- E. Transfer Credits
1. Incoming students wishing to transfer graduate credits for coursework completed at another accredited institution must submit such a request to the Graduate Committee upon matriculation. It is incumbent upon the student to provide proof of completion, a copy of the course syllabus, and a statement explaining the relevance of the course(s) in question to their program of study at ISU.
  2. Students wishing to receive graduate credit for a course to be taken at another accredited institution during their program of studies at ISU must receive approval first from the Graduate Committee and their Area Advisor in order to insure the credits will transfer.

## II. Additional Requirements

- A. Fulfill all Advisory Committee in-progress review requirements (see Advisory Committee section), including:
1. Initial Committee Review;
  2. M.F.A. Mid-Point Review;
  3. Three-Quarter Review.

- B. Successful fulfillment of the M.F.A. Thesis Exhibition Requirement (see requirements under The M.F.A. Thesis Exhibition section), including the M.F.A. Final Review;
- C. Degree is to be completed within seven years of first enrollment date.

### **III. Conditional Acceptance**

Students admitted to the M.F.A. Graduate Program are presumed to have an undergraduate preparation matching the standards of this institution. Certain deficiencies will necessitate remedial work as stated in the Graduate Catalogue, and any courses for which the deficiency is a prerequisite must be postponed until such work is completed. Remedial work does not carry graduate credit. Students can also be admitted to the M.F.A. program with conditional status. Any student so classified may enroll in courses at the graduate level, but must earn the grade of B or higher in his or her first semester of work in order to qualify for regular status.

A graduate student will be allowed to satisfy deficiencies by auditing the necessary classes. However, in order to be able to determine that the student has gained the necessary knowledge from the course, the student must regularly attend class and have satisfactorily completed the course(s) according to requirements for undergraduate students, which the instructor of record determines the student must meet.

### **IV. Degree Documentation**

- A. Degree Documentation consists of two parts, a Creative Research Paper and visual documentation of the Thesis Exhibition.
  - 1. The Creative Research Paper:
    - a. will be approximately ten pages in length and should address topics appropriate to the artistic development of the student as realized in the M.F.A. Thesis Exhibition. Topics may include (but are not limited to):
      - 1) general premises and intentions;
      - 2) formal concerns;
      - 3) content;
      - 4) methodologies;
      - 5) media;
      - 6) historical precedent(s);
      - 7) relationships to current art;
      - 8) theoretical concerns;
      - 9) social, political, and/or psychological concerns;
      - 10) other issues that may be appropriate;
    - b. the cover page must include: title, in partial fulfillment of the M.F.A. degree requirements, date, major advisor (name), and committee members (names);
    - c. refined draft must be submitted to the student's Advisory Committee prior to the M.F.A. Thesis Exhibition;
    - d. Advisory Committee members are to communicate any recommended revisions to the student. prior to the M.F.A. Thesis Exhibition;
    - e. final copy must be approved by the Advisory Committee by finals week of that semester;
    - f. all members of the Advisory Committee must be provided with a copy of the final Creative Research Paper.
  - 2. Visual Documentation:
    - a. at least fifteen to twenty slides, or images on CD/DVD;
    - b. should be a visual record of the art work included in the M.F.A. Thesis Exhibition;

- c. must be labeled in an appropriately professional manner;
  - d. must be of professional quality;
- B. The Creative Research Paper and visual documentation will be filed by the student with the Art Office.
  - C. Copies of the Creative Research Paper will be given by the student to each member of his/her Advisory Committee.
  - D. With the completion of the M.F.A. Final Documentation form, all requirements for the M.F.A. degree will have been achieved.
  - E. Failure to comply with the Degree Documentation Requirement could prevent the student from receiving his or her degree.

## **THE ADVISORY COMMITTEE**

### **I. Formation, Purpose and Responsibilities of the Committee**

- A. Selection of the Advisory Committee
  - 1. The Advisory Committee is selected immediately after the completion of 12 credit hours, and before completion of 18 credit hours of ISU course work applicable to the degree.
    - a. Students who have transferred more than 12 hours to the M.F.A. must form their committee prior to the conclusion of the first semester.
  - 2. Using the M.F.A. Advisory Committee Membership Form, the student:
    - a. meets with an Area Advisor to discuss the structure of the Advisory Committee;
    - b. requests the participation of the remaining members following the required membership structure outlined below;
    - c. obtains the required signature on the form;
    - d. obtains the Department Chairperson's signature;
    - e. in the event the Chairperson is unable to sign the M.F.A. Advisory Committee Membership Form, the Graduate Committee is empowered to authorize the final committee structure;
    - f. gives a copy of the final membership form to the Art Department to place in the student's file.
  - 3. The committee should be formed by the student in consultation with his/her Area Advisor by the completion of 12-18 credit hours.
- B. The committee will meet with the student a minimum of 4 times during the progress of their degree to advise and make recommendations on the student's development:
  - 1. to review the student's progress and level of research at the Initial Committee meeting to be held within four weeks of the formation of the Committee;
  - 2. to evaluate the student's progress at the M.F.A. Mid-Point Exam to be taken after the completion of 24 credit hours and no later than the completion of 34 credit hours applicable to the degree, and to complete the evaluation forms for this purpose;
  - 3. to evaluate the student's progress at the Three-Quarter Review to be taken after the completion of 44 credit hours and no later than the completion of 50 credit hours applicable toward the degree.
  - 4. to evaluate the student's progress toward and readiness for the M.F.A. Thesis Exhibition requirements at the end of the program;

5. to individually meet and discuss progress with the student at additional times, if needed.
6. To determine final approval for the M.F.A. Thesis Exhibition;
7. To address the fundamental aspects of the student's intellectual and creative development as a mature and productive artist in all evaluations, including, but not limited to:
  - a. premises
  - b. content
  - c. methodologies
  - d. media
  - e. formal concerns
  - f. historical precedent(s)
  - g. relationships to current art
  - h. theoretical concerns
  - i. social, political and/or psychological concerns
  - j. other issues deemed appropriate by the student and/or the Advisory Committee
8. To establish additional requirements if the committee deems it necessary for the student's intellectual and/or creative growth and development.

**II. Structure:** Three or four voting members, all of whom must have graduate faculty status (temporary graduate status is acceptable as long as it is maintained) including:

- A. Area Advisor;
- B. One studio faculty member;
- C. One Art Historian or Theorist or specialist in a related cognitive discipline who shall be a voting member as long as three members of the Advisory Committee are members of the Department;
- D. One additional faculty member from within or outside the department may be included if the student and the Area Advisor, in consultation, deem this appropriate (if the additional faculty member is from outside the department, he/she is a non-voting member; but if the additional graduate faculty member is from within the department, he/she is a full voting member).

**III. Change in Membership or Purpose**

- A. Continuity in developing critical dialogue should be maintained throughout the student's program of study. However:
  1. any change to a student's Advisory committee must be made in consultation with a student's Area Advisor;
  2. the Graduate Committee must be notified of any and all changes to a student's Advisory Committee; and
  3. all persons (i.e., the person being replaced and the new member of the committee) involved must be notified of the change.
- B. To allow for appropriate input from faculty members who are new or whom the student did not know when initiating the Committee, or to account for a change in the student's direction:
  1. with the exception of the Area Advisor, any one member of the committee can be changed by the student prior to the Mid-Point Review;
  2. to make any changes after the Mid-Point Review, students must petition the Graduate Committee for approval;

3. any changes to the constitution of the Advisory Committee are accomplished by reprocessing the M.F.A. Advisory Committee Membership Form;
4. additional changes or temporary substitutions pertaining to membership are possible for reasons beyond the student's control, such as:
  - a. unexpected retirement, sabbatical leave, resignation, loss of graduate faculty status, extended illness, or other causes resulting in vacancies on the committee;
  - b. in such an event, the student is to either temporarily substitute a member or reconstitute the Committee (see section II above).

#### **IV. Frequency of Meetings**

- A. The following meetings between the student and the Committee are required to occur:
  1. Initial Review: within four weeks following the formation of the Committee, after the completion of 12 hours and before the completion of 18 hours. Students transferring more than 12 hours to the M.F.A. must have initial meeting within four weeks of formation of Committee;
  2. Mid-Point Review: to occur between the completion of 24 hours and no later than the completion of 33 hours.
  3. Three-Quarter Review: after completion of 44 credit hours and no later than completion of 50 credit hours applicable towards the degree;
  4. Final Review: during the Thesis Exhibition at the end of the program;
  5. additional meetings may be requested by the Advisory Committee and/or the graduate student.
- B. In addition to the above Advisory Committee meetings, the student may meet with the individual members of the Committee as needed.
- C. Failure on the part of the student to comply with this schedule of meetings within the time constraints set forth above could result in the student being placed on probationary status or in the summary dismissal of the student from the M.F.A. Graduate Program.

#### **V. Scheduling Meetings, Reviews, and Completion of Forms**

- A. The student and Area Advisor shall, in consultation and with the consent of the members of the Advisory Committee, jointly determine dates, times, and locations for the Advisory Committee meetings and reviews.
- B. It is the responsibility of the student to bring the required forms for each review to the review. These forms are included in the back of the M.F.A. Program Guide for Students.
- C. The student will complete the top portion of the forms, and deliver the appropriate ones to the Advisory Committee members at each review:
  1. one copy of the appropriate M.F.A. Advisory Committee Review Form is needed for each of the three required in-progress reviews;
  2. one copy of the M.F.A. Mid-Point Review Vote Form is needed for the M.F.A. Mid-Point Review;
  3. one copy of the M.F.A. Final Review Form is needed for the Final Review.

# IN-PROGRESS REVIEWS

## I. Contents of In-Progress Reviews, Preliminary and Final Reviews, and Requirements for Student Response

- A. The issues to be addressed in the meetings and reviews are broadly based in order to encompass all possible concerns in the student's individual art form(s).
- B. The specific significance and characteristics of each area of evaluation will vary from student to student in accordance with individual variations in creative goals.
- C. The areas to be addressed both by the student and the Advisory Committee are outlined in the following sections on the Initial Review and Thesis Exhibition.
- D. The same broad areas of content are to be addressed at the other Advisory Committee meetings as well, and are considered on-going aspects of the critical thinking and developing work of each student.
- E. The student is required to read, reflect upon, and pursue recommendations and any additional requirements made by Advisory Committee members for the evaluations.
- F. The student should maintain a current file of his/her progress, including copies of all signed forms and correspondence.

## II. Initial Review

- A. The Initial Review takes place within four weeks of the formation of the Advisory committee. Students who have transferred more than 12 hours to the M.F.A. must form their committee prior to the conclusion of the first semester.
- B. The Initial Review is conceived as an informal event in which the student and the Advisory Committee familiarize themselves with the student's interests, creative work and direction.
- C. The review shall:
  1. Be evaluated by the student's Area Advisor and Advisory committee;
  2. Be oral in form;
  3. Occur in a context in which representative works by the student are presented;
  4. Occur at a time determined by the Student and Area Advisor in consultation with the Advisory Committee when all members of the Advisory Committee can be present;
  5. Address the student's basic creative development and adjustment to Graduate Studies.

## III. The Mid-Point Review

- A. The M.F.A. Mid-Point Review will take place:
  1. After the completion of 24 credit hours and no later than the completion of 34 credit hours;
  2. It is recommended that the student has completed or is enrolled in the Research for the Studio Artist course (ARTP 609) at the time of the review;
  3. It is suggested that by this time the candidate will have completed three of the six credit hours in Art History.

4. It is strongly recommended that the student present a first draft of his/her Creative Research Paper.

B. The Review Shall:

1. Be evaluated by the student's Area Advisor and Advisory Committee;
2. Be in oral form;
3. Occur in a context in which representative works by the student are presented;
4. Occur at a time determined by the Student and Area Advisor in consultation with the Advisory Committee when all members of the Advisory Committee can be present;
5. Begin with an artist's statement made by the student which addresses appropriate concerns including, but not limited to, the following:
  - a. general premises
  - b. content
  - c. methodologies
  - d. media
  - e. formal concerns
  - f. historical precedent(s)
  - g. relationships to current art
  - h. theoretical concerns
  - i. social, political, and/or psychological concerns
  - j. other issues deemed appropriate by the Advisory Committee.
6. Involve responses to questions from the Advisory Committee concerning the above and other issues.

C. The Advisory Committee's review recommendation shall:

1. Be formulated at the conclusion of the Review, but not in the presence of the student.
2. Be conveyed orally to the student following the deliberation of the committee.
3. Be formally notated on the M.F.A. Mid-Point Review Vote Form, including:
  - a. an indication of *pass*, *pass conditional*, or *no pass* status based upon a majority vote;
  - b. signatures of all the committee members;
  - c. any additional requirements recommended by the committee.
4. A copy of the Advisory Committee's written comments may be given to the student by the area advisor.

D. *Pass and/or Pass Conditional*

1. The Area Advisor shall:
  - a. complete the M.F.A. Mid-Point Review Vote Form after the Committee's vote at the conclusion of the Mid-Point Review;
  - b. meet with the student and discuss the results of the exam, and give all copies of the evaluation form to the student including:
    - 1) recommended readings;
    - 2) other requirements:
      - a) all additional requirements are to be completed no later than the end of the following semester unless stipulated otherwise by Advisory Committee;
      - b) should the student not satisfactorily complete the additional requirements within the stipulated length of time, the student fails the M.F.A. Mid-Point Review.
      - c) be responsible for the distribution of all forms as described below:
        - 1) one set to the Art Office with the M.F.A. Mid-Point Review Vote Form attached for the student's file.

E. *No Pass* - Should the candidate not pass the M.F.A. Mid-Point Review, the student will:

1. Have his/her status in the M.F.A. Program re-evaluated by the Advisory Committee;
2. The Advisory Committee will determine if the candidate:
  - a. should be allowed to continue in the M.F.A. program;

- b. should be dropped from the M.F.A. program, but allowed to pursue the M.A. degree;
  - c. be dropped from graduate studies in studio art altogether.
3. If the candidate is permitted to continue in the M.F.A. Program, a re-examination will be scheduled before the end of the semester following the one in which the student has not passed;
  4. The candidate may not have more than two opportunities to pass the M.F.A. Mid-Point Review and may not have a Final Review or receive the M.F.A. degree until all M.F.A. Mid-Point Review requirements are satisfied.

#### **IV. The Three-Quarter Review**

- A. The Three-Quarter Review takes place after the completion of 44 credit hours and no later than the completion of 50 credit hours applicable toward the degree.
- B. The Three-Quarter Review is conceived as a final evaluation of the student's preparedness for the Thesis Exhibition, to determine if there are any substantive reasons to postpone it, and to evaluate the student's ongoing creative development.
- C. At the Three-Quarter Review, the student is expected to present a comprehensive draft of the Creative Research Paper and the Exhibition Statement.
- D. The review shall:
  1. Be evaluated by the student's Area Advisor and Advisory Committee;
  2. Be oral in form;
  3. Occur in a context in which representative works by the student are presented;
  4. Occur at a time determined by the Student and Area Advisor in consultation with the Advisory Committee when all members of the Advisory Committee can be present.
- E. The Area Advisor shall:
  1. Complete the Three-Quarter Review Form after the Committee's vote at the conclusion of the Three-Quarter Review;
  2. Submit the Three-Quarter Review form to the Art Office.

#### **V. The Creative Research Paper**

Refer to PROGRAM REQUIREMENTS, section IV (Degree Documentation), A, B, C, D.

# THE M.F.A. THESIS EXHIBITION

## I. Nature and Description of the Thesis Exhibition

- A. The exhibition is the culminating integrative experience of the M.F.A. degree program.
- B. The exhibition constitutes the results of an extensive body of creative research.
- C. This is to be regarded as a professional exhibition presented in a manner consistent with contemporary aesthetics.
- D. The exhibition will be a presentation to the University Community and the general public.
- E. The student is responsible for designing the installation and hanging all art work in the exhibition.
- F. Whenever possible, the University Art Gallery will be made available for this exhibition:
  - 1. the University Curator is responsible for scheduling all exhibitions in the gallery;
  - 2. after consultation with the student and based on the information in the Intent to Exhibit Form, the University Curator will schedule a time for the final exhibition;
  - 3. every effort will be made to schedule the exhibition for a period of time not less than one week in duration;
  - 4. student exhibitors will meet to determine how space and gallery furniture will be shared; the University Curator will be present at the meeting for consultation;
  - 5. the student must consult with the University Curator regarding any unusual installation requirements;
  - 6. the University Curator has the authority to prohibit any unsafe or illegal use of the gallery;
  - 7. the gallery staff may be available to assist with the installation.
- G. An alternative professional exhibition space can be considered after consultation with and approval by the student's Advisory Committee, if:
  - 1. the nature of the exhibition does not lend itself to the University Art Gallery;
  - 2. the University Art Gallery schedule precluded proper presentation;
  - 3. the University Art Gallery is not desirable.

## II. The Selection of Works

- A. The student is to select all work included in the exhibition in consultation with his or her Area Advisor.
- B. The exhibited work must represent an extensive and cohesive body of creative research.
- C. The art work exhibited must be original works created by the student while enrolled in the M.F.A. graduate program.
- D. Recent art work should be stressed.
- E. The student is responsible for completing the Insurance/Loan Agreement Form for each work in the exhibition, whenever relevant;
  - 1. this form must be completed two weeks prior to the beginning of the exhibition;
  - 2. this form must be submitted to the Art Office.

- F. The student is responsible for providing information for art work labels.

### **III. The Exhibition Statement**

- A. A one page exhibition statement must be included as an integral part of the exhibition.
- B. The statement must be visibly accessible in the gallery to serve as an introduction to the exhibition for the general public.
- C. The statement must clearly explain the essential issues embodied in the exhibition.

### **IV. The Exhibition Announcement**

- A. The student is responsible for preparing an exhibition announcement consistent with a professional exhibition.
- B. The announcement must be made available to the University Community and to the general public.
- C. The Department will reimburse the student up to fifty dollars (\$50.00) for the cost of producing the exhibition announcement.
- D. The announcement must contain:
  - 1. the student's name;
  - 2. M.F.A. Final Exhibition;
  - 3. Indiana State University;
  - 4. The Department of Art;
  - 5. the dates and time of the exhibition and the opening;
  - 6. the location of the exhibition;
  - 7. other information the student and/or University Curator deems relevant and necessary.

### **V. The Opening and Reception**

- A. The exhibition must have an opening consistent with a professional exhibition, and if using the University Art Gallery, coordinated with the University Curator.
- B. An opening reception with refreshments is optional but, if the student chooses:
  - 1. he or she is responsible for providing whatever refreshments he/she wishes to offer;
  - 2. he or she is responsible for setting-up and cleaning up after the reception.

### **VI. The Intent to Exhibit Form**

- A. The Intent to Exhibit Form signifies the student's expectation to complete all degree requirements during the semester that the exhibition is planned and should be submitted no later than the end of the previous semester.
- B. The Intent to Exhibit Form should not be filed until the student has successfully completed his or her M.F.A. Mid-Point Review.

- C. The form must be signed by all members of the student's Advisory Committee who thereby indicate their endorsement of the student's probable readiness for the exhibition.
- D. If all Advisory Committee members will not agree to sign the form, the student must immediately schedule a meeting with his/her Committee.
- E. The completed Intent to Exhibit Form must be filed with the Graduate Coordinator, with a copy submitted to the Student's Area Advisor, and, if the University Art Gallery is to be used, to the University Curator.

## **VII. Final Approval for the Thesis Exhibition**

- A. The Final Approval for Thesis Exhibition Form must be completed with the appropriate signatures at least three weeks prior to the opening of the final exhibition.
- B. If all of the members of the student's Advisory Committee will not sign this form, the student must immediately schedule to meet with his or her committee.
- C. If the Final Approval for Thesis Exhibition Form is not supported by the Advisory Committee, the student cannot exhibit that semester but may reapply the following semester.
- D. The completed Final Approval for Thesis Exhibition Form must be filed in the art office.

# **THE FINAL M.F.A. REVIEW**

## **I. Nature and Structure of the Final M.F.A. Review**

- A. The oral defense must occur during the scheduled time period during which the exhibition is on display.
- B. In consultation with his or her Area Advisor, the student shall schedule an oral defense of his or her creative research.
- C. The student must consult with the members of his or her Advisory Committee to find a date and time that is appropriate and convenient for all members of the committee.
- D. During the actual Final M.F.A. Review, the student must satisfactorily respond to questions regarding, but not limited to, the following:
  1. general premises and intentions
  2. content
  3. methodologies
  4. media
  5. formal concerns
  6. historical precedent(s)
  7. relationships to current art
  8. theoretical concerns
  9. social, political and/or psychological concerns
  10. other issues that may be appropriate.

## II. Approval of the Advisory Committee

- A. As a prerequisite to graduation and the awarding of the M.F.A degree, the student must satisfactorily complete all three components of the final culminating educational experience:
  - 1. The Final M.F.A. Thesis Exhibition
  - 2. The Final M.F.A. Review
  - 3. The Degree Documentation [see section IV, under Program Requirements (page 4)].
- B. The student will have satisfied these requirements if he or she receives a pass from two of the three, or three of the four members, of the Advisory Committee.
- C. If the candidate does not pass, he or she will have to fulfill requirements to be established by the Advisory Committee before he or she will be recommended by the Department of Art to receive the Master of Fine Art Degree.

## III. Pass With Distinction

- A. A candidate for the M.F.A. Degree may receive a *Pass with Distinction* if:
  - 1. he or she has a minimum cumulative grade point average of 3.8;
  - 2. he or she, on the basis of the exceptional quality of the work presented at the Final Exhibition and on the candidate's responses during the Final M.F.A. review, is unanimously recommended by his or her Advisory Committee.
- B. If a candidate for the M.F.A. Degree receives a *Pass with Distinction*, this honor is indicated on the M.F.A. Final Visual Examination form.
- C. If a candidate for the M.F.A. Degree receives a *Pass with Distinction*, he or she will be furnished with a letter acknowledging this honor signed by the Chairperson of the Department of Art and the members of the student's Advisory Committee.
- D. A *Pass with Distinction* is a Departmental honor and will not appear on the candidate's transcript or diploma.

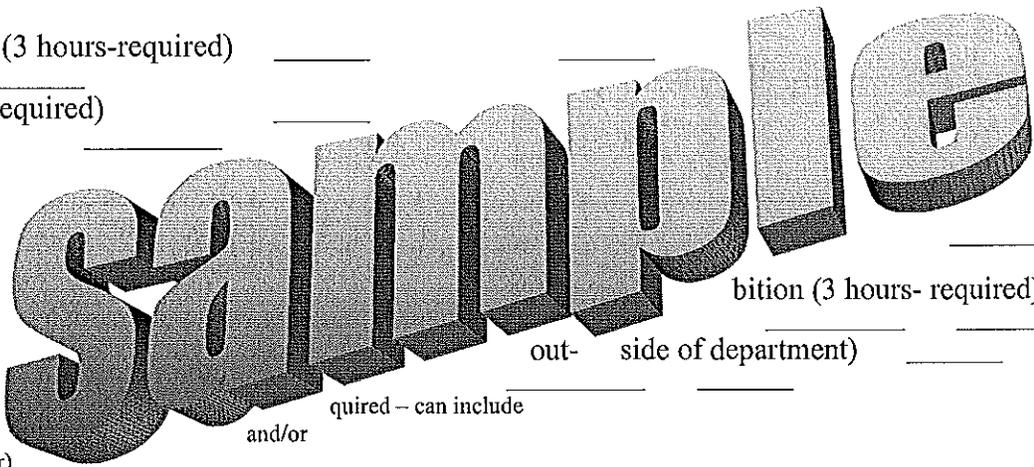
revised August 2011

**Master of Fine Arts Degree Program  
Contract of Studies**  
(Minimum of 60 total degree credit hours)

Name \_\_\_\_\_ Entry Date \_\_\_\_\_  
 Student ID # \_\_\_\_\_ Telephone # \_\_\_\_\_  
 Local Address \_\_\_\_\_  
street city state zip  
 Home Address \_\_\_\_\_  
street city state zip  
 Requirements of Conditional Acceptance \_\_\_\_\_

General Degree Requirements Other Than Area Emphasis (24 hours)

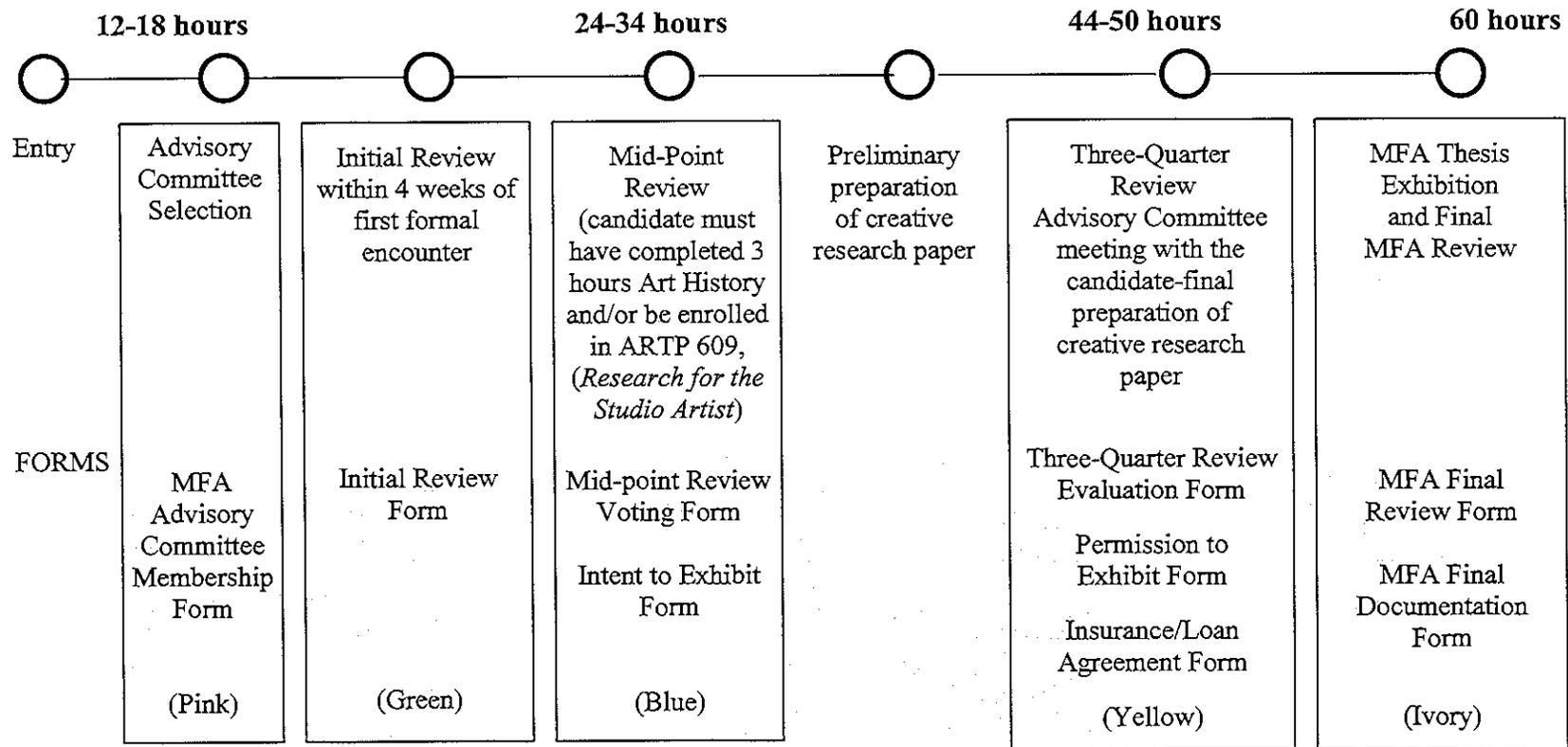
Course #s and Maximum # Hours Possible	Course#	Hours	Semester/Year	Grade
609 Research Methods (3 hours-required)	_____	_____	_____	_____
Art History (6 hours - required)	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
696 Final Visual Exhibition (3 hours-required)	_____	_____	_____	_____
Electives (within or _____)	_____	_____	_____	_____
(12 hours - re-Teaching seminar practicum seminar)	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____



For Directed Area Emphasis Classes, see back of form

Student Advisory Graduate Committee Formed \_\_\_\_\_ Date \_\_\_\_\_  
 Member 1 \_\_\_\_\_ Member 2 \_\_\_\_\_  
 Member 3 \_\_\_\_\_ Member 4 \_\_\_\_\_  
 18 hour meeting completed \_\_\_\_\_ Date \_\_\_\_\_ Mid-point review completed \_\_\_\_\_ Date \_\_\_\_\_  
 Three quarter review completed \_\_\_\_\_ Date \_\_\_\_\_ Final review completed \_\_\_\_\_ Date \_\_\_\_\_  
(Final Exhibition)  
**Exhibition Documentation** (Creative Research Paper & Slide Documentation -- 2 sets)  
 Deposited in Department of Art \_\_\_\_\_ Date \_\_\_\_\_ Deposited with Advisor \_\_\_\_\_ Date \_\_\_\_\_

# Structure of the MFA Program



At each of the stages and in required courses cited in the Above diagram, the graduate student is asked to respond in depth to issues of art theory and art criticism in relation to the cognitive areas listed. These cognitive areas will also be addressed on a regular basis in informative meetings between the graduate student and members of the Advisory Committee. Among, although not limited to, the various issues to be considered are the following:

Cognitive areas:

1. general premises
2. content
3. methodologies
4. media
5. formal concerns
6. historical precedents
7. contemporary art theories & developments
  - a. social/political/environmental
  - b. psychological
  - c. philosophical
  - d. spiritual
  - e. the avant-garde
  - f. art and popular culture
  - g. art in a post-capitalist mass consumer society
  - h. art and the sign
  - i. the issue of the Other

Revised August 2011

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MFA Advisory Committee Membership Form

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

I. Proposed MFA Advisory Committee  
(three to four voting members, all of whom must have graduate faculty status)

A. _____	_____	_____
Name (print)	Faculty Approval Signature	Date

B. _____	_____	_____
Name (print)	Faculty Approval Signature	Date

C. _____	_____	_____
Name (optional voting member) (print)	Faculty Approval Signature	Date

D. _____	_____	_____
Name (Advisor) (print)	Faculty Approval Signature	Date

E. Chairperson's Approval _____	_____
	Date

NOTE TO STUDENT:

Obtain Major Advisor's signature next to last and the Department Chairperson's signature last. Return to main departmental office.

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MFA Initial Review Form  
(Advisor completes this form)

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

I. Confirmation of completion of Initial Review

A. \_\_\_\_\_  
Approval Signature of Advisory Committee Member Date

B. \_\_\_\_\_  
Approval Signature of Advisory Committee Member Date

C. \_\_\_\_\_  
Approval Signature of Advisory Committee Member Date

D. \_\_\_\_\_  
Approval Signature of Advisor Date

COMMENTS:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

NOTE TO STUDENT:

Return to main departmental office.

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MFA Mid-Point Review Vote Form  
(Advisor completes this form)

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

NOTE TO ADVISOR: A vote is to be taken immediately following the mid-point examination and the results recorded below, along with signatures of all committee members. Attach additional written comments to this form if needed.

Advisory Committee Vote: Pass \_\_\_\_\_, Pass Conditional\* \_\_\_\_\_, No Pass \_\_\_\_\_

A. \_\_\_\_\_  
Signature of Advisory Committee Member Date

B. \_\_\_\_\_  
Signature of Advisory Committee Member Date

C. \_\_\_\_\_  
Signature of Advisory Committee Member Date

D. \_\_\_\_\_  
Signature of Advisor Date

\*Requirements if Pass Conditional:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

Intent to Exhibit Form (MFA Thesis Exhibition)  
(To be completed at the Mid-Point Review)

Candidate's Name \_\_\_\_\_ Date \_\_\_\_\_

Emphasis Area \_\_\_\_\_ Type of Work \_\_\_\_\_

Proposed Semester of Exhibition \_\_\_\_\_

Location of Proposed Exhibition \_\_\_\_\_

Purpose is to indicate Advisory Committee's judgement regarding probable readiness to present the MFA Thesis Exhibition.

\_\_\_\_\_  
Signature of Advisory Committee Member Date Approve ( ) Disapprove ( )

\_\_\_\_\_  
Signature of Advisory Committee Member Date Approve ( ) Disapprove ( )

\_\_\_\_\_  
Signature of Advisory Committee Member Date Approve ( ) Disapprove ( )

\_\_\_\_\_  
Signature of Advisor Date Approve ( ) Disapprove ( )

NOTE TO STUDENT:

For a Spring semester exhibit this form must be completed and handed in to all required individuals and locations no later than October 15 of the immediately preceding Fall semester. For a summer exhibition this form must be completed and handed in by December 15 of the preceding year. For a Fall semester exhibition this form must be completed and handed in no later than April 15 of the immediately preceding Spring semester. Give original to the Art Office and give a copy to the University Curator.

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MFA Three-Quarter Review Evaluation Form  
(Advisor completes this form)

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

I. The concerns recorded at the Mid-point Review were satisfactorily addressed by the candidate.

A. \_\_\_\_\_  
Approval Signature of Advisory Committee Member Date

B. \_\_\_\_\_  
Approval Signature of Advisory Committee Member Date

C. \_\_\_\_\_  
Approval Signature of Advisory Committee Member Date

D. \_\_\_\_\_  
Approval Signature of Advisor Date

COMMENTS:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



University Art Gallery, Indiana State University  
Terre Haute, IN 47809

LOAN AGREEMENT

Exhibition Title \_\_\_\_\_

Dates \_\_\_\_\_

Lender \_\_\_\_\_

Address \_\_\_\_\_

1. Artist \_\_\_\_\_ Title \_\_\_\_\_

Medium \_\_\_\_\_ Date \_\_\_\_\_

Dimensions \_\_\_\_\_

Insured Evaluation \$ \_\_\_\_\_ Sale Price \$ \_\_\_\_\_

Physical Condition \_\_\_\_\_

2. Artist \_\_\_\_\_ Title \_\_\_\_\_

Medium \_\_\_\_\_ Date \_\_\_\_\_

Dimensions \_\_\_\_\_

Insured Evaluation \$ \_\_\_\_\_ Sale Price \$ \_\_\_\_\_

Physical Condition \_\_\_\_\_

3. Artist \_\_\_\_\_ Title \_\_\_\_\_

Medium \_\_\_\_\_ Date \_\_\_\_\_

Dimensions \_\_\_\_\_

Insured Evaluation \$ \_\_\_\_\_ Sale Price \$ \_\_\_\_\_

Physical Condition \_\_\_\_\_

4. Artist \_\_\_\_\_ Title \_\_\_\_\_

Medium \_\_\_\_\_ Date \_\_\_\_\_

Dimensions \_\_\_\_\_

Insured Evaluation \$ \_\_\_\_\_ Sale Price \$ \_\_\_\_\_

Physical Condition \_\_\_\_\_

see conditions on back

## CONDITIONS

1. Objects loaned to the University Gallery-Indiana State University for exhibition purposes shall remain in the possession and on the premises of the University Gallery throughout the Exhibition and for a reasonable period immediately prior to and immediately following the exhibit.
2. While in the Gallery, all loaned objects will receive the same care as that given to the University's Permanent Collection Art Works. Unless the lender specifically elects to maintain his own insurance coverage, all objects on loan will be insured against all ordinary risks, under the Insurance Policy held by the University. The policy in effect, of course, contains the usual Exclusion of Loss or Damage due to war, invasion, revolution, rebellion, insurrection, or other hostilities or warlike operations.
3. Unless the University Gallery-Indiana State University is notified in writing to the contrary, it is understood that all loans may be photographed and reproduced in Gallery Publications and for general purpose related to the Exhibition.

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MFA Final Review Form  
(Advisor completes this form)

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

I. MFA Advisory Committee:

\_\_\_\_\_  
Signature of Advisory Committee Member Date Pass ( ) No Pass ( )

\_\_\_\_\_  
Signature of Advisory Committee Member Date Pass ( ) No Pass ( )

\_\_\_\_\_  
Signature of Advisory Committee Member Date Pass ( ) No Pass ( )

\_\_\_\_\_  
Signature of Advisor Date Pass ( ) No Pass ( )

II. Pass upon fulfillment of the following conditions:

\_\_\_\_\_  
\_\_\_\_\_

III. Pass ( ) No Pass ( ) (If three members on committee, two must vote "pass", if four members, three must vote "pass".)

IV. Pass with Distinction ( ) (Unanimous vote of committee)

\_\_\_\_\_  
initial initial initial initial

ADVISOR: Please remind candidate that the signed Final Review form will not be sent to the College of Graduate and Professional Studies until he/she has submitted to the Art Department office the required degree documentation.

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MFA Final Documentation Form  
(Advisor completes this form)

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

The MFA Advisory Committee confirms that the candidate has successfully completed and submitted all required degree documentation.

_____ Signature of Advisory Committee Member	_____ Date
_____ Signature of Advisory Committee Member	_____ Date
_____ Signature of Advisory Committee Member	_____ Date
_____ Signature of Advisor	_____ Date

Indicate upon completion:

- visual documentation
- final exhibition
- creative research paper
- final visual examination
- completion of any conditions set by the Advisory Committee at the final visual examination

This form must accompany the Final Review form. Both will be sent to the College of Graduate and Professional Studies when the candidate has submitted to the advisor, or Graduate Coordinator, the required degree documentation.

# MMA

Master of Arts  
Program Guide for Students

Indiana State University  
Department of Art

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## **PREFACE**

This booklet is designed to serve as a guide to help you fulfill the requirements necessary to complete your Master of Arts Degree Program. It is your responsibility, as a Graduate Student, to read and follow all the M.A. procedures described in the following material. To a great extent, to be an effective graduate student means that you must assume a proactive and self-directive stance to your education. Any questions or concerns you may have about any aspect of the program should be directed to your Area Advisor and/or to the Graduate Coordinator. They, as well as other members of the Graduate Faculty, are interested in your welfare and success.

# THE PLAYERS

**THE STUDENT:** As a graduate student in the Master of Arts program in the Department of Art, you are responsible for the successful completion of all the requirements of the graduate program and, therefore, must carefully follow them as set forth in this booklet. You should consult regularly with your Area Advisor and arrange to meet frequently with the Graduate Coordinator. One of the first things you will need to do is to establish your M.A. Advisory Committee, which should be formed in consultation with your Area Advisor and the Graduate Coordinator. Remember that what you are able to gain from your graduate education at ISU is directly dependent upon the responsibility you assume for yourself and your work.

**THE AREA ADVISOR:** Your Area Advisor will be the primary faculty member with whom you will work throughout your graduate studies at ISU. He or she will assist you in planning and maintaining your program of studies and will advise you on the direction of your creative work. Your Area Advisor will also serve as the Chair of your M.A. Advisory Committee. In consultation with your Area Advisor, you will continually update your "Contract of Study". Any questions that you may have about any aspect of the M.A. Degree Program should be directed first to your Area Advisor. You should consult with your Area Advisor concerning registration, tentative degree program forms, arranging time for studio reviews, and procedures that M.A. curriculum and exhibition requirements.

**THE GRADUATE COORDINATOR:** The Graduate Coordinator works closely with your Area Advisor and maintains complete files on your progress towards the completion of degree requirements. The Graduate Coordinator will keep track of your ongoing progress and advise you of what you need to do to successfully complete the M.A. degree requirements.

**THE GRADUATE ADVISORY COMMITTEE:** The Advisory Committee, which is a major part of the evaluation process, is composed of a minimum of two persons, with the option for a third member if so desired. This Committee is involved in all reviews concerning your studio production and Final Visual Exhibition. You will meet with the Advisory Committee at least three times throughout your course of study, however, you or the committee may initiate additional meetings. For a full description of the duties and responsibilities of the Graduate Advisory Committee, see the separate section devoted to it in this booklet.

**THE GRADUATE COMMITTEE:** The Graduate Committee is composed of three members of the Department of Art who have Graduate Faculty status. In consultation with the Graduate Coordinator and all departmental members with Graduate Faculty Status, the Graduate Committee decides on all issues concerning policies and procedures relating to the graduate program.

**THE CHAIRPERSON OF THE DEPARTMENT OF ART:** The Chairperson of the Department of Art is also an integral part of your degree program and is equally concerned with your success. The Chairperson works in close conjunction with the Graduate Coordinator and the Graduate Committee to assist and advise graduate students in all matters pertaining to the M.A. program as well as to the University as a whole. Any problems you might have with your Area Advisor or the Graduate Coordinator should be brought to the attention of the Chairperson.

# GRADUATE ASSISTANTSHIPS

Graduate teaching assistants are selected on the assumption that they possess special qualities of leadership as well as artistic originality. Teaching Assistants are expected to set an example and to adhere to the guidelines for faculty comportment as set forth in the University Handbook. Because graduate teaching assistants usually teach the youngest and most impressionable members of the student body, they need to be very responsible about their instructional duties

## **I. The guidelines for appointment for an academic year assistantship are:**

- A. An overall undergraduate grade point average of 3.0 or higher on a 4.00 scale from a nationally accredited institution; or a graduate grade point average of 3.60 or higher on a 4.0 scale after completion of at least 12 hours of graduate work from a regionally accredited institution.
- B. A graduate grade point average of 3.00 or higher on a 4.00 scale must be maintained. A minimum of nine hours of graduate course work must be taken each semester or three hours each summer term of appointment.
- C. The schedule of advisory committee meetings must have been completed as outlined in section IV (pg 8) with appropriate, signed forms on file in the Department of Art office.

## **II. The maximum amount of time a graduate student customarily will be awarded an assistantship in the Department of Art is two semesters for M.A. students. However, unusual circumstances may prompt consideration for an additional semester.**

## **III. For additional information on Graduate Assistantship Appointments and Graduate School Assistantship guidelines, consult the *Graduate Catalogue* section on Financial Information "Graduate Assistant/Fellow Appointments".**

## **IV. Each Graduate Assistant shall be assigned a Faculty Mentor who will be charged with supervising his or her respective Graduate Assistant's performance. The Faculty Mentor shall:**

- A. Meet with the Graduate Assistant on a regular basis to discuss their responsibilities and how the Graduate Assistant has chosen to fulfill them.
- B. Evaluate the Graduate Assistant's performance throughout the semester on an ongoing basis, with in-class observations occurring no less than once a month.
- C. Submit to the Chairperson of the Department of Art a mid-semester written evaluation of the Graduate Assistant's performance.
- D. Forward to the Graduate Committee a recommendation on the Graduate Assistant's ability for continued assignment.
- E. Submit to the Chairperson of the Department of Art an end-of-the semester written evaluation on the Graduate Assistant's work throughout the semester.

# PROGRAM REQUIREMENTS

[Studio - 32 Semester hours minimum]

## I. Course Requirements

- A. Thirty-two credit hours minimum are required, including:
1. Studio Requirements:
    - a. 18 graduate credit hours of directed electives in art approved by the student's Area Advisor;
    - b. each credit hour for studio classes requires at least 3 hours of studio work per week;
    - c. arranged studio classes:
      - 1) no more than 1/3 of the total hours for the M.A. degree may be taken as arranged classes;
      - 2) such arranged classes must be determined in consultation with the student's major professor.
  2. Research requirements: 3 credit hours of ARTP 609, Research for the Studio Artist, which the student is recommended to have completed or be enrolled in at the time of the 24-hour review.
  3. Other Requirements:
    - a. 5 graduate credit hours of course work approved by the student's Area Advisor.
    - b. 6 graduate credit hours of electives outside the Department in an area relating to the student's creative work, in consultation with the student's Area Advisor.
    - c. A minimum of one-half of all credit hours must be taken in courses numbered 600 or higher.
- B. The M.A. Degree candidate must maintain a minimum 3.0 cumulative grade point average throughout the program of study. A candidate who drops below 3.0 will be put on probation, as per graduate school requirements.
- C. A minimum of 23 semester hours of the M.A. degree program must be completed in courses carrying on-campus credit.
- D. Transfer Credits
1. Incoming students wishing to transfer graduate credits for coursework completed at another accredited institution must submit such a request to the Graduate Committee upon matriculation. It is incumbent upon the student to provide proof of completion, a copy of the course syllabus, and a statement explaining the relevance of the course(s) in question to their program of study at ISU.
  2. Students wishing to receive graduate credit for a course to be taken at another accredited institution during their program of studies at ISU must receive approval first from the Graduate Committee and their Area Advisor in order to insure the credits will transfer.

## **II. Additional Requirements**

- A. Fulfill all Advisory Committee progress review requirements (see Advisory Committee section), including:
  - 1. Initial Committee Meeting;
  - 2. M.A. Mid-Point Review;
  - 3. M.A. Culminating Experience Review.
- B. Successful fulfillment of the Culminating Experience Requirements (see requirements under the section on The Culminating Experience);
- C. Degree is to be completed within seven years of first enrollment date.

## **III. Conditional Acceptance**

Students admitted to the M.A. Graduate Program are presumed to have an undergraduate preparation matching the standards of this institution. Certain deficiencies will necessitate remedial work as stated in the Graduate Catalogue, and any courses for which the deficiency is a prerequisite must be postponed until such work is completed. Remedial work does not carry graduate credit. Students can also be admitted to the M.A. program with conditional status. Any student so classified may enroll in courses at the graduate level, but must earn the grade of B or better in his or her first semester of work in order to qualify for regular status.

A graduate student will be allowed to satisfy deficiencies by auditing the necessary classes. However, in order to be able to determine that the student has gained the necessary knowledge from the course, the student must regularly attend class and have satisfactorily completed the course(s) according to requirements for undergraduate students, which the instructor of record determines the student must meet .

## **IV. Degree Documentation: Degree Documentation Requirements will vary depending upon the choice of the student for the fulfillment of his or her Culminating Experience.**

- A. Degree Documentation for a Final Exhibition or Presentation consists of two parts, a Creative Research Paper and visual documentation of the Final Exhibition or Presentation.
  - 1. The Creative Research Paper:
    - a. will be between five to ten pages in length and should address topics appropriate to the artistic development of the student as realized in the Final Exhibition or Presentation, including but not limited to: general premises and intentions; formal concerns; content; methodologies; media; historical precedent (s); relationships to current art; theoretical concerns; and social, political, and/or psychological concerns.
    - b. the cover page must include: title, in partial fulfillment of the M.A. degree requirements, date, major advisor (name), and committee members (names);
    - c. refined draft must be submitted to the student's Advisory Committee at least two weeks prior to the Final Exhibition/Presentation;
    - d. Advisory Committee members are to communicate any recommended revisions to the student prior to the Final Exhibition/Presentation;

- e. final copy must be approved by finals week of that semester;
  - f. all members of the Advisory Committee must be provided with a copy of the final creative research paper.
2. Visual documentation:
- a. must be between fifteen and twenty slides, or images on CD/DVD;
  - b. should be a visual record of the art work included in the Final Exhibition/Presentation;
  - c. must be labeled in an appropriately professional manner;
  - d. must be of professional quality;
- B. Degree Documentation for the Research Paper must reflect the criteria set forth in the *Handbook for Theses and Dissertations* prepared by the School of Graduate Studies.
- C. The Research Paper or the Position Paper and the visual documentation will be filed by the student with the Art Office.
- D. With the completion of the Degree Documentation Requirement, all requirements for the M.A. degree will be completed.
- E. Failure to comply with the Degree Documentation Requirement could prevent the student from receiving his or her degree.

## **THE ADVISORY COMMITTEE**

### **I. Formation, Purpose, and Responsibilities of the Committee**

- A. Selection of the Advisory Committee
1. The Advisory Committee is selected immediately after the completion of 9 credit hours, and before completion of 12 credit hours of ISU course work applicable to the degree.
  - 2.. Using the M.A. Advisory Committee Membership Form, the student:
    - a. meets with an Area Advisor to discuss the structure of the Advisory Committee;
    - b. requests the participation of the remaining members following the required membership structure outlined below;
    - c. obtains the required signatures on the form;
    - d. obtains the Department Chairperson's signature;
    - e. in the event the Chairperson is unable to sign the M.A. Advisory Committee Membership Form, the Graduate Committee is empowered to authorize the final committee structure;
    - f. gives copies of the final membership form to all members of the Committee and to the Department Secretary to place in the student's file.
  3. The committee should be formed by the student in consultation with his/her Area Advisor before the completion of 12 ISU credit hours applicable to the degree.
- B. The committee will meet with the student a minimum of 3 times during the progress of their degree to advise and make recommendations on the student's development:
1. to review the student's progress and level of research at the Initial Committee meeting to be held within four weeks of the formation of the Committee;

2. to evaluate the student's progress at the M.A. Mid-Point Review to be taken after the completion of 20 credit hours and no later than the completion of 24 credit hours applicable to the degree, and to complete the evaluation forms for this purpose;
3. to evaluate the student's M.A. Culminating Experience progress;
4. to individually meet and discuss progress with the student at additional times, if needed;
5. to determine final approval for the M.A. Culmination Experience
6. to address the fundamental aspects of the student's intellectual and creative development as a mature and productive artist in all evaluations, including but not limited to:
  - a. premises
  - b. content
  - c. methodologies
  - d. media
  - e. formal concerns
  - f. historical precedent(s)
  - g. relationships to current art
  - h. theoretical concerns
  - i. social, political and/or psychological concerns
  - j. other issues deemed appropriate by the Advisory Committee
7. To establish additional requirements if the Committee deems it necessary for the student's intellectual and/or creative growth and development.

**II. Structure: Two or three voting members, all of whom must have graduate faculty status (temporary graduate status is acceptable as long as it is maintained) or be approved by the Department of Art, including:**

- A. Area Advisor;
- B. One professional consultant in a field related to the student's line of creative research or any other faculty member of the Department of Art with Graduate Faculty status;
- C. One additional faculty member from within or outside the department may be included if the student and the Area Advisor, in consultation, deem this appropriate (if the additional faculty member is from outside the department, he/she is a non-voting member; but if the additional graduate faculty member is from within the department, he/she is a full voting member).

**III. Change in Membership or Purpose**

- A. Continuity in developing critical dialogue should be maintained throughout the student's program of study. However:
  1. any change to a student's Advisory Committee must be made in consultation with a student's Area Advisor;
  2. the Graduate Committee must be notified of any and all changes to a student's Advisory Committee; and
  3. all persons (i.e., the person being replaced and the new member of the committee)

involved must be notified of the change.

- B. To allow for appropriate input from faculty members who are new or whom the student did not know when initiating the Committee, or to account for a change in the student's direction:
  - 1. with the exception of the Area Advisor, any one member of the Committee can be changed by the student prior to the mid-point review;
  - 2. to make any changes after the mid-point review, students must petition the Graduate Committee for approval;
  - 3. any changes to the constitution of the Advisory Committee are accomplished by reprocessing the M.A. Advisory Committee Membership Form;
  - 4. additional changes or temporary substitutions pertaining to membership are possible for reasons beyond the student's control, such as:
    - a. unexpected retirement, sabbatical leave, resignation, loss of graduate faculty status, extended illness, or other causes resulting in vacancies on the Committee;
    - b. in such an event, the student is to either temporarily substitute a member or reconstitute the Committee (see section II above).

#### **IV. Frequency of Meetings**

- A. The following meetings between the student and the Committee are required to occur:
  - 1. within four weeks following the formation of the Committee; after the completion of 9 hours but before the completion of 12 hours;
  - 2. for the M.A. Mid-Point Review;
  - 3. for the Culminating Experience Review in connection with the Culminating Experience (Exhibition/Presentation/Research Paper) at the end of the program;
  - 4. additional meetings may be requested by the candidate or by the Advisory Committee.
- B. In addition to the above Advisory Committee meetings, the student may meet with the individual members of the Committee as needed.
- C. Failure on the part of the student to comply with this schedule of meetings within the time constraints set forth above could result in the student being placed on probationary status or in the summary dismissal of the student from the M.A. graduate program.

#### **V. Scheduling Meetings and Examinations and Completion of Forms**

- A. The student and Area Advisor shall, in consultation and with the consent of the members of the Advisory Committee, jointly determine dates, times, and locations for the Advisory Committee meetings and examinations.
- B. It is the responsibility of the student to bring the required forms for each review to the review. These forms are included in the back of the M.A. Program Guide for Students.
- C. The student will complete the top portion of the forms, and deliver the appropriate ones to each Advisory Committee member at every review:
  - 1. one copy of the M.A. Initial Review Form is needed for the Initial Review;

2. one copy of the M.A. Mid-Point Review Vote Form is needed for the M.A Mid-Point Review;
3. one copy of the M.A. Culminating Experience Review Form is needed for the M.A. Culminating Experience Review

## **IN PROGRESS REVIEWS**

### **I. Contents of In-Progress Reviews, Preliminary and Final Reviews, and Requirements for Student Response**

- A. The issues to be addressed in the meetings and examinations are broadly based in order to encompass all possible concerns in the student's individual art form(s).
- B. The specific significance and characteristics of each area of evaluation will vary from student to student in accordance with individual variations in creative goals.
- C. The areas to be addressed both by the student and the Advisory Committee are outlined in the following sections on the Mid-Point Review and Culminating Experience.
- D. The same broad areas of content are to be addressed at other Advisory Committee meetings as well, and are considered on-going aspects of the critical thinking and developing work of each student.
- E. The student is required to read, reflect upon, and pursue recommendations and any additional requirements made by Advisory Committee members for the evaluations.
- F. The student should maintain a current file of his/her progress, including copies of all signed forms and correspondence.

### **II. THE INITIAL REVIEW**

- A. The Initial Review takes place within four weeks of the formation of the Advisory Committee after the completion of 9 hours but before the completion of 12 hours.
- B. The Initial Review is conceived as an informal event in which the student and the Advisory Committee familiarize themselves with the student's interests, creative work and direction.
- C. The review shall:
  1. Be evaluated by the student's Area Advisor and Advisory committee;
  2. Be oral in form;
  3. Occur in a context in which representative works by the student are presented;
  4. Occur at a time determined by the Student and Area Advisor in consultation with the Advisory Committee when all members of the Advisory Committee can be present;
  5. Address the student's basic creative development and adjustment to Graduate Studies.

### III. THE MID-POINT REVIEW

- A. The M.A. Mid-Point Review will take place
1. After the completion of 20 credit hours and no later than the completion of 24 credit hours;
  2. It is recommended that the student has completed or is enrolled in the Research Methods course (ARTP 609) at the time of the review;
  3. It is suggested that by this time the candidate will have completed three of the six credit hours in directed electives.
- B. The Review shall:
1. Be evaluated by the student's Area Advisor and Advisory Committee;
  2. Be in oral form;
  3. Occur in a context in which representative works by the student are presented;
  4. Occur at a time determined by the Student and Area Advisor in consultation with the Advisory Committee when all members of the Advisory Committee can be present;
  5. Begin with an artist's statement made by the student which addresses appropriate concerns including, but not limited to, the following:
    - a. general premises
    - b. content
    - c. methodologies
    - d. media
    - e. formal concerns
    - f. historical precedent(s)
    - g. relationships to current art
    - h. theoretical concerns
    - i. social, political, and/or psychological concerns
    - j. other issues deemed appropriate by the Advisory Committee.
  6. Involve responses to questions from the Advisory Committee concerning the above and other issues as they occur.
  7. Address the student's option for completing his/her M.A. Culminating Experience [See section on the M.A. Culminating Experience, p. 13]
- C. The Advisory Committee's review recommendation shall
1. Be formulated at the conclusion of the M.A. Review, but not in the presence of the student.
  2. Be conveyed orally to the student following the deliberation of the committee.
  3. Be formally notated on the M.A. Mid-Point Review Vote Form, including:
    - a. an indication of *pass*, *pass conditional*, or *no pass* status based upon a majority vote;
    - b. signatures of all the committee members;
    - c. any additional requirements recommended by the committee.
  4. A copy of the Advisory Committee's written comments may be given to the student by the Area Advisor.
- D. "Pass" and/or "Pass Conditional"
1. The Area Advisor shall:
    - a. complete the M.A. Mid-Point Review Vote Form after the Committee's vote at the conclusion of the Mid-Point Review;

- b. meet with the student and discuss the results of the review, and give all copies of the evaluation form to the student including:
    - 1) recommended readings;
    - 2) other requirements:
      - a) all additional requirements are to be completed no later than the end of the following semester unless stipulated otherwise by Advisory Committee;
      - b) should the student not satisfactorily complete the additional requirements within the stipulated length of time, the student fails the M.A. Mid-Point Review.
  - c. be responsible for the distribution of all forms as described below:
    - 1) the Area Advisor retains one set;
    - 2) the Area Advisor submits one set to the Art Office;
- E. *"No Pass"*: Should the candidate not pass the M.A. Mid-Point Review, the student will
- 1. Have his/her status in the M.A. Program re-evaluated by the Advisory Committee;
  - 2. The Advisory Committee will determine if the candidate: should be allowed to continue in the M.A. program;
  - 3. If the candidate is permitted to continue in the M.A. Program, a second review will be scheduled before the end of the semester following the one in which the student has not passed;
  - 4. The candidate may not have more than two opportunities to pass the M.A. Mid-Point Review and may not have a Final Review or receive the M.A. degree until all M.A. Mid-Point Review requirements are satisfied.

## **DECLARATION OF CULMINATING EXPERIENCE FORM**

- I. The Declaration of Culminating Experience Form signifies the student's expectation to complete all degree requirements during the semester that the culminating experience is planned to occur.**
  - A. A student expecting to graduate in the Spring semester should complete the form no later than the preceding October fifteenth;
  - B. A student expecting to graduate in the Summer should complete the form no later than the preceding December fifteenth;
  - C. A student expecting to graduate in the Fall semester should complete the form no later than the preceding April fifteenth.
- II. The Declaration of Culminating Experience Form should not be filed until the student has successfully completed his or her M.A. Mid-Point Review.**

- III. The student, in consultation with his or her Area Advisor, must complete the form to begin the process of scheduling the exhibition/presentation/thesis defense.**
- IV. The form must be signed by all members of the student's Advisory Committee who thereby indicate their endorsement of the student's probable readiness for the exhibition/presentation/research paper defense.**
- V. If all Advisory Committee members will not agree to sign the form, the student must immediately schedule a meeting with his/her Committee.**
- VI. The completed form must be filed in the Art Office, with a copy submitted to:**
  - A. The Student's Area Advisor, the art office, and,**
  - B. If the University Art Gallery is to be used, to the Gallery Director.**

## **FINAL APPROVAL FOR THE M.A. CULMINATING EXPERIENCE**

- I. The Final Approval for the M.A. Culminating Experience Form must be completed with the appropriate signatures at least three weeks prior to the final exhibition/presentation/research paper defense**
- II. If all of the members of the student's Advisory Committee will not sign this form, the student must immediately schedule to meet with his or her committee.**
- III. If the Final Approval for the M.A. Culminating Experience Form is not supported by the Advisory Committee, the student cannot exhibit that semester but may reapply the following semester.**
- IV. The completed Final Approval for the M.A. Culminating Experience Form must be filed in the Art Office, with a copy submitted to the student's Advisor, and, if the University Art Gallery is to be used, to the Gallery Director.**

# THE M.A. CULMINATING EXPERIENCE

## I. The Nature of the Culminating Experience

The nature of the Culminating Experience will vary according to the student's area of study, educational goals, and choice from one of the three options by means of which the student decides to fulfill the requirements for the Culminating Experience, either an exhibition, a presentation, or a research paper. However, regardless of the specific choice:

- A. The Culminating Experience is the crowning integrative experience of the M.A. degree program.
- B. The Culminating Experience constitutes the results of an extensive body of creative research.
- C. The Culminating Experience is to be regarded as reflecting professional-level work and is to be presented in a manner consistent with contemporary aesthetics in the student's area of study.
- D. The Culminating Experience will be open to the University community and the general public.

## II. The Final Exhibition Option

- A. The student is responsible for designing the installation and hanging all art work in the exhibition.
- B. Whenever possible, the University Art Gallery will be made available for this exhibition:
  - 1. the University Art Gallery Director is responsible for scheduling all exhibitions in the gallery;
  - 2. after consultation with the student and based on the information in the Intent to Exhibit Form, the Gallery Director will determine a time for the final exhibition;
  - 3. every effort will be made to schedule the exhibition for a period of time not less than one week in duration;
  - 4. depending on the number of students requesting gallery time and the aesthetic compatibility of the work, the Gallery Director will determine if each student will be featured in a solo or group exhibition;
  - 5. if a group exhibition is planned, the Gallery Director will meet with all parties before the exhibition is installed to determine how the space and the gallery furniture will be shared;
  - 6. the student may consult with the Gallery Director and his/her Area Advisor for guidance with the installation;
  - 7. the student must consult with the Gallery Director regarding any unusual installation requirements;
  - 8. the Gallery Director has the authority to prohibit any unsafe or illegal use of the gallery;
  - 9. the gallery staff may be available to assist with the installation.

- C. An alternative professional exhibition space can be considered after consultation with and approval by the student's Advisory Committee, if:
1. the nature of the exhibition does not lend itself to the University Art Gallery;
  2. the University Art Gallery schedule precluded proper presentation;
  3. the University Art Gallery is not desirable.
- D. The Selection of Works
1. the student is to select all work included in the exhibition in consultation with his or her Advisor.
  2. the exhibited work must represent an extensive and cohesive body of creative research.
  3. the art work exhibited must be original works created by the student while enrolled in the M.A. graduate program.
  4. recent art work should be stressed.
  5. the student is responsible for completing the Insurance/Loan Agreement Form for each work in the exhibition, whenever relevant;
    - a. this form must be completed two weeks prior to the beginning of the exhibition;
    - b. this form must be submitted to the Art Office.
  6. the student is responsible for providing suitable labels for the art work.
- E. The Exhibition Statement
1. a one page Exhibition Statement must be included as an integral part of the exhibition.
  2. the Statement must be easily located in the gallery to serve as an introduction to the exhibition for the general public.
  3. the Statement must clearly explain the essential issues embodied in the exhibition.
  4. the Statement should convey an understanding of the artist and the art work presented.
- F. The Exhibition Announcement
1. the student is responsible for preparing an exhibition announcement consistent with a professional exhibition.
  2. the announcement must be made available to the University Community and to the general public.
  3. the Department will reimburse the student up to fifty dollars (\$50.00) for the cost of producing the exhibition announcement.
  4. the announcement must contain:
    - a. the student's name;
    - b. M.A. Final Exhibition;
    - c. Indiana State University;
    - d. The Department of Art;
    - e. the dates and time of the exhibition and the opening;
    - f. the location of the exhibition;
    - g. other information the student deems relevant and necessary.
- G. The Opening and Reception
1. the exhibition must have an opening consistent with a professional exhibition
  2. an opening reception with refreshments is optional but, if the student chooses:
    - a. he or she is responsible for providing whatever refreshments he/she wishes to offer;
    - b. he or she is responsible for setting-up and cleaning up after the reception

### **III. The Research Paper Option**

- A. Represents original scholarship on a topic selected by the student in consultation with his or her Advisory committee
- B. Under the direction of his or her Advisory Committee, the student prepares and submits a research paper proposal for approval by the committee.
- C. The Research Paper will be approximately thirty to fifty pages and include footnotes, bibliography, and appropriate illustrations, if relevant to the subject under consideration.
- D. The final form of the Research Paper must meet the criteria set forth in the *Handbook for Theses and Dissertations* prepared by the school of Graduate Studies and available for purchase at the University Bookstore.
- E. The student orally defends the Research Paper at a meeting with his or her Advisory Committee.
- F. Copies of the Research Paper must be submitted to:
  - 1. the Area Advisor
  - 2. all members of the Advisory Committee
  - 3. the Art Office

### **IV. The Presentation Option**

- A. Description of the Nature of the Final Presentation
  - 1. the student, in consultation with his or her Area Advisor, is to determine the theme of the presentation and the medium in which it will be accomplished.
  - 2. the presentation constitutes the results of a body of theme-based creative work.
  - 3. the presentation will be a one-time-only formal presentation.
  - 4. the presentation will be made to an invited audience of the University community and the general public.
  - 5. the student is responsible for the date, time, and location of the presentation.
- B. The content of the Presentation
  - 1. the student is to determine the theme of the presentation and the medium in which it will be accomplished in consultation with his or her Area Advisor.
  - 2. the presentation will be centered around that theme.
  - 3. the presentation must be a thorough and cohesive work exhibition creative inquiry and problem-solving.
  - 4. the presentation must represent an original line of inquiry and work by the student while enrolled in the M.A. graduate program.
- C. The Method of Presentation
  - 1. presentation of the final work will be in a non-exhibition format.
  - 2. the M.A. candidate will show his or her project to an invited audience, giving a lecture on the process and theme, and showing or demonstrating the final project.

3. the lecture should not exceed 15-20 minutes.
4. time will be given for questions and, if appropriate, opportunity to try out or otherwise experience the demonstrated project.
5. the entire presentation should be limited to an hour and a half whenever possible.

D. The Presentation Announcement

1. the student is responsible for preparing a presentation announcement consistent with a professional presentation.
2. the announcement must be made available to the University Community and to the general public.
3. the Department will reimburse the student up to fifty dollars (\$50.00) for the cost of producing the exhibition announcement.
4. the announcement must contain:
  - a. the student's name;
  - b. M.A. Final Exhibition;
  - c. Indiana State University;
  - d. The Department of Art;
  - e. the dates and time of the exhibition and the opening;
  - f. the location of the exhibition;
  - g. other information the student deems relevant and necessary.

E. The Reception

1. an opening reception with refreshments is optional.
2. if the student chooses to have an opening reception:
  - a. he or she is responsible for providing whatever refreshments he/she wishes to offer;
  - b. he or she is responsible for setting-up and cleaning up after the reception.

# THE M.A. CULMINATING EXPERIENCE REVIEW

## I. Nature and structure of the M.A. Culminating Experience Review

- A. The student shall schedule an oral defense of his or her creative research, regardless of whether the student has chosen to mount an exhibition, give a presentation or write a research paper.
- B. The student must consult with the members of his or her Advisory Committee to find a date and time that is appropriate and convenient for all members of the committee.
- C. The oral defense must occur during the scheduled time period during which the exhibition is on display, immediately after the presentation, or a mutually agreed upon time by members of the Advisory Committee if the student has chosen to write a research paper.
- D. The M.A. Culminating Experience Review Form must be signed by all members of the Advisory Committee and submitted to the Art Office at least three weeks prior to the Final Visual Exhibition/Presentation or Research Paper Defense.
- E. During the actual M.A. Culminating Experience Review, the student must satisfactorily respond to questions regarding the following:
  1. general premises and intentions
  2. content
  3. methodologies
  4. media
  5. formal concerns
  6. historical precedent(s)
  7. relationships to current art
  8. theoretical concerns
  9. social, political and/or psychological concerns
  10. other issues that may be appropriate.

## II. Approval of the Advisory Committee

- A. As a prerequisite to graduation and the awarding of the M.A. degree, the student satisfactorily completes all three components of the final culminating educational experience:
  1. The M.A. Culminating Experience [Exhibition/Presentation/Research Paper]
  2. The M.A. Culminating Experience Review
  3. The Degree Documentation [see section IV, under Program Requirements (page 4)].
- B. The student will have satisfied these requirements if he or she receives a pass from both members, or two of three members, of the Advisory Committee.
- C. If the candidate does not pass, he or she will have to fulfill requirements to be established by the Advisory Committee before he or she will be recommended by the Department of Art to receive the Master of Arts Degree.

**Master of Arts Degree Program  
Contract of Study  
(Minimum of 32 total degree credit hours)**

Name \_\_\_\_\_ Entry Date \_\_\_\_\_

Social Security # or Student ID # \_\_\_\_\_ Telephone Number \_\_\_\_\_

Local Address \_\_\_\_\_  
street city state zip

Home Address \_\_\_\_\_  
street city state zip

Requirements of Conditional Acceptance \_\_\_\_\_

**General Degree Requirements Other Than Area Emphasis (14 hours)**

Course #s and Maximum # Hours Possible	Course#	Hours	Semester/Year	Grade
609 Research Methods (3 hours-required)	_____	_____	_____	_____
696 Final Visual Exhibition (3 hours-required)	_____	_____	_____	_____
Electives (within or outside of department) (8 hours-required-can include teaching seminar and/or practicum seminar)	_____	_____	_____	_____
	_____	_____	_____	_____
	_____	_____	_____	_____
	_____	_____	_____	_____
	_____	_____	_____	_____

**For Directed Area Emphasis courses, see back of form**

Student Advisory Graduate Committee Formed \_\_\_\_\_ date

Member 1 \_\_\_\_\_ Member 2 \_\_\_\_\_

Member (optional) \_\_\_\_\_ (Member 4-optional) \_\_\_\_\_

Initial review completed \_\_\_\_\_ date Midpoint review completed \_\_\_\_\_ date

Culminating Experience(Final Presentation, Exhibition, Paper) \_\_\_\_\_ date

**Exhibition Documentation (Paper & Visual Documentation-2 sets)**

Deposited in Department of Art \_\_\_\_\_ date

Deposited with Advisor \_\_\_\_\_ date

## Contract of Study—Emphasis in Ceramics (minimum of 18 directed area emphasis credit hours)

Name \_\_\_\_\_ Area Advisor \_\_\_\_\_

Social Security # or Student ID # \_\_\_\_\_ Telephone Number \_\_\_\_\_

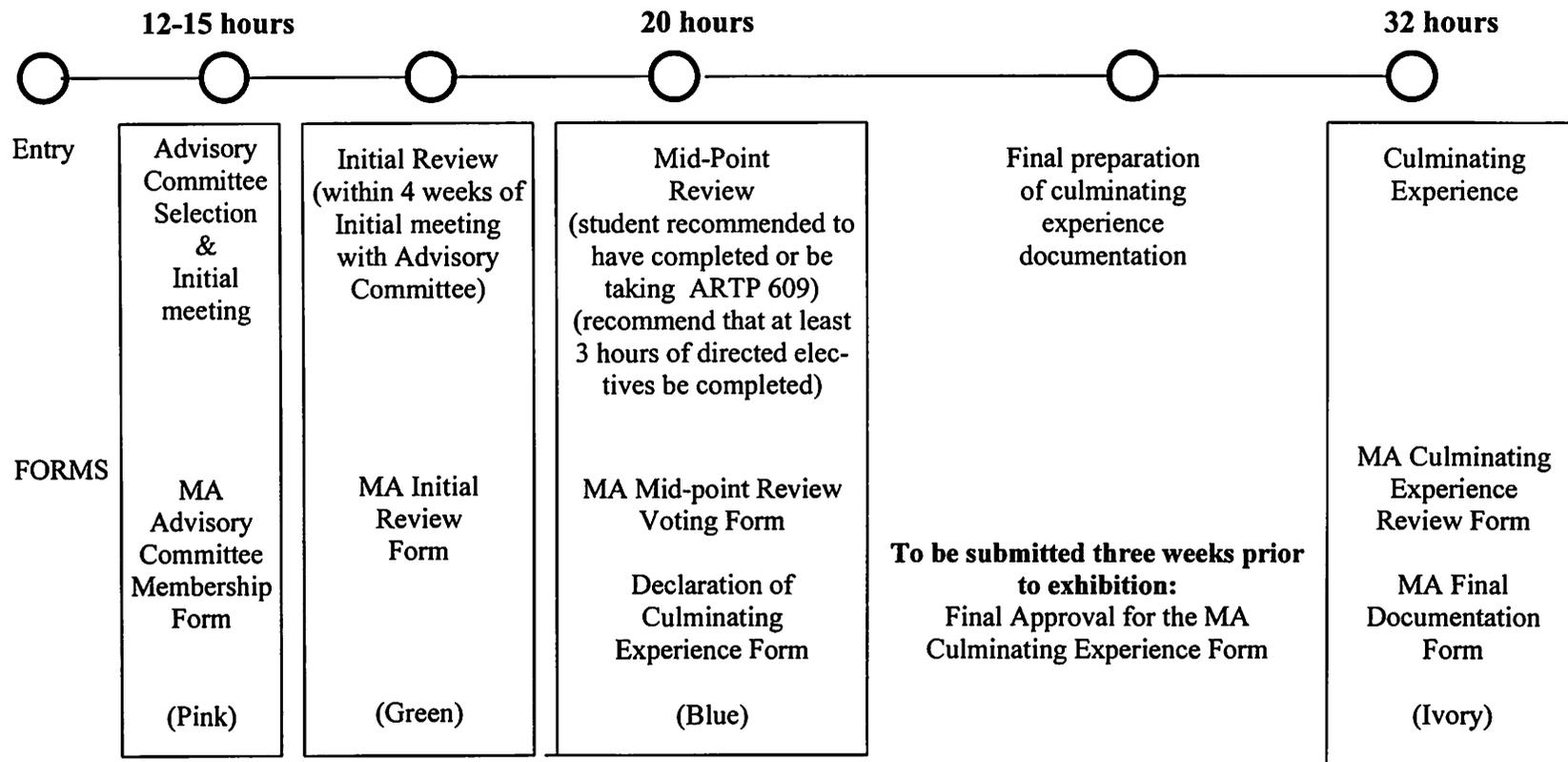
Course Numbers and Maximum # Hours Possible	Hours	Semester/Year	Grade
610 Advanced Ceramics I (3–6 hours)	_____	_____	_____
	_____	_____	_____
611 Advanced Ceramics II (3–12 hours)	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
612 Special Problems in Ceramics (1–6 hours)	_____	_____	_____
	_____	_____	_____
613 Kiln Design (3 hours)	_____	_____	_____
614 Glaze Calculation (3 hours)	_____	_____	_____
600A Art Workshop (1-9 hours)	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
601A Creative Research (_____ hours)	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
Hours Completed—Area Emphasis	_____		
Hours Completed—General Requirements	_____		
<b>Total Hours Completed</b> (50% must be 600 level or above)	_____		

SAMPLE

\_\_\_\_\_  
(area advisor's signature)

\_\_\_\_\_  
(department of art chairperson's signature)

# Structure of the MA Program



At each of the stages and in required courses cited in the above diagram, the graduate student is asked to respond in depth to issues related to the final visual project. These issues will also be addressed on a regular basis in informative meetings between the graduate student and members of the MA Committee. Among, although not limited to, the various issues to be considered are the following:

1. general premises
2. content
3. methodologies
4. media
5. formal concerns
6. historical precedents
7. contemporary art theories & developments
  - a. social/political/environmental
  - b. psychological
  - c. philosophical
  - d. spiritual
  - e. the avant-garde
  - f. art and popular culture
  - g. art in a post-capitalist mass consumer society
  - h. art and the sign
  - i. the issue of the Other

Revised August 2011

**INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART**

**MA Advisory Committee Membership Form**

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

I. Proposed MA Advisory Committee  
(two to three voting members, all of whom must have graduate faculty status)

A. _____	_____	_____
Name (print)	Faculty Approval Signature	Date

B. _____	_____	_____
Name (optional voting member) (print)	Faculty Approval Signature	Date

C. _____	_____	_____
Name (Advisor) (print)	Faculty Approval Signature	Date

D. Chairperson's Approval _____	_____
	Date

**NOTE TO STUDENT:**

Obtain Major Advisor's signature next to last and the Department Chairperson's signature last. Return to main departmental office.

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MA Initial Review Form  
(Advisor completes this form)

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

I. Confirmation of completion of Initial Review

A. \_\_\_\_\_  
Approval Signature of Advisory Committee Member Date

B. \_\_\_\_\_  
Approval Signature of Advisory Committee Member (optional voting member) Date

C. \_\_\_\_\_  
Approval Signature of Advisor Date

COMMENTS:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

NOTE TO STUDENT:

Return to main departmental office.



**INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART**

**MA Mid-Point Review Vote Form  
(Advisor completes this form)**

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

NOTE TO ADVISOR: A vote is to be taken immediately following the mid-point examination and the results recorded below, along with signatures of all committee members. Attach additional written comments to this form if needed.

Advisory Committee Vote: Pass \_\_\_\_\_, Pass Conditional\* \_\_\_\_\_, No Pass \_\_\_\_\_

A. \_\_\_\_\_  
Signature of Advisory Committee Member Date

B. \_\_\_\_\_  
Signature of Advisory Committee Member(optional voting member) Date

D. \_\_\_\_\_  
Signature of Advisor Date

\*Requirements if Pass Conditional:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART**

**MA Culminating Experience Review Form  
(Advisor completes this form)**

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

**I. MA Advisory Committee:**

\_\_\_\_\_ Pass ( ) No Pass ( )  
Signature of Advisory Committee Member Date

\_\_\_\_\_ Pass ( ) No Pass ( )  
Signature of Advisory Committee Member Date

\_\_\_\_\_ Pass ( ) No Pass ( )  
Signature of Advisor Date

**II. Pass upon fulfillment of the following conditions:**

\_\_\_\_\_  
\_\_\_\_\_

III. Pass ( ) No Pass ( ) (If three members on committee, two must vote "pass", if two members both must vote "pass".)

IV. Pass with Distinction ( ) (Unanimous vote of committee)

\_\_\_\_\_ initial \_\_\_\_\_ initial \_\_\_\_\_ initial

**ADVISOR:** Please remind candidate that the signed Final Review form will not be sent to the College of Graduate and Professional Studies until he/she has submitted to the Art Department office the required degree documentation.

INDIANA STATE UNIVERSITY  
DEPARTMENT OF ART

MA Final Documentation Form  
(Advisor completes this form)

Candidate's Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_

The MA Advisory Committee confirms that the candidate has successfully completed and submitted all required degree documentation.

_____ Signature of Advisory Committee Member	_____ Date
_____ Signature of Advisory Committee Member	_____ Date
_____ Signature of Advisor	_____ Date

Indicate upon completion:

- visual documentation
- final exhibition
- creative research paper
- final visual examination
- completion of any conditions set by the Advisory Committee at the final visual examination

This form must accompany the Culminating Experience Review form. Both will be sent to the College of Graduate and Professional Studies when the candidate has submitted to the advisor, or Graduate Coordinator, the required degree documentation.

## Appendix V J. Department of Art and Design Assessment Outcome Sets

### B.S. in Art Education Outcome Set

#### BS in Art Education Outcome Set

**OBJECTIVE #1:** *A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.*

**Outcome 1.1:** Identifies the major styles, periods, and philosophies of art and their relationship to the making of art [NASAD H.XI.C.2].

**Measure:** Department of Art and Design Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .20 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 1

**Details/Description:** Standardized evaluation of student teaching

**Target:** 75% of students are evaluated at “meets expectations” or above

**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)

**Responsible Individuals:** Student Teacher Host

**Measure:** Department of Art and Design Graduating Survey: Q 1 (BS in Art Education)

**Details/Description:** Survey given as graduation

**Target:** 75% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of last semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Courses where OBJECTIVE #1 is met:** Core, ARTH 371 (or ARTH 479A, or ARTH 479B, or ARTH 479C), ARTE 391, ARTE 392, ARTE 494, ARTE 390

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of art education and the capacity to communicate it.

**Outcome 2.1:** Applies integrative learning experiences in art education and other disciplines [NASAD H.XI.C.3]

**Measure:** Multicultural Paper/Presentation (ARTE 392)

**Details/Description:** Course requirement

**Target:** 75% of class enrollment score at 80% or better  
**Implementation Plan (timeline):** Yearly, Spring Semester  
**Responsible Individuals:** ARTE 392 Instructor

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 2

**Details/Description:** Standardized evaluation of student teaching  
**Target:** 75% of students are evaluated at “meets expectations” or above  
**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)  
**Responsible Individuals:** Student Teacher Host

**Outcome 2.2:** Identifies stages of child psychological development as it relates to art education [NASAD H.XI.C.3 (a)].

**Measure:** Graphic Stage Comparison Paper (ARTE 290)

**Details/Description:** Research Essay  
**Target:** 75% of class enrollment score at 80% or better  
**Implementation Plan (timeline):** Yearly, Fall Semester  
**Responsible Individuals:** ARTE 290 Instructor

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 3

**Details/Description:** Standardized evaluation of student teaching  
**Target:** 75% of students are evaluated at “meets expectations” or above  
**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)  
**Responsible Individuals:** Student Teacher Host

**Measure:** Department of Art and Design Graduating Survey: Q 2 (BS in Art Education)

**Details/Description:** Survey given as graduation  
**Target:** 75% score “Agree” or above  
**Implementation Plan (timeline):** Yearly, at end of last semester  
**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 2.3:** Identifies the social and philosophical foundation underlying art education [NASAD H.XI.C.3 (b)].

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 4

**Details/Description:** Standardized evaluation of student teaching  
**Target:** 75% of students are evaluated at “meets expectations” or above  
**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)  
**Responsible Individuals:** Student Teacher Host

**Measure:** CIMT Student Unit Report: Organization of Unit, Analysis Section

**Details/Description:** Standardized evaluation of student teaching

**Target:** 75% receive “meets expectations” or better

**Implementation Plan (timeline):** Each semester, at end of student teaching internship

**Responsible Individuals:** CoE Faculty and Art Ed. Program Coordinator

**Outcome 2.4:** Describes the goals of art education effectively to pupils, colleagues, administrators, and parents [NASAD H.XI.C.1 (d)].

**Measure:** Department of Art and Design Final Evaluation of Supervised

Teaching **Experiences:** Q 5

**Details/Description:** b

**Target:** b

**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)

**Responsible Individuals:** Student Teacher Host

**Courses where OBJECTIVE #2 is met:** ARTE 290, ARTE 390, ARTE 391, ARTE 392, ARTE 491, ARTE 494, CIMT 200, CIMT 400, CIMT 400L, CIMT 401, CIMT 402, EPSY 202, EPSY 341

**OBJECTIVE #3:** A level of technical expertise in students' areas of expertise.

**Outcome 3.1:** Demonstrates the skills developed through studio and design experiences [NASAD H.XI.C.2 (a)].

**Measure:** Department of Art and Design Final Evaluation of Supervised

Teaching **Experiences:** Q 6

**Details/Description:** Standardized evaluation of student teaching

**Target:** 75% of students are evaluated at “meets expectations” or above

**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)

**Responsible Individuals:** Student Teacher Host

**Measure:** Department of Art and Design Final Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 100% receive “very good” (5) or above

**Implementation Plan (timeline):** End of semester, prior to student teaching

**Responsible Individuals:** Art Education Program Coordinator

**Outcome 3.2:** Develops and evaluates art education curricula based on specific teaching situations [NASAD H.XI.C.3 (e & f)].

**Measure:** Department of Art and Design Final Evaluation of Supervised

Teaching **Experiences:** Q 7

**Details/Description:** Standardized evaluation of student teaching

**Target:** 75% of students are evaluated at “meets expectations” or above  
**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)  
**Responsible Individuals:** Student Teacher Host

**Measure:** Department of Art and Design Graduating Survey: Q 4 (BS in Art Education)

**Details/Description:** Survey given at end of graduating semester  
**Target:** 75% score “Agree” or above  
**Implementation Plan (timeline):** Yearly, at end of last semester  
**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.3:** Creates learning experiences to meet the abilities, needs, and interests of students [NASAD H.XI.C.3 (c)].

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 8

**Details/Description:** Standardized evaluation of student teaching  
**Target:** 75% of students are evaluated at “meets expectations” or above  
**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)  
**Responsible Individuals:** Student Teacher Host

**Measure:** Department of Art and Design Graduating Survey: Q 3 (BS in Art Education)

**Details/Description:** Survey given at graduation  
**Target:** 75% score “Agree” or above  
**Implementation Plan (timeline):** Yearly, at end of last semester  
**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Measure:** Final Lesson Plan Construction (ARTE 391): “Conceptual Strength” Performance Rating.

**Details/Description:** Lesson plans, competed in ARTE 391 are constructed within LiveText software  
**Target:** 75% score “Meets Expectations” or above of Conceptual Strength performance rating in final created lesson plan.  
**Implementation Plan (timeline):** Fall Semester in ARTE 391  
**Responsible Individuals:** ARTE 391 Instructor

**Outcome 3.4:** Assesses student progress using evaluative techniques appropriate to the goals and objectives of the curriculum [NASAD H.XI.C.3 (g)].

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 9

**Details/Description:** Standardized evaluation of student teaching  
**Target:** 75% of students are evaluated at “meets expectations” or above  
**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)

**Responsible Individuals:** Student Teacher Host

**Outcome 3.5:** Demonstrating a functional knowledge of art materials, media, and composition [NASAD H.XI.C.2, (d); H.XI.C.3 (d)].

**Measure:** Department of Art and Design Visual Verbal Assessment

**Details/Description:** Multiple-choice exam as defined by the operational definition

**Target:** 75% of ARTH 271/272 students score 10 points higher than those in ARTH 170

**Implementation Plan (timeline):** Yearly, ART 170 Fall; Yearly, ARTH 270/271 Spring

**Responsible Individuals:** ARTH 170 and ARTH 271/ARTH 272 Instructors

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 10

**Details/Description:** Standardized evaluation of student teaching

**Target:** 75% of students are evaluated at “meets expectations” or above

**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)

**Responsible Individuals:** Student Teacher Host

**Courses where OBJECTIVE #3 is met:** Core, ARTS 210, ARTS 215, ARTS 230, ARTS 240, ARTS 245, and ARTS 251, ARTE 390

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1:** Appraises new developments and ideas in art and art education. [NASAD H.XI.C.1. (b)].

**Measure:** AEAI Convention Essay (ARTE 391)

**Details/Description:** Essay written as a result of attendance at convention

**Target:** 75% of class receive 80% or better

**Implementation Plan (timeline):** Yearly, Fall

**Responsible Individuals:** ARTE 391 Instructor

**Measure:** Department of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 11

**Details/Description:** Standardized evaluation of student teaching

**Target:** 75% of students are evaluated at “meets expectations” or above

**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)

**Responsible Individuals:** Student Teacher Host

**Outcome 4.2:** Demonstrates to students the process of artistic creation from conceptualization to finished artwork [H.XI.C.2 (a)].

**Measure: Department** of Art and Design Final Evaluation of Supervised Teaching Experiences: Q 12

**Details/Description:** Standardized evaluation of student teaching

**Target:** 75% of students are evaluated at “meets expectations” or above

**Implementation Plan (timeline):** Twice/Semester, at end of each student’s student teaching internship (at two schools)

**Responsible Individuals:** Student Teacher Host

**Courses where OBJECTIVE #4 is met:** ARTE 290, ARTE 390, ARTE 391, ARTE 392, ARTE 494

## **B.A. in Art History Assessment**

**OBJECTIVE 1. Students will develop a thorough knowledge and appreciation for the periods and styles in art history and the context within which works of art are made.**

**NASAD H-VII.F. 2.a** Graduates will have a “...*general knowledge of the monuments and principal artists of all the major periods of the past. Study at the advanced level should include theory, analysis, and criticism.*”

**Outcome 1.1:** Identifies key monuments and principle artists of major stylistic periods.

**Measure:** Verbal/Visual examination

**Details/Description:** Multiple Choice Exam

**Target:** Students are expected to score 25 or above on a 50 point scale. Growth will be assessed from the first to the second round.

**Implementation Plan:** Each semester in ARTH 170, 271, 272, and 485 First cycle to be completed by April 15, 2013. Results will be used to review the exam and make curricular changes to improve student performance.

**Responsible Individuals:** Art History Faculty

**Outcome 1.2 Analyzes works of art using formal analysis and theoretical and critical perspectives.**

**Measure:** Verbal/Visual Examination

**Details/Description:** Advanced students complete a detailed Verbal/ Visual examination in ARTH 371 and ARTH 485. Exams will include slide comparisons and essays will be graded using the 6 standards developed by the department.

**Target:** Students will be expected to score 3 or better on a 6 point assessment scale in ARTH 371 and 5 or better on ARTH 485

**Responsible Individuals:** Art History Faculty

**Implementation Plan:** Each semester in ARTH 371 (Fall) and 485 (Spring) To be introduced with the next offering of ARTH 371.

**OBJECTIVE 2 Students will develop an understanding of the theoretical framework that is the underpinning of art history and the capacity to communicate it.**

**(NASAD H-VII.F. 2.c)** *The student will demonstrate knowledge of the tools and techniques of scholarship. Active research and the writing of analytical; and critical essays throughout their program of study.*

**Outcome 2.1\_** Demonstrates knowledge of the tools and techniques of art historical scholarship.

**Measure:** Research Paper

**Details/Description:** Students will submit a research paper in ARTH271 or 272 to be assessed using the 6 standards developed by the department.

A final paper will be presented in ARTH 485 and will be assessed utilizing the same scale.

**Target:** 85% of students will be expected to score 3 or better at the ARTH 271/272 level. 85 % of students will be expected to improve their scores to a minimum of 5 or better on a 6 point scale at the ARTH 485 level.

**Responsible Individuals:** Art History Faculty

**Implementation Plan:** April 10, 2013 . Will be assessed with each offering of 271/2 and 485.

**OBJECTIVE 3. Students will develop a level of technical expertise in art history.**

NASAD (H-VII.F. 2c. *Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program.*

**Outcome 3.1** Analyzes works of art from formal, theoretical and critical perspectives and write persuasively about an art historical problem.

**Measure:** Research Paper

**Details/Description:** Student will submit a research paper in ARTH 371 and ARTH 485 that will be assessed by the art history faculty using a six-point standard.

**Target:** 85% of students will score 3 or better at the 371 level and 5 or better at the 485 level.

**Responsible Individuals:** Art History Faculty

**Implementation Plan:** Fall 2013 Repeated in 371 and 485 each semester course is offered.

**Outcome 3.2** Demonstrates the ability to develop and write a scholarly research paper that is written effectively and persuasively with appropriate bibliography and documentation.

**Measure:** Research Essay

**Detail/Description:** Students will submit a research paper in ARTH 371 to be assessed using the 6 standards developed by the department. A final paper will be presented in ARTH 485 and will be assessed utilizing the same scale.

**Target:** 85% of students will score 3 or better at the 371 level and 5 or better at the 485 level.

**Responsible Individuals:** Art History Faculty

**Implementation Plan:** Fall 2013. Repeated with each offering of 371 and 485.

**OBJECTIVE 4. Students will demonstrate the ability to think conceptually and critically, and to demonstrate these both visually and verbally.**

(NASAD H-VII.F. 2.c) *The student will demonstrate knowledge of the tools and techniques of scholarship. Active research and the writing of analytical; and critical essays throughout their program of study.*

**Outcome 4.1** Demonstrates critical awareness of the body of art historical writing pertinent to the topic and is persuasively written.

**Measure:** Senior Research Presentation

**Details/Description:** Students will prepare a senior paper in ARTH 485 that will be evaluated according to the department's 6-point scale.

**Target:** 85% of students will score 5 or better.

**Responsible Individuals:** Art History Faculty

**Implementation Plan:** Spring 2013 and each semester 485 is offered.

**Outcome 4.2** Recognizes and discusses key works of art from different periods of art history.

**Measure:** Examination/Essay

**Target:** 85% of students will score at the 85% level or higher.

**Responsible Individuals:** Art History Faculty

**Implementation Plan:** Spring 2013 and each semester 485 is offered.

**Outcome 4.3** Demonstrates the ability to present publically in a professional manner.

**Measure:** Presentation of Research

**Details/Description:** Students will prepare a lecture about their research paper to be presented to the Art History faculty. Students will be evaluated on the quality of their preparation, presentation, and ability to respond to questions.

**Target:** 90% of students will satisfactorily present and defend their research.

**Responsible Individuals:** Art History Faculty

**Implementation Plan:** Spring 2013

## **B.S. Graphic Design Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Displays knowledge of art/design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects (NASAD H.IX.J.3e)**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question 1 & GD 3,

**Details/Description:** Survey given at graduation

**Target:** 75% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (ARTD 421, 423, 490)

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of 2-Dimensional Art and the capacity to communicate it.

**Outcome 2.1: Demonstrates an understanding of principles of visual organization and composition. and develops solutions in response to communication problems (NASAD H.IX.J.3.c)**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1st semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Demonstrates the interaction between common elements and vocabulary of art and design in an analysis. (NASAD H.VIII.B.2b)**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review  
**Target:** 50% score 4 or above  
**Implementation Plan (timeline):** every Spring semester  
**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding/choices of areas of individual interest related to the concentration. (NASAD H.VIII.D.4)**

**Measure:** Department of Art Graduating Survey question GD 5

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Core classes, Introductory Graphic Design classes (ARTD 220, 321, 322, 423, 490)

**OBJECTIVE #3:** An advanced level of technical expertise within the students' concentration.

**Outcome 3.1: Acquires working knowledge of technologies and equipment applicable to their concentration (NASAD H.VIII.B.3)**

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey questions 3, GD 3, 5

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2:** Demonstrates appropriate use of tools and technology in the creation, reproduction and distribution of visual messages (NASAD H.IX.J.3d)

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation GD #s 3, 5

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: Introductory Graphic Design classes (ARTD 220, 321, 323), Intermediate GD courses (ARTD 421, 423, 420, 490).

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Develops ability to solve communication problems, including skills of problem identification, research and information gathering, analysis, process and evaluation of outcomes (NASAD H.IX.J.3a)**

**Measure:** Department of Art B.S. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Graphic Design Faculty

**Outcome 4.2: Displays ability to communicate the factors which shape design decisions (NASAD H.IX.J.3b)**

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Graphic Design Faculty

**Outcome 4.3: Analyzes works of design perceptively and evaluates them critically (H.VIII.B.2a)**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring

Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions 4; GD 1,4,5

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 4.4: Presents work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level (NASAD H.VIII.B.A..2)**

**Measure:** Assessment of portfolio of design work for semester

**Details/Description:** Successful (for each level) completion and presentation of final work for each semester

**Target:** Increased professionalism each semester

**Implementation Plan (timeline):** Late Fall, late Spring, and end of program

**Responsible Individuals:** Graphic Design faculty

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions GD 1, 2, 5

**Details/Description:** Survey given at graduation

**Target:** 90% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: ARTD 422, 423, 490

## **B.S. in 2-Dimensional Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Identifies the major styles, periods, and philosophies of art and their relationship to the making of art [NASAD H.VIII.B.2c].**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .20 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 75% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (ARTS 415, 430, 435, 440, 451)

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of 2-Dimensional Art and the capacity to communicate it.

**Outcome 2.1: Understands the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis [NASAD H.VIII.B.1,2]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1st semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Gains familiarity with the historical achievements, current major issues, processes and directions in art [NASAD H.VIII.B.2/H.VIII.A.6]**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review

**Target:** 50% score 4 or above

**Implementation Plan (timeline):** every Spring semester

**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding of the similarities, differences, and relationships among the various 2D media and processes [NASAD H.IX.P.3/H.IX.R.3/H.IX.Q.3/H.IX. D.3]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Core classes, Introductory 2-D Studio classes (ARTS 215, 230, 235, 240, 251), 3/400 level art history

**OBJECTIVE #3:** A level of technical expertise in students' concentration(s).

**Outcome 3.1: Conceives, designs, and creates works in the chosen concentration [NASAD H.VIII.B/H.VIII.C, H.VIII.D]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2: Utilizes technologies and equipment applicable to two-dimensional art [NASAD H.VIII.B.3/H.VIII.D]**

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: ARTS course sequence (Introduction, Intermediate, Advanced, Senior Studio) in appropriate studio area

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Displays knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art [NASAD H.VIII.B/H.VIII.C.3]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Outcome 4.2: Works independently on a variety of two-dimensional art problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology [NASAD H.VIII.B.C1/HIX.1.3/H.VIII.D]**

**Measure:** Department of Art Final Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Outcome 4.3: Analyzes works of two-dimensional art perceptively and evaluates them critically [NASAD H.VIII.B.2/H.IX.1.3]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: ARTS 415, 435, 435, 440, 451, 400B, 400D, 400E, 400J

## **B.S. in 3-Dimensional Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Identifies the major styles, periods, and philosophies of art and their relationship to the making of art [NASAD H.VIII.B.2c].**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .20 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question [VIII.1]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Art Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (ARTS 410, 445, 455)

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of 3-Dimensional Art and the capacity to communicate it.

**Outcome 2.1: Understands the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis [NASAD H.VIII.B.1,2]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1<sup>st</sup> semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Gains familiarity with the historical achievements, current major issues, processes and directions in art [NASAD H.VIII.B.1a.(3)]**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review

**Target:** : Average of Scores = 3.7 or above  
**Implementation Plan (timeline):** every Spring semester  
**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding of the similarities, differences, and relationships among the various 3D media and processes [NASAD H.IX.S.3/H.IX.B.3/H.IX.W.3]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.2 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey question [VIII.3]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Art Core classes, Introductory 3-D Studio classes (ARTS 210, 245, 255), 3/400 level art history

**OBJECTIVE #3:** A level of technical expertise in students' concentration(s).

**Outcome 3.1: Conceives, designs, and creates works in the chosen concentration [NASAD H.VIII.B/H.VIII.C, H.VIII.D]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.2 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey questions [BS & BFA in Studio Art.2]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2: Utilizes technologies and equipment applicable to three-dimensional art [NASAD H.VIII.B.3/H.VIII.D]**

**Measure:** Department of Art Graduating Survey questions [BS & BFA in Studio Art.1]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: ARTS course sequence (Introduction, Intermediate, Advanced, Senior Studio) in appropriate studio area

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Displays knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art [NASAD H.VIII.B/H.VIII.C.3]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.2 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Outcome 4.2: Works independently on a variety of three-dimensional art problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology [NASAD H.VIII.B.C1/ HIX.1.3/H.VIII.D]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.2 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Outcome 4.3: Analyzes works of three-dimensional art perceptively and evaluates them critically [NASAD H.VIII.B.2/H.IX.1.3]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions [VIII.4]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: ARTS 410, 445, 455, 400A, 400F, 400G

## **BS in Intermedia Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Identifies the major styles, periods, and philosophies of art and their relationship to the making of art [NASAD H.XI.C.2].**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .20 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 75% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (from ARTS 410, 415, 430, 435, 440, 445, 455, 451)

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of Studio Art and the capacity to communicate it.

**Outcome 2.1: Understands the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis [NASAD H.VIII.B.2b]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1<sup>st</sup> semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Gains familiarity with the historical achievements, current major issues, processes and directions in art [NASAD H.VIII.B.1a.(3)]**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review

**Target:** 50% score 4 or above

**Implementation Plan (timeline):** every Spring semester

**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding of the similarities, differences, and relationships among the various Studio media and processes [NASAD H.IX.H.3e]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Core classes, Introductory Studio classes (from ARTS 210, 215, 230, 235, 240, 245, 255, 251), 3/400 level art history

**OBJECTIVE #3:** A level of technical expertise in students' concentration(s).

**Outcome 3.1: Conceives, designs, and creates works in the chosen concentration [NASAD H.IX.h.3c]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2: Utilizes technologies and equipment applicable to two-dimensional and/or three-dimensional art [NASAD H.VIII.B.3]**

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: ARTS course sequence (Introduction, Intermediate, Advanced, Senior Studio) in appropriate studio area(s).

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to

demonstrate these both visually and verbally.

**Outcome 4.1: Displays knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art [NASAD H.IX.H.3d]**

**Measure:** Department of Art Senior Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Outcome 4.2: Works independently on a variety of two-dimensional art problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology [NASAD H.VIII.B4]**

**Measure:** Department of Art Final Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 80% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Outcome 4.3: Analyzes works of two-dimensional and/or three-dimensional art perceptively and evaluates them critically [NASAD H.VIII.B.2a]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: from ARTS 410, 415, 435, 435, 440, 445, 455, 451, 400A, 400B, 400D, 400E, 400F, 400G, 400J

## **B.F.A. Graphic Design Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Displays knowledge of art/design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects (NASAD H.IX.J.3e)**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question 1 & GD 3,

**Details/Description:** Survey given at graduation

**Target:** 75% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (ARTD 421, 423, 400K, 490)

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of 2-Dimensional Art and the capacity to communicate it.

**Outcome 2.1: Demonstrates an understanding of principles of visual organization and composition. and develops solutions in response to communication problems (NASAD H.IX.J.3.c)**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1st semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Demonstrates the interaction between common elements and vocabulary of art and design in an analysis. (NASAD H.VIII.B.2b)**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review  
**Target:** 50% score 4 or above  
**Implementation Plan (timeline):** every Spring semester  
**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding/choices of areas of individual interest related to the concentration. (NASAD H.VIII.D.4)**

**Measure:** Department of Art Graduating Survey question GD 5

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Core classes, Introductory Graphic Design classes (ARTD 220, 321, 322, 422, 423, 490)

**OBJECTIVE #3:** An advanced level of technical expertise within the students' concentration.

**Outcome 3.1: Acquires working knowledge of technologies and equipment applicable to their concentration (NASAD H.VIII.B.3)**

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey questions 3, GD 3, 5

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2: Demonstrates appropriate use of tools and technology in the creation, reproduction and distribution of visual messages (NASAD H.IX.J.3d)**

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation GD #s 3, 5

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: Introductory Graphic Design classes (ARTD 220, 321, 323), Intermediate GD courses (ARTD 421, 423, 420, 400K, 490).

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Develops ability to solve communication problems, including skills of problem identification, research and information gathering, analysis, process and evaluation of outcomes (NASAD H.IX.J.3a)**

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Graphic Design Faculty

**Outcome 4.2: Displays ability to communicate the factors which shape design decisions (NASAD H.IX.J.3b)**

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Graphic Design Faculty

**Outcome 4.3: Analyzes works of design perceptively and evaluates them critically (H.VIII.B.2a)**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions 4; GD 1,4,5

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 4.4: Presents work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level (NASAD H.VIII.B.A..2)**

**Measure:** Assessment of portfolio of design work for semester

**Details/Description:** Successful (for each level) completion and presentation of final work for each semester

**Target:** Increased professionalism each semester

**Implementation Plan (timeline):** Late Fall, late Spring, and end of program

**Responsible Individuals:** Graphic Design faculty

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions GD 1, 2, 5

**Details/Description:** Survey given at graduation

**Target:** 75% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

## **B.F.A. in 2-Dimensional Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Identifies the major styles, periods, and philosophies of art and their relationship to the making of art [NASAD H.VIII.B.2].**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 75% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (ARTS 415, 430, 435, 440, 451), ARTP 496

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of 2-Dimensional Art and the capacity to communicate it.

**Outcome 2.1: Understands the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis [NASAD H.VIII.B.1,2]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1st semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Gains familiarity with the historical achievements, current major issues, processes and directions in 2D art [NASAD H.VIII.B.2/HVIII.A.6]**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review

**Target:** 50% score 4 or above

**Implementation Plan (timeline):** every Spring semester  
**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding of the similarities, differences, and relationships among the various 2D media and processes**[NASADX.P.3/H.IX.R.3/H.IX.Q.3/H.IX.D.3

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Core classes, Introductory 2-D Studio classes (ARTS 215, 230, 235, 240, 251), 3/400 level art history

**OBJECTIVE #3:** An advanced level of technical expertise within the students' concentration.

**Outcome 3.1: Conceives, designs, and creates works in the chosen concentration** [NASAD H.VIII.B/H.VIII.C,H.VIII.D]

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey questions

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2: Utilizes technologies and equipment applicable to two-dimensional art** [NASAD H.VIII.B.3/H.VIII.D]

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: Introductory 2-D classes (ARTS 215, 230, 235, 240, 251), Intermediate 2-D classes (ARTS 316, 331, 336, 341, 351) ARTP 496.

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Displays knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art [NASAD H.VIII.B/H.VIII.C.3]**

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Outcome 4.2: Works independently on a variety of two-dimensional art problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology [NASAD H.VIII.BC1]**

**Measure:** Department of Art B.F.A. Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 2-D Studio Art Faculty

**Outcome 4.3: Analyzes works of two-dimensional art perceptively and evaluates them critically [NASAD H.VIII.B/H.IX.1.3]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: ARTS 415, 435, 435, 440, 451, 400B, 400D, 400E, 400J

**Measure:** Department of Art Graduating Survey questions

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: from ARTS 410, 415, 435, 435, 440, 445, 455, 451, 400A, 400B, 400D, 400E, 400F, 400G, 400J

## **B.F.A. in 3-Dimensional Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Identifies the major styles, periods, and philosophies of art and their relationship to the making of art [NASAD H.VIII.B.2c].**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question [VIII.1]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Art Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (ARTS 410, 445, 455), ARTP 496

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of 3-Dimensional Art and the capacity to communicate it.

**Outcome 2.1: Understands the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis [NASAD H.VIII.B.1,2]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1<sup>st</sup> semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Gains familiarity with the historical achievements, current major issues, processes and directions in 3D art [NASAD H.VIII.B.1a.(3)]**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review

**Target:** Average of Scores = 3.7 or above  
**Implementation Plan (timeline):** every Spring semester  
**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding of the similarities, differences, and relationships among the various 3D media and processes [NASAD H.IX.S.3/H.IX.B.3/H.IX.W.3]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.7 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey question [VIII.3]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Art Core classes, Introductory 3-D Studio classes (ARTS 210, 245, 255), 3/400 level art history

**OBJECTIVE #3:** An advanced level of technical expertise within the students' concentration.

**Outcome 3.1: Conceives, designs, and creates works in the chosen concentration [NASAD H.VIII.B/H.VIII.C, H.VIII.D]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.7 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Measure:** Department of Art Graduating Survey questions [BS & BFA in Studio Art.2]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2: Utilizes technologies and equipment applicable to three-dimensional art [NASAD H.VIII.B.3/H.VIII.D]**

**Measure:** Department of Art Graduating Survey question questions [BS & BFA in Studio Art.1]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: Introductory 3-D classes (ARTS 210, 245, 255), Intermediate 3-D classes (ARTS 311, 346, 356) ARTP 496.

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Displays knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art [NASAD H.VIII.B/H.VIII.C.3]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.7 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Outcome 4.2: Works independently on a variety of three-dimensional art problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology [NASAD H.VIII.B.C1/ HIX.1.3/H.VIII.D]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Average of Scores for 3D Students = 4.7 or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** 3-D Studio Art Faculty

**Outcome 4.3: Analyzes works of three-dimensional art perceptively and evaluates them critically [NASAD H.VIII.B.2/H.IX.1.3]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions [VIII.4]

**Details/Description:** Survey given at graduation

**Target:** Average of Scores for 3D Students Surveyed = 4 or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: ARTS 410, 445, 455, 400A, 400F, 400G

## **BFA in Intermedia Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art and the various and multifaceted social and cultural components that influenced them.

**Outcome 1.1: Identifies the major styles, periods, and philosophies of art and their relationship to the making of art [NASAD H.XI.C.2].**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 75% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

Courses where OBJECTIVE #1 is met: Core, ARTH 371, upper level Art History classes, Advanced level Studio classes (from: ARTS 410, 415, 430, 435, 440, 445, 451), ARTP 496

**OBJECTIVE #2:** An understanding of the theoretical framework that is the underpinning of Studio Art and the capacity to communicate it.

**Outcome 2.1: Understands the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis [NASAD H.VIII.B.2b]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Visual/Verbal test

**Details/Description:** Multiple choice vocabulary exam

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, students take it 3 times during their program (1<sup>st</sup> semester, midpoint, final semester)

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Outcome 2.2: Gains familiarity with the historical achievements, current major issues, processes and directions in 2D and 3D art [NASAD H.VIII.B.1a.(3)]**

**Measure:** Mid point review

**Details/Description:** Portfolio/paper review

**Target:** 50% score 4 or above

**Implementation Plan (timeline):** every Spring semester

**Responsible Individuals:** Assessment Committee

**Outcome 2.3: Demonstrates understanding of the similarities, differences, and relationships among the various Studio media and processes [NASAD H.IX.H.3e]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #2 is met: Core classes, Introductory Studio classes (from ARTS 210, 215, 230, 235, 240, 245, 255, 251), 3/400 level art history

**OBJECTIVE #3:** An advanced level of technical expertise within the students' concentration.

**Outcome 3.1: Conceives, designs, and creates works in the chosen concentration [NASAD H.IX.h.3c]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Measure:** Department of Art Graduating Survey questions

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

**Outcome 3.2: Utilizes technologies and equipment applicable to two-dimensional and/or three-dimensional art [NASAD H.VIII.B.3]**

**Measure:** Department of Art Graduating Survey question

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #3 is met: Introductory Studio classes (from: ARTS 210, 215, 230, 235, 240, 245, 255, 251), Intermediate Studio classes (ARTS 311, 316, 331, 336, 341, 346, 356, 351) ARTP 496.

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Displays knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art [NASAD H.IX.H.3d]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Outcome 4.2: Works independently on a variety of two-dimensional and/or three-dimensional art problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology [NASAD H.VIII.B4]**

**Measure:** Department of Art BFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** 90% receive “very good” (5) or above

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Studio Art Faculty

**Outcome 4.3: Analyzes works of two-dimensional and/or three-dimensional art perceptively and evaluates them critically [NASAD H.VIII.B.2a]**

**Measure:** Department of Art Writing Comparison Assessment

**Details/Description:** Comparative Essay

**Target:** .25 increase in overall average score on second measure

**Implementation Plan (timeline):** Yearly, early Fall and late Spring Semester

**Responsible Individuals:** Art Dept. Assessment Coordinator

**Measure:** Department of Art Graduating Survey questions

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art Assessment Coordinator

List Courses where OBJECTIVE #4 is met: from ARTS 410, 415, 435, 435, 440, 445, 455, 451, 400A, 400B, 400D, 400E, 400F, 400G, 400J

## **Fine Art M.F.A.**

### **MFA in Fine Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art/design and the various and multifaceted social and cultural components that influenced them.

#### **Outcome 1.1: Studies concerned with visual media [NASAD H.XVI.A.4.b].**

**Measure:**

**Details/Description:** Required Art History courses

**Target:** Grade of B or above

**Implementation Plan (timeline):** Preferably, first two semesters

**Responsible Individuals:** Appropriate Professor

**Measure:** Department of Art and Design Graduating Survey question 1

**Details/Description:** Survey given at graduation

**Target:** 75% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment Coordinator

Courses where OBJECTIVE #1 is met: Graduate level Art History courses, Advanced level Studio courses, Research Methods course, ARTP 696

**OBJECTIVE #2:** An understanding of the theoretical frameworks underpinning of art/design and the capacity to communicate them.

#### **Outcome 2.1: A breadth of understanding in art and/or design and the ability to think independently [NASAD H.XVII.A.3]**

**Measure:** Creative research paper

**Details/Description:** Final documentation of culminating experience

**Target:** Approved by the student’s advisory committee

**Implementation Plan (timeline):** Final semester of program

**Responsible Individuals:** Student’s Advisory Committee

**Measure:** Final Exhibition or Presentation

**Details/Description:** Assessment of work shown

**Target:** Student approved for degree

**Implementation Plan (timeline):** End of program

**Responsible Individuals:** Student’s Advisory Committee

**Measure:** Department of Art and Design and Design Graduating Survey MFA question 3, 5

**Details/Description:** Survey given at graduation

**Target:** 75% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment

Coordinator

**Outcome 2.2: A basic knowledge of bibliographic or information resources associated with work and analysis [NASAD H.XVI.A.3.f]**

**Measure:** Research methods

**Details/Description:** Coursework for ARTP 609

**Target:** Final paper of research methods course, ARTP 609

**Implementation Plan (timeline):** midpoint in program

**Responsible Individuals:** Professor of course

**Measure:** Final creative research paper for culminating experience

**Details/Description:** Final documentation of culminating experience

**Target:** Approved by the student's advisory committee

**Implementation Plan (timeline):** Final semester of program

**Responsible Individuals:** Student's Advisory Committee

**Outcome 2.3: Work fosters abilities to integrate knowledge and exceptional skill in art/design [NASAD H.XVI.A.4.c]**

**Measure:** Department of Art and Design and Design Graduating Survey question 1, 4, 5

**Details/Description:** Survey given at graduation

**Target:** 90% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment Coordinator

**Outcome 2.4: Depth of knowledge, achievement and professional competence demonstrated by a significant body of work and its exhibition [NASAD H. XVI.A.3.1, NASAD H. XV. A.10.b]**

**Measure:** Final Exhibition or Presentation

**Details/Description:** Professional exhibition of body of work

**Target:** Student is approved for graduation

**Implementation Plan (timeline):** Final semester of program

**Responsible Individuals:** Student's Advisory Committee

List Courses where OBJECTIVE #2 is met: Graduate studio courses, graduate level art history, ARTP 696

**OBJECTIVE #3:** An advanced level of technical expertise within the students' area of specialization.

**Outcome 3.1: Advanced capabilities with technologies for creation of professional-quality works in field, as well as documentation and preservation [NASAD H. XVI.A.3.e]**

**Measure:** Department of Art and Design MFA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Student graduates

**Implementation Plan (timeline):** End of final semester  
**Responsible Individuals:** Student's Advisory Committee  
**Measure:** Department of Art and Design Graduating Survey questions  
**Details/Description:** Survey given at graduation, MFA question 2  
**Target:** 90% score "Agree" or above  
**Implementation Plan (timeline):** Yearly, at end of final semester  
**Responsible Individuals:** Dept. of Art and Design Assessment Coordinator

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Displays ability to think independently, and to integrate and to synthesize information associated with practice in an area of specialization [NASAD H.XVI.A.3.b]**

**Measure:** initial, midpoint, and three-quarter reviews  
**Details/Description:** Assessment of readiness to exhibit  
**Target:** student proceeds through program  
**Implementation Plan (timeline):** at 18-24 hours; 24-34 credit hours; 44-50 credit hours  
**Responsible Individuals:** Student's Advisory Committee

**Outcome 4.2: Demonstrates considerable depth of knowledge and achievement and professional competence through a significant body of work [NASAD H.XVI.A.3.a]**

**Measure:** Department of Art and Design MFA Exhibit Assessment  
**Details/Description:** Assessment of Exhibited work  
**Target:** student graduates  
**Implementation Plan (timeline):** End of final semester  
**Responsible Individuals:** Student's Advisory Committee

**Outcome 4.3: Integrates knowledge and skills in studio and academic studies and integrates with other fields related to individual's program of study [NASAD H.XVI.A.4.c]**

**Measure:** Research methods course, ARTP 609, and final documentation  
**Details/Description:** Research paper  
**Target:** Passing grade  
**Implementation Plan (timeline):** Midpoint of program  
**Responsible Individuals:** Professor of course/Advisory committee  
**Measure:** Department of Art and Design Graduating Survey MFA question 1, 3, 4, 5  
**Details/Description:** Survey given at graduation  
**Target:** 90% score "Agree" or above  
**Implementation Plan (timeline):** Yearly, at end of final semester  
**Responsible Individuals:** Dept. of Art and Design Assessment

Coordinator

**List Courses where OBJECTIVE #4 is met:** ARTP 609, ARTP 696, graduate courses related to area of specialization.

## **MA in Studio Art Outcome Set**

**OBJECTIVE #1:** A thorough knowledge and appreciation for the periods and styles of art/design and the various and multifaceted social and cultural components that influenced them.

### **Outcome 1.1: Studies concerned with visual media [NASAD H.XVI.A.4.b].**

**Measure:**

**Details/Description:** Required Art History courses

**Target:** Grade of B or above

**Implementation Plan (timeline):** Preferably, first two semesters

**Responsible Individuals:** Appropriate Professor

**Measure:** Department of Art and Design Graduating Survey question 1

**Details/Description:** Survey given at graduation

**Target:** 75% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment Coordinator

Courses where OBJECTIVE #1 is met: Graduate level Art History courses, Advanced level Studio courses, Research Methods course, ARTP 696

**OBJECTIVE #2:** An understanding of the theoretical frameworks underpinning of art/design and the capacity to communicate them.

### **Outcome 2.1: A breadth of understanding in art and/or design and the ability to think independently [NASAD H.XVII.A.3]**

**Measure:** Creative research paper

**Details/Description:** Final documentation of culminating experience

**Target:** Approved by the student’s advisory committee

**Implementation Plan (timeline):** Final semester of program

**Responsible Individuals:** Student’s Advisory Committee

**Measure:** Final Exhibition or Presentation

**Details/Description:** Assessment of work shown

**Target:** Student approved for degree

**Implementation Plan (timeline):** End of program

**Responsible Individuals:** Student’s Advisory Committee

**Measure:** Department of Art and Design Graduating Survey MA question 3, 5

**Details/Description:** Survey given at graduation

**Target:** 75% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment Coordinator

**Outcome 2.2: A basic knowledge of bibliographic or information resources associated with work and analysis [NASAD H.XVI.A.3.f]**

**Measure:** Research methods

**Details/Description:** Coursework for ARTP 609

**Target:** Final paper of research methods course, ARTP 609

**Implementation Plan (timeline):** midpoint in program

**Responsible Individuals:** Professor of course

**Measure:** Final creative research paper for culminating experience

**Details/Description:** Final documentation of culminating experience

**Target:** Approved by the student's advisory committee

**Implementation Plan (timeline):** Final semester of program

**Responsible Individuals:** Student's Advisory Committee

**Outcome 2.3: Work fosters abilities to integrate knowledge and skill in art/design [NASAD H.XVI.A.4.c]**

**Measure:** Department of Art and Design Graduating Survey question 1, 4, 5

**Details/Description:** Survey given at graduation

**Target:** 90% score "Agree" or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment Coordinator

**Outcome 2.4: Depth of knowledge and achievement demonstrated by a significant body of work [NASAD H. XVI.A.3.1]**

**Measure:** Final Exhibition or Presentation

**Details/Description:** Professional exhibition of body of work

**Target:** Student is approved for graduation

**Implementation Plan (timeline):** Final semester of program

**Responsible Individuals:** Student's Advisory Committee

**List Courses where OBJECTIVE #2 is met:** Graduate studio courses, graduate level art history

**OBJECTIVE #3:** An advanced level of technical expertise within the students' area of specialization.

**Outcome 3.1: Advanced capabilities with technologies for creation of works in field, as well as documentation and preservation [NASAD H. XVI.A.3.e]**

**Measure:** Department of Art and Design MA Exhibit Assessment

**Details/Description:** Assessment of Exhibited Artwork

**Target:** Student graduates

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Student's Advisory Committee

**Measure:** Department of Art and Design Graduating Survey questions

**Details/Description:** Survey given at graduation, MA question 2

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment  
Coordinator

**OBJECTIVE #4:** The cognitive ability to think conceptually and critically, and to demonstrate these both visually and verbally.

**Outcome 4.1: Displays ability to think independently, and to integrate and to synthesize information associated with practice in an area of specialization [NASAD H.XVI.A.3.b]**

**Measure:** initial, midpoint, and three-quarter reviews

**Details/Description:** Assessment of readiness to exhibit

**Target:** student proceeds through program

**Implementation Plan (timeline):** at 18-24 hours; 24-34 credit hours; 44-50 credit hours

**Responsible Individuals:** Student’s Advisory Committee

**Outcome 4.2: Demonstrates considerable depth of knowledge and achievement through a significant body of work [NASAD H.XVI.A.3.a]**

**Measure:** Department of Art and Design MA Exhibit Assessment

**Details/Description:** Assessment of Exhibited work

**Target:** student graduates

**Implementation Plan (timeline):** End of final semester

**Responsible Individuals:** Student’s Advisory Committee

**Outcome 4.3: Integrates knowledge and skills in studio and academic studies and integrates with other fields related to individual’s program of study [NASAD H.XVI.A.4.c]**

**Measure:** Research methods course, ARTP 609, and final documentation

**Details/Description:** Research paper

**Target:** Passing grade

**Implementation Plan (timeline):** Midpoint of program

**Responsible Individuals:** Professor of course/Advisory committee

**Measure:** Department of Art and Design Graduating Survey MA question 1, 3, 4, 5

**Details/Description:** Survey given at graduation

**Target:** 90% score “Agree” or above

**Implementation Plan (timeline):** Yearly, at end of final semester

**Responsible Individuals:** Dept. of Art and Design Assessment  
Coordinator

List Courses where OBJECTIVE #4 is met: ARTP 609, ARTP 696, graduate courses related to area of specialization.



NAME OF ASSESSMENT INSTRUMENT	DESCRIPTION OF ASSESSMENT	WHO IS ASSESSED	WHEN IS THE ASSESSMENT COMPLETED	HOW ASSESSED	WHO GIVES THE ASSESSMENT	GOALS OF THE ASSESSMENT	MISSION STATEMENT RELATIONSHIP	Misc. Notes/Questions (BV)
Visual-Verbal Exam	50 item multiple choice test containing questions from areas learned in the CORE classes. Scoring completed by ISU Testing Service	Given 3 times: Students in ART 170 early in the Fall Semester. Students in either 271 or 272, end of their semester. At graduation.	Early Fall Semester (ART 170); Middle of Fall or Spring Semester (when 271 or 272 is taught); At graduation, end of semester	Testing services completes scoring. Average scores are compared according to when exam was taken. Scores from 271/272 are also compared with graduates by program.	Faculty in ART 170, 271/272, and Joy in office at graduation.	Establish learning of core understandings	See Grid for Each Program	Visual Verbal was just re-edited and newest version used this fall. I am not sure we have to give this 3 times a year.
Writing Comparison	The writing prompt: "Compare these Two Pictures" is given to get students to analyze two works of art side by side in narrative form. The comparison is written in an online format on computers in class.	Students in ART 170 early in the Fall semester and students in ARTH 371 (late in Fall Semester).	Scoring by Cognitive Faculty and ART 170 Faculty is completed by middle of Spring Semester	Cognitive Faculty and ART 170 Faculty use a likert scale to evaluate each writing entry. Evaluators do not know if writing is from ART 170 or ARTH 371 when scoring. Scores are then compared. Scores in 371 are available by program.	Faculty in ART 170, and 371.	Establish ability of student to analyze art through writing/language	See Grid for Each Program	Scoring takes a long time. Some faculty in cognitive area have not participated in past. This assessment was the most recent in its development for the department. It replaced a more lengthy assessment of a research writing from ARTH 371.
Still Life Assessment	Still life objects are set up at beginning of Fall Semester Drawing 101. Students complete drawing in one hour. The event is repeated at end of semester.	Students in Drawing 101	Drawings are collected at end of Fall Semester. Midway in Spring Semester, drawings are assessed	Faculty who teach Drawing (or 2-D Studio), or who have taught these in the past score each drawing using a likert scale. Aggregated scores are compared.	Drawing 101 Instructors and faculty.	Rate development in Drawing 101	See Grid for Each Program	I would eliminate this from our assessment program as it focuses too specifically on one course.
Mid-Level 102 (2_D) Portfolio Review	Several artifacts resulting from 2-3 assignments in ART 102 are presented	Students in ART 102	Assessment occurs mid Spring Semester of portfolios collected from previous year.	Faculty who teach ART 102 use a likert Scale to score portfolio	Faculty and instructors in ART 102	Rate development in ART 102	See Grid for Each Program	Few faculty teach this are the same who score...unsure of the value of this instrument.
Midlevel 104 (3-D) Assessment	Two 3-D works (one made early in class, and one late) are compared.	Students in ART 104	Assessment occurs mid Spring Semester	Faculty who teach ART 104 use a Likert Scale to score each work.	Faculty who teach ART 104	Rate development in ART 104	See Grid for Each Program	Few faculty teach this are the same who score...unsure of the value of this instrument.
Graduating Survey	Series of likert scale questions related to specific programs and to the department in general. Open-ended questions are available, too.	Graduating Bachelor and Master Degree students.	Survey given at graduation each semester	Scores are not aggregated for entire faculty. Surveys are made available for each program faculty to see.	Joy has students complete in office. Assessment Chair collects and deposits surveys into envelopes per program and held in office for reading.	Considerations of entire student experience in their program	See Grid for Each Program	Recently re-written with new questions added that might benefit entire department.
Final Exhibit	Final exhibited art at graduation is assessed via a likert scale.	Graduating Bachelor and Master Degree students.	End of each semester	Scores are aggregated and made available to all faculty.	Faculty who mainly oversee the work of students	Considerations of student development from semester to semester.	See Grid for Each Program	
Alumni Survey	Series of likert scale questions related to specific programs and to the department in general. Open-ended questions are available, too.	Alumni from the department	Theoretically, completed every 6 years.	Scores are not aggregated for entire faculty. Surveys are made available for each program faculty to see.	An attempt to keep records on alumni is done within the office and via our alumni organization on campus.	Evaluation of program.	See Grid for Each Program	Problems exist in tracking down alumni. Traditional mailing out of surveys was done in past which is expensive. Considerations of doing this via the internet seems appropriate relying on email and mail to physical address to notify alumni to go online to complete.
Collection: Artwork from Final Exhibit	Not assessed	All Graduates	Images burned on CD, or sent via email. Collected on Assessment Computer	Not Assessed	Assessment Chair sends multiple requests.	Archived images are available for any purpose.	N/A	Historically, this collection has not been used.
Collection: Student Teaching Unit Reports	Assessed as part of their grade for their student teaching experience.	End of Student Teaching Semester	Every semester where student teachers in field. Some student teachers may not be required to do this...see notes.	Lickert scale for individual sections within report	Program coordinators from Art and CoE	Archived only. Scores are used in Program Assessment.	N/A	Some students are able to successfully complete the report in CIMT 400/L. If they are successful here, students don't need to re-do them during student teaching.



# **TURMAN ART GALLERY POLICIES & PROCEDURES**

## DEFINITION:

- The Turman Art Gallery serves as a departmental exhibition space for the Department of Art and regularly shows the work of faculty and students as well as work by professional and visiting artists and curators.

## USAGE:

- Department of Art faculty and students, as well as professional and visiting artists, and curators may use the gallery however; the gallery may only be signed out by the Gallery Director or Department of Art faculty and preference will be given to departmental presentations. This means that a Department of Art faculty member or the Gallery Director must oversee every exhibition. (It is suggested that faculty oversee any exhibitions emerging directly from the department.)
- Use of the gallery during the last six weeks of the fall and spring semesters will be reserved for required undergraduate and graduate exhibitions. Other exhibitions during this period will be considered but will be subject to availability.
- The exhibition schedule will be broken into set two-week time slots with one-week interim periods for tear-down and installation. Proposed exhibitions may be for only one time two-week exhibition period. Exceptions to this policy can only be authorized in writing by the Visiting Artist / Scholar and Gallery Committee.

## PROPOSALS:

- Proposals must be submitted to the Visiting Artist / Scholar and Gallery Committee for consideration. Deadlines will be set each semester for the acceptance of proposals, however, the committee will entertain proposals on a rolling basis provided there is time available in the schedule.
- Each proposal should contain the name and contact information of the Department of Art faculty sponsor, the name and contact information of the organizer or curator (if different from the faculty sponsor), the title of the exhibition, a brief description of the proposed exhibition, the requested time slot (if there is a specific time requested) and an alternate time slot, a list or description of participating artists (if available). The committee will respond to each proposal to notify the faculty sponsor of acceptance or rejection and each accepted proposal will be given set exhibition dates as well as the dates of the installation and tear down.

## INSTALLATIONS / TEAR DOWNS:

- It is the responsibility of the exhibitors to install and tear down each show. (The gallery director should be consulted for any installations or installation requirements.) The organizer or curator and the faculty sponsor are responsible for making sure that the exhibition is installed and taken down during the designated periods. That person is also responsible for making sure that the gallery is clean and prepared for the next installation.
- Any damage to the exhibition space shall be the responsibility of the exhibitor. Damage shall be repaired by authorized gallery staff or ISU facilities management. Questions about proper presentation materials and methods should be directed to the appropriate gallery staff.
- At tear down, the gallery must be cleared and prepared for the next exhibition. The walls must be repaired and repainted and pedestals returned to the storage room. All tools must be returned to the tool cart, all paint should be sealed and all paint brushes and rollers should be cleaned and dried. All hardware should be removed from the walls and returned to the tool cart.

## EXHIBITIONS:

- Each exhibitor or group of exhibitors will be responsible for their own reception and publicity.
- Work must be installed and the exhibition available to the public by the start date of the exhibition and appropriate signage should be displayed with the title of the exhibition, the dates of the exhibition and any other important information. Artwork or exhibitions may not be taken down early.

## Accessing the Permanent Art Collection

### Annual fall exhibition in the University Art Gallery

Curatorial staff research and organize a major exhibition each fall, generally late August through September, from the Permanent Art Collection. Exhibition catalogs and group tours are available free of charge upon request.

### Group Tours of PAC work on campus (see guided tour brochure)

Schedule a free group tour at least three weeks prior to the anticipated date. Clubs, civic groups, and college classes of ten or more people may request a tour. Available tours are:

- POPOP – Artwork in Stalker Hall – View work by internationally acclaimed Op Art artists such as Bridget Riley and Victor Vasarely, Pop Art icons Claes Oldenberg and Ed Paschke (Mr. Chicago), and Italian Futurist Joseph Stella.
- LIVING LARGE – Outdoor sculpture across ISU's campus – Includes monumental steel sculptures such as *Via Solaris* by John Van Alstine, *Runner* by Doug Kornfeld, and *Arthur's Odyssey* by Michael Dunbar.
- ARTISTS AS ACTIVISTS – Works Progress Administration (New Deal) – Among the works featured are images of labor and poverty, rare Social Realist paintings, and prints by and about African Americans.
- ABOUT FACE? – Traditional portraits to symbolic self-portraits – Visit the Heritage Lounge to view portraits of ISU's past Presidents. Compare Andy Warhol's spontaneous and formal photographic portraits. See the newly conserved "autoportraits" by Robert Indiana.

### School Tours of PAC work on campus

School groups may request any of the above tours. Tours are age appropriate for 4<sup>th</sup> to 12<sup>th</sup> grade students and address Indiana's academic standards in the visual arts and Illinois' fine arts learning standards. Curatorial staff and students will discuss the style, period, and cultural characteristics of a variety of artwork and/or analyze works based on subject matter or the elements of art and design principles.

The WPA tour will support high school social studies standards related to the Great Depression and World War II. Students will go beyond their history textbook to witness that time period through the eyes of artists who suffered the same hardships as the 15 million unemployed. Many artists became activists for fair wages and against the rise of Nazism and Communism.

Tours are free. Funds for bus transportation are available on a first come first serve basis.

### Requests to research collection

Anyone may request information or access to original works for legitimate research projects. Researchers can specify their request using the inventory links below. Random searches of collections and collections records will not be approved. Research access is limited to normal operating hours of the Permanent Art Collection and availability of curatorial staff to monitor access. A written request for access to collections or collection records must be submitted to the University Curator and must state the purpose of the inquiry.

**Requests for artwork in ISU classrooms**

ISU professors and adjunct instructors may request artwork from the Permanent Art Collection to enhance a lecture or seminar. Requests must be specific. The University Curator or Assistant Curator will deliver artwork to the classroom shortly before the class begins and pick up the work at the end of the time period. Curatorial staff may also be available to give a presentation about the artwork. Artwork cannot remain in the classroom beyond the class period. No more than three works may be requested at one time. Large, heavy, fragile, and high value works will not be considered. This service is also limited to the availability of curatorial staff.

**Requests for reproductions**

Requests for Permanent Art Collection images or documents must be in writing, and all costs will be the responsibility of the applicant. Methods of reproduction may be limited in order to protect the originals from possible damage. Confidential information will not be released.

To schedule a tour or submit a request, contact Grace Pringle at 812-237-3720 or [grace.pringle@indstate.edu](mailto:grace.pringle@indstate.edu).

## **Indiana State University Permanent Art Collection Committee**

### **Introduction**

Stewardship of Indiana State University's Permanent Art Collection (PAC) entails the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation and accessibility. Indiana State University (ISU), under the University Art Gallery (UAG) and PAC programs, will follow professional standards for the care and management of objects in its collection and loaned objects. ISU's University Curator and Assistant University Curator shall provide a safe and appropriate environment for the collections, with effective security and environmental control and proper light levels, for the benefit of present and future generations. The Permanent Art Collection Committee advises PAC staff on collection management policies and provides the necessary checks and balances required for the professional management of the PAC. The Committee is also a liaison between the PAC program and wider community. ISU's President appoints Committee members after seeking advice from the Provost, Dean of the College of Arts and Sciences, Art Department Chair, University Curator, and Assistant University Curator.

### **Structure**

ISU's President will select at least five members from the campus community and three members from the wider community to serve on the PAC Committee. Suggested departments and offices for campus inclusion are: the Art Department (faculty member and graduate student), facilities management, and archives/library. Community members will have experience in professional collections management and care, art collecting or administration, and/or philanthropy. In addition, four ex-officio members will serve on the Committee: the Dean of the College of Arts and Sciences, Art Department Chair, an ISU Foundation representative, and the Assistant University Curator. The chairperson, and additional ex-officio member of the PAC Committee, is the University Curator. The Committee makes recommendations to the President's Cabinet and meets two to four times annually as matters arise. The term for each member will be three years with the possibility of renewal for an additional term.

### **Duties**

- Assist PAC staff in developing and recommending to the President's Cabinet a policy for the acquisition, accession, deaccession and disposal of objects for ISU's Permanent Art Collection. The policy will also cover ethical, copyright and accessibility issues.
- Using the approved policy, make recommendations to the President's Cabinet to accession objects, by gift or purchase, into ISU's Permanent Art Collection.
- Using the approved policy, make recommendations to the President's Cabinet regarding the deaccession and disposal of works in the Permanent Art Collection.

- Advise on preventive conservation and conservation treatment of the Permanent Art Collection.
- Present recommendations to the President's Cabinet on long-range conservation plans and collecting strategies for development of ISU's Permanent Art Collection.
- Advise on education programs, for the campus and wider communities, which offer insight into professional collections management and care.
- Advocate to President's Cabinet for conservation funds to treat unstable works or match grants. Assist chair with identifying private and government funds for conservation projects.
- Work with Visiting Artist and Scholar Series Committee to develop a joint mission statement to present to ISU's Board of Trustees.
- Develop and present a Permanent Art Collection Statement of Permanence to ISU's Board of Trustees.

### **Staffing**

The University Curator is the PAC Committee chair. He/she will develop a meeting agenda and take minutes, schedule and announce meetings, and, with the assistance of the Assistant University Curator, provide data, information and reports as appropriate. In the absence of the University Curator, the Assistant University Curator will fulfill those duties. Primary responsibility for daily application of collections management lies with ISU's University Curator and Assistant University Curator.

**Indiana State University  
LONG RANGE CONSERVATION PLAN**

**SHORT-TERM GOALS (March 2011 to September 2013)**

Task	Initiated Expected date of completion	Date Completed
<b><i>The Environment, Storage and Exhibit Methods</i></b>		
Purchase white gloves to handle PAC and borrowed artwork.		3/11
Have alarm system re-programmed to erase student code (of last two years). Create new code and distribute to only people opening and closing UAG. Reestablish policy of changing student code at the end of each fall and spring semester.	4/11	ongoing
Request from Facilities Management lower wattage lamps for UAG and Turman tracklights.		4/11
Initiate moratorium of campus loans.		4/11
Replace batteries in light meter and train gallery assistants to use when installing exhibitions.	4/11	ongoing
Purchase bubble, foamcore, acid free boxes, etc. and softpack artwork in Normal Hall (5 <sup>th</sup> floor and rotunda) for move to offsite storage.	5/11	6/11
Move PAC artwork from Turman to offsite storage		8/12
Purchase ELSEC environmental monitor for UAG, Turman and PAC storage and begin routinely monitoring spaces.		7/11 ongoing
Move print boxes, Carson Collection, and large paintings from Normal Hall Rotunda to Turman Gallery until permanent storage is completed.		7/11
Replace acidic mats with archival mats for all original works on paper in flat files and framed works. Cut mats for works on paper in flat files (archival boxes) that have no mats. Cut and place interleaving sheets between works.	7/11  4/16	
Make PAC more visible and accessible through annual thematic exhibitions in UAG, lectures, workshops, and loans to accredited museums.	8/11	ongoing
Purchase screen and make filters to dim tracklights in UAG. Talk with Strand about manual for system and learn basics of presets, recording, etc. Find preset to turn off recessed lights.		8/11
Research and purchase shelving units, archival boxes, etc. for offsite or other campus storage.		7/12
Move PAC from Turman to offsite storage.		8/12
Work with archivist and campus architect to assess feasibility of storage for PAC and archives in old Tirey pool area.	9/11	9/13

Task	Initiated Expected date of completion	Date Completed
Retrieve original WPA prints and posters from English Dept hallways and other high value works not in upper administrative offices.		8/12
<b><i>Collection Policies and Management</i></b>		
Backup PAC database.		3/11
Write PAC Committee charge/job description.		4/11
Create PAC Committee consisting of individuals from across campus and the community.	5/15	
Meet with ISU Foundation about current acquisitions and conservation funds and cultivation possibilities for those funds.	5/11 7/15	
Purchase and install Filemaker Pro 11 for Windows and move PAC database off old MAC to newer PC; install Filemaker Pro 11 on University Curator's PC so she can access the database.		7/11
Inventory PAC work during packing and input new locations into database		10/11
Organize a campus giveaway of reproductions, unidentified student work, non-historic campus photographs, and frames currently stored in Normal Hall - rotunda and 5 <sup>th</sup> floor.		10/11
Research, summarize, and distribute to chair, dean, provost, architect, etc, professional standards for collections storage.		10/11
Research and distribute to chair, dean, provost, etc. professional standards for a campus loan program.		11/11
Incorporate the long-range conservation plan into budget planning, grant schedule, collections policy, and other strategic planning and policies.	12/11	ongoing
Begin transporting a few works annually (WPA prints and other works at risk) to Oppenheimer conservation lab in Chicago for treatment proposals and treatment according to PAC budget and additional funds from Academic Affairs.	12/11	ongoing
Create tables of artwork from the 3 databases. Delete non-art property and reproductions. Make sure artist names are consistent (last name first) and sort by name.		1/12
Conduct an audit of PAC work across campus with priority given to buildings slated for renovation or demolition.	1/12 12/15	
To make PAC more accessible create PAC page on gallery website. Include summary of collection and images and research procedures. Attach collection tables.		8/12
Revise or create PAC and exhibition forms such as – loan agreements, condition reports, deed of gift, etc.		12/12

Task	Initiated Expected date of completion	Date Completed
<b><i>Staffing and Training</i></b>		
Work with Art Dept Chair, Dean and Provost to merge PAC and UAG programs. Clarify staff and supervisory roles and responsibilities, procedures, budgets, etc.		ongoing
Write a comprehensive assistant curator job description for Art Dept Chair, Dean and Provost to consider, edit and approve.		4/11
Begin developing a small library on collections care and management.	11/11	ongoing
Hire part-time administrative assistant.		2/12

**MID-TERM GOALS (October 2013 to April 2018)**

Task	Initiated Expected Date of Completion	Date Completed
<b><i>The Environment, Storage and Exhibit Methods</i></b>		
Move PAC from Normal to Tirey.	4/14	
Move PAC from offsite storage to Tirey	8/14	
Work with Foundation to create a deaccession plan for non-art objects (Carson Collection) in PAC to include proposed list of objects and methods of disposal.	8/14	
Write NEH Preservation Assistance grant for archival storage supplies (interleaving tissue, matboard, foam core) and equipment (such as Nilfisk HEPA vacuum cleaner).	NEH grant due 5/16 project begins 01/17	
<b><i>Collections Policies and Management</i></b>		
Sort collection in database and storage between PAC, study collection (student work) and non-art objects proposed for deaccession.	5/14	
Review Long Range Conservation plan with chair, dean, provost, and PAC Committee.	9/15	
Write a comprehensive Collections Management Policy that includes structure of authority, accession and deaccession policies and procedures, copyright issues, PAC accessibility, ethics, etc.	10/16	
Submit Collections Management Policy to PAC Committee for review.	11/16	
Apply for Conservation Assessment Program.	Grant due 12/1/16	

Task	Initiated Expected Date of Completion	Date Completed
With PAC Committee create a new campus loan policy that restricts loans from only the study collection, limits the number of works that can be borrowed, and restricts loans only to upper administration offices.	2/17	
Write, and submit a collecting strategy for approval by the PAC committee. Describe current collection, define gaps and identify most feasible areas of collecting given current resources.	4/17	
Apply for IMLS Conservation Project Support for detailed condition survey of permanent collection.	10/1/17 grant due project begins 5/18	
Complete Conservation Assessment Program	12/1/17	
Present proposed deaccession plan to PAC Committee.	2/18	
Purchase PastPerfect software and hire students to input records from Filemaker Pro and photographs of all PAC works.	4/18	
<b><i>Staffing and Training</i></b>		
Continue developing a small library on collections care and management.		ongoing
Send Assistant Curator to collections management workshops.	N/A?	
Hire part-time campus art coordinator to assess outdoor sculpture and create a maintenance plan as well as survey and retrieve indoor works (and install when necessary).	4/18	
<b><i>Emergency Preparedness</i></b>		
Compile materials, supplies, equipment and a list of services that might be needed in an emergency including information on local and regional suppliers.	4/18	

**LONG-TERM GOALS (May 2018 to May 2023)**

Task	Initiated Expected Date of Completion	Date Completed
<b><i>The Environment, Storage and Exhibit Methods</i></b>		
Replace tracklight system in Turman Art Gallery.	5/18	
Secure funds for archival flat files.	12/22	
<b><i>Collection Policies and Management</i></b>		
Obtain treatment proposals and estimates for conservation of priority works on IMLS survey. Seek funding and begin treatments.	5/18	
Complete IMLS condition survey.	7/19	
Write statement of permanence for ISU Board of Trustees to consider, edit and approve.	9/19	
Begin writing grants for conservation treatment of works identified in condition survey.	10/1/20 IMLS grant due	
<b><i>Staffing and Training</i></b>		
Continue offering development opportunities in collections management to Assistant Curator.	N/A?	
Make campus art coordinator position full-time.	1/20	
<b><i>Emergency Preparedness</i></b>		
Write an emergency plan for PAC. Plan should include: 1) procedures, 2) a list of artwork with locations that should receive priority evacuation or protection, 3) an emergency contact list of building supervisors, collections/exhibitions staff, and relevant facilities and security staff.	3/19	

**DEPARTMENT OF BUILT ENVIRONMENT  
GUIDELINES FOR  
PROMOTION, TENURE EVALUATION AND BIENNIAL REVIEW**

**I. Overview: Scope and Application**

**A. Scope of Guidelines**

1. This framework is applicable to promotion, tenure evaluation and post tenure evaluation in the Department of Built Environment and serves as a guide within which the departmental committees, the department chair, and the department as a whole will operate.
2. In accordance with general University practice, the evaluation of faculty performance will focus on three general categories of activity, which are:
  - a. Teaching effectiveness
  - b. Research/publication/creative activity
  - c. Service to the department, to the college, to the University, to the community and/or to the larger profession
3. Other University Assignments
4. Categories of Activity Weight Ranges

**II. Teaching--Evaluative Criteria and Standards of Performance**

The department seeks faculty members who are technically knowledgeable and who will challenge students to be competent and make meaningful contributions to their employers, field, and profession. Good teachers vary in their classroom behavior, but they all approach their tasks with state of the art knowledge of their field and genuine concern to produce technically-competent, professional graduates.

Students should be treated like apprentices in the field. We want our students to work, to learn basic skills, to understand career progression, and to perform as professionals concerned with the general welfare of their employer and field.

The department values both the quantity and quality of a colleague's teaching contribution. Quantity includes contact hours, numbers enrolled, and number of preparations. Also relevant to the amount of teaching are overload assignments, whether voluntary or unavoidable. Supervision of internships and service on Master's and PhD thesis/dissertation or project committees also will be considered.

Quality of teaching is judged by peers in the department, using clear criteria and sound judgment. Student course evaluations and classroom observations are indicators required of all pre-tenured and tenured faculty members. Student evaluations (SIRs) that meet the department's, college's and university's standards as evaluation instruments should be utilized in all courses.

Classroom observations will be conducted as least once per academic year by members of the department's personnel committee and an optional person of the professor's choosing. The instructor being observed must be given reasonable (e.g., at least one week) prior notification regarding the prospects of a classroom visitation. Classroom visitations by external observers may be employed as needed in special cases, for example, where the nature of a course's material is such that no one in the department is qualified to serve as an observer. In all instances, the arrangements for classroom visitations should be mutually agreeable to both parties. Moreover, the observer will prepare a written report of the visitation, with copies going to the faculty member and to the faculty member's departmental personnel file.

Student course evaluations and/or classroom visitations are required as part of the evaluation package for faculty members applying for tenure or to demonstrate meritorious teaching effectiveness to the department's committee (post tenure review).

Still other indicators of quality instruction include accessibility to students; evidence of course development; innovation; aspects of student advisement; supervision of independent study; service on master's, PhD or project committees; manifested presence in department; and interaction with students in extra-classroom settings (experiential learning activity). Other activities include facilitating the experiential learning of students through such activities as supervision of field trips, internships, and student community engagement, both on and off campus.

Peers must use specifiable criteria in evaluating teaching. Peers will respect the need for a diversity of personalities, strengths, teaching styles, and approaches to teaching.

Where utilized, student evaluations of faculty teaching will proceed in accordance with the following policies:

1. Departmental committees will give full credence to methods of teaching evaluation in addition to SIRs.
2. A single standard form, such as the SIR II published by the Educational Testing Service, will be utilized but may include optional items as devised by the instructor and approved by the department.
3. The instrument is to be administered by someone other than the instructor on whom the evaluation is being completed. The person who administers the evaluation will return the evaluations directly to the department administrative assistant. The instructor is not to be present in the class at the time the forms are filled out. Results will be processed by the testing service but shall not be released until all grades have been turned in.
4. The results will be simultaneously received by the instructor and the department chair. The results will include the written comments of students.
5. Data based on student evaluations do not tell the complete story. Peers will evaluate such data in the context of the capabilities, interests, and aptitude of students; the academic rigor of the subject matter; and objectives of the department.

All pre-tenured faculty members should maintain an annual "Portfolio of Teaching Materials" in an attempt to contribute to the evaluation process. These portfolios should contain material such as copies of exams, course syllabi, study guides, etc, and will be made available to all committees involved in the evaluation of pre-tenured faculty. These portfolios are recommended as part of the evaluation package for tenured faculty members who are applying for promotion or who wish to demonstrate meritorious teaching performance to the department's Personnel Committee.

*All submitters must request the teaching portion be weighted between 20% – 80% of their overall evaluation.*

### **III. Research/Publication/Creative Activity -- Evaluative Criteria and Standards of Performance**

Applied research, publication activities, and creative activities within the interdisciplinary areas represent a meaningful component of the evaluation of faculty performance within the Built Environment Department. These activities constitute key inputs into evaluations which are made on an annual basis as well as those concerning promotion and tenure.

In multidisciplinary areas like Built Environment with well-developed subfields (such as safety management, construction management, and interior architecture design), the general area of research/publication/creative activity accomplishments can be useful in facilitating the evaluation process. The framework is based on general criteria applied within the Built Environment discipline as a whole.

The following activities will be considered in evaluation of research/publication/creative activity accomplishments:

- Books
- Major grant project (based on award by external funding agency)
- Article in a refereed academic journal
- Chapter in a book (book published or contracted)
- Consultant/applied research reports appropriate to their academic or professional area of competence
- Creative presentation
- Monographs or other appropriate media
- Article in a non-refereed academic journal (published or accepted)
- Service learning project with the intent to publish
- Creative Application of software
- Formal academic paper presented at a recognized professional conference
- Book review (published in or accepted by an academic journal)
- Significant external grant submissions
- Contracts that exhibit an applied research theme
- Development of an online course

The above listing is not intended to be all inclusive, nor is the order in which items are listed intended to rank one of more importance than another.

*All submitters must request the research/publication/creative activity portion be weighted between 10% – 50% of their overall evaluation.*

#### **IV. Service Activities -- Evaluative Criteria and Standards of Performance**

Faculty in the Built Environment provide service in many areas such as delivery of practical applications of knowledge plus service to the university, college, and department. Also, as public employees, we are called upon often to solve problems in industry, government, and other educational organizations making use of our various areas of expertise.

We want to appreciate and reward a diverse set of service commitments. The department subscribes to an initial grouping of service into university, profession, and community headings. Illustrative examples of activities under each heading are listed as follow:

##### **University**

- Serving as an academic advisor for students
- Chairing or performing a task for an active committee within the Built Environment Department
- Serving on or chairing an interdepartmental, college-wide, or university-wide standing committee, task force, or other short duration group with a specific goal and/or measurable objective
- Performing a function or fulfilling an office which includes an extra-departmental component
- Undertaking extra-campus promotion of an academic or other program or major event (or event series) for the university
- Other university activities that can be documented with deliverable evidence

##### **Profession**

- Serving as an editor or referee for a scholarly journal
- Participating on an evaluation panel for a research funding organization
- Serving as officer or active board member of a professional organization
- Reviewing a manuscript for a publisher or journal editor
- Serving as organizer, discussant and/or panel chair for a panel or section at a professional conference
- Other professional activities that can be documented with deliverable evidence

##### **Community**

Community service activities must be directly related to the faculty member's professional expertise and responsibilities. Thus, as is the case with research/publication activities, these community service activities must be grounded in the discipline or related interdisciplinary areas.

- Undertaking leadership or active membership in a committee or organization extending beyond the university, such as an advisory board
- Providing information or analysis for a notable or group, an official or officials, or a media outlet or outlets
- Participating in or leading a program or workshop for an organization, group etc.
- Performing a consulting or training duty for a public, civic, or industrial organization

In the service area, the quantification and qualification issue is problematic. Relative to the mission of the institution, we begin with the premise that service is equally important to that of research and teaching. We believe that no portfolio is complete without some sort of service commitment and that the necessity of substantiation is important.

We have provided a listing of activities in the expectation that personal listings will be made. Note that if "quality" were equal, more, rather than fewer, activities would be preferred. In addition, evidence of "quality" (including, presumptively, such indicators as "time spent on task," progress reports, and various items of intermediate and final written output) may also be submitted and would weigh in both merit and sufficiency calculations.

*All submitters must request the service portion be weighted between 10% – 50% of their overall evaluation.*

## **V. Other University Assignment**

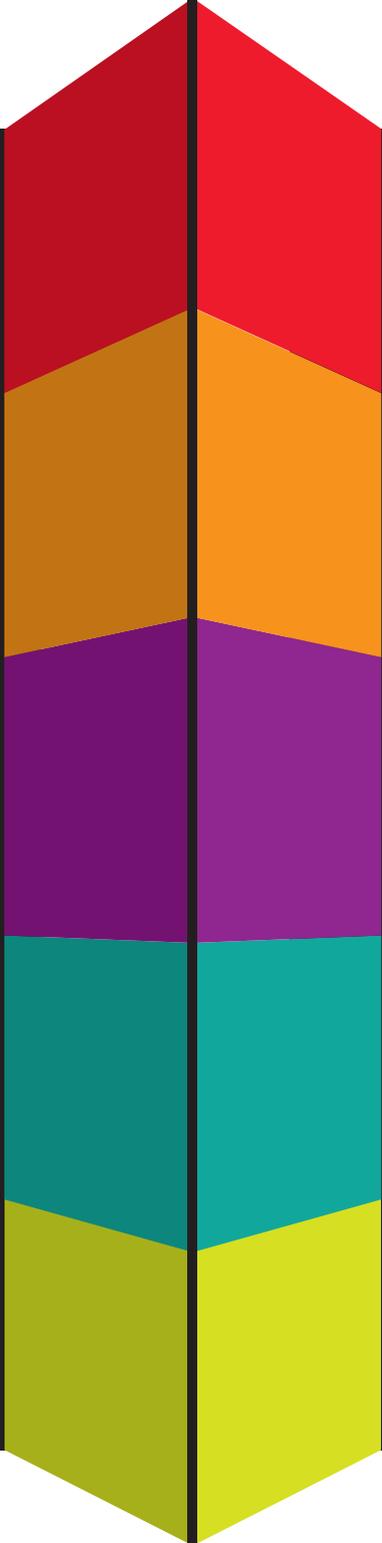
When mutually beneficial to the department and the faculty member, a faculty member can be “bought out” to render services for 100% of the allotted time. During this timeframe the requirement for service, research, and teaching will be consumed by the reallocation of time. The details of the agreement will be documented and communicated to faculty members in a departmental meeting. The agreement will include the starting and ending dates and details of deliverables.

## **VI. Categories of Activity Weight Ranges**

The categories of activity have the following weight ranges established by the Department of Built Environment:

- Teaching – 20%-80%
- Research/Publication/Creative Activity – 10%-50%
- Service – %10-50%
- Other University Assignments – 0%-100%

*All submitters must request consideration for evaluation within the designated ranges with a combined weight of 100%.*



interior  
architecture design

Indiana State  
University

Department of the  
Built Environment

CIDA Progress Report  
Spring 2013

## Institutional and Program Data

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### Recommended page limit: 8 (including the Institutional and Program Data Form)

- 1) List the names, titles, addresses, phone numbers, and e-mail addresses of administrators who will receive copies of the final Probation Report. CIDA distributes a **limit of 6 complimentary copies** of the Probation Report to the institution. Additional copies may be requested for a fee of \$25 per report. Be sure to include the following individuals:

Chancellor, president, provost, or chief academic officer of the university or school	<i>Name and title</i>	Dr. Daniel J Bradley, President
	<i>Address</i>	PH 208
	<i>Address</i>	
	<i>City, State Zip</i>	TERRE HAUTE, IN 47809
	<i>Phone</i>	812 237 4000
	<i>E-mail</i>	dan.bradley@indstate.edu
Dean of the college or school	<i>Name and title</i>	Dr. Bradford L. Sims, Dean of Technology
	<i>Address</i>	TECHNOLOGY BUILDING TA108
	<i>Address</i>	
	<i>City, State Zip</i>	TERRE HAUTE, IN 47809
	<i>Phone</i>	812 237 3166
	<i>E-mail</i>	bradford.sims@indstate.edu
Chair of the department	<i>Name and title</i>	Dr. Robert English, Interim Chair Built Environment
	<i>Address</i>	TECHNOLOGY BUILDING TA106
	<i>Address</i>	
	<i>City, State Zip</i>	TERRE HAUTE, IN 47809
	<i>Phone</i>	812 237 3881
	<i>E-mail</i>	robert.english@indstate.edu
Head of the interior design program	<i>Name and title</i>	Mary Sterling, Coordinator IAD
	<i>Address</i>	Myers Technology Center 302J
	<i>Address</i>	
	<i>City, State Zip</i>	TERRE HAUTE, IN 47809
	<i>Phone</i>	812 237 3311
	<i>E-mail</i>	mary.sterling@indstate.edu
Other	<i>Name and title</i>	Dr. Jack C Maynard, Provost
	<i>Address</i>	PH212
	<i>Address</i>	
	<i>City, State Zip</i>	TERRE HAUTE, IN 47809
	<i>Phone</i>	812 237 2309
	<i>E-mail</i>	jack.maynard@indstate.edu

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Report submitted by (signature and date)

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## Institutional and Program Data

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Type of institution  
(Check one)

- Public  
 Private, non-profit  
 Private, for-profit

Size of population where the institution is located  
(Check one)

- Population of 250,000 or more persons  
 Population of 50-250,000 persons  
 Population under 50,000

Total enrollment for the institution on the campus where the program is located

12,114

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Academic year of this report

2012

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Current Council for Interior Design Accreditation status  
(Check one)

- Accredited  
 Not accredited  
 On probation

Check all institutional accreditation(s)

- Accrediting Commission of Career Schools and Colleges of Technology  
 Accrediting Council for Independent Colleges and Schools  
 Distance Education and Training Council  
 Middle States Association of Colleges and Schools  
 North Central Association of Colleges and Schools  
 New England Association of Schools and Colleges  
 Southern Association of Colleges and Schools  
 Western Association of Schools and Colleges  
 National Association of Schools of Art and Design  
 Provincial Ministry of Education  
 Other (specify)
- 

Check other specialized accreditations or endorsements for the interior design program and/or unit

- National Association of Schools of Art and Design  
 National Kitchen and Bath Association  
 American Association of Family and Consumer Sciences, Council for Accreditation  
 National Architectural Accrediting Board  
 Other (specify)
- 

Which classification best describes your institution:

- Doctoral/Research Universities  
 Master's Colleges and Universities  
 Baccalaureate Colleges and Universities  
 Baccalaureate/Associates Colleges  
 Associates Colleges  
 Not applicable

Primary institutional mission  
(Check one)

- Teaching  
 Service  
 Research
-

## Institutional and Program Data

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Academic unit housing program  
(Check one)

- Architecture
  - Art
  - Design
  - Fine Arts
  - Interior Design
  - Human Ecology
  - Engineering/Technology
  - Other (specify)
- 

Name of College or School (within the institution that houses the program)

COLLEGE OF TECHNOLOGY

---

Division, if applicable, or unit name where the program is housed

Department, if applicable, or unit name where the program is housed

DEPARTMENT OF THE BUILT ENVIRONMENT

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Identify the three most influential factors impacting change to the program curriculum where 1 indicates the most influential

- \_\_\_\_\_ Administration
  - \_\_\_\_\_ Facilities
  - 2 Faculty
  - \_\_\_\_\_ Finances
  - 1 Council for Interior Design Accreditation Standards
  - 3 Industry trends
  - \_\_\_\_\_ Societal trends
  - \_\_\_\_\_ Student demographics
  - \_\_\_\_\_ Practitioner feedback
  - \_\_\_\_\_ Research
  - \_\_\_\_\_ Advisory Board
  - \_\_\_\_\_ Student assessment
  - \_\_\_\_\_ Other (specify)
- 

Degree(s) offered by the accredited program or program seeking accreditation (list only those degrees eligible for accreditation review)

BACHELOR OF SCIENCE, INTERIOR DESIGN

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Degree(s) or certificate(s) offered by the program but not eligible for accreditation review

Program length; total credit hours required for graduation, including liberal arts and electives. (Indicate in the units used by institution)

124 Semester hours  
\_\_\_\_\_ Quarter hours  
\_\_\_\_\_ Trimester hours

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**Institutional and Program Data**

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Total liberal arts and sciences/general studies hours required to complete the program. (Indicate in the units used by institution)

49 Semester hours  
\_\_\_\_\_ Quarter hours  
\_\_\_\_\_ Trimester hours

Of the total number of credit hours required for graduation, how many are elective credits in the program. (Indicate in the units used by institution)

0 Semester hours  
\_\_\_\_\_ Quarter hours  
\_\_\_\_\_ Trimester hours

How often do practicing professionals (including jurors, project critics, guest lecturers, and mentors) participate in the program?

1-3 times per semester/quarter  
 4-6 times per semester/quarter  
 7-9 times per semester/quarter  
 more than 10 times per semester/quarter

Whether the number of practicing professionals who participate in the program is adequate (Indicate on a scale of 1-5)

Inadequate Adequate

1  2  3  4  5

Is work experience (internship, co-op) required? If yes, indicate the minimum number of clock hours needed to fulfill this requirement.

Yes  No

320 CLOCK HOURS  
\_\_\_\_\_

If work experience (internship, co-op) is elective, what percentage of students complete this?

\_\_\_\_\_ %

Are students required to take business courses from units outside the program? If yes, indicate the number of credit hours needed to fulfill this requirement.

Yes  No

\_\_\_\_\_

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**Institutional and Program Data**

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Does the curriculum include a service learning or community service requirement?

Yes     No

If yes, indicate the required clock hours or measure of participation.

FIFTEEN (15)  
CLOCK HOURS FOR  
HABITAT FOR  
HUMANITY.  
INTERIOR DESIGN  
STUDIO PROJECTS  
ARE OFTEN  
COMMUNITY  
SERVICE PROJECTS.

---

Is any of the curriculum provided through distance learning?

Yes     No

If yes, list the courses and indicate whether required (R) or elective (E).

Indicate with an \* the courses that are also offered on site.

SOME GENERAL EDUCATION COURSES

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If there is a maximum number of credit hours that may be taken by distance education, indicate the amount.

       N/A    Semester hours  
                  Quarter hours  
                  Trimester hours

## Institutional and Program Data

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What percentage of students transfer from other institutions into your program? 3%

Do you have any formal articulation agreements in place with those institutions?  Yes  No

Number of students who are enrolled in the interior design program in the Fall 2012 academic year:

	Full Time	Part Time
First year/freshmen	<u>9</u>	<u>0</u>
Second year/sophomores	<u>9</u>	<u>0</u>
Third year/juniors	<u>7</u>	<u>0</u>
Fourth year/seniors	<u>5</u>	<u>0</u>
Fifth year if applicable	<u></u>	<u></u>
Total enrollment for the <b>current</b> academic year	<u>30</u>	<u>0</u>

Estimate the percentage of students enrolled (include all students for all years) in the interior design curriculum who fall into the following categories (each section should equal 100%):

Residents of the state/province	<u>75</u>	<u>%</u>
Nonresidents of the state/province	<u>22</u>	<u>%</u>
Nonresident aliens (international students)	<u>3</u>	<u>%</u>
Total		<u>100%</u>
<hr/>		
Male	<u>.5</u>	<u>%</u>
Female	<u>99.5</u>	<u>%</u>
Total		<u>100%</u>

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## Institutional and Program Data

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Black, non-Hispanic 9.3 %

American Indian or Alaskan Native 0 %

Asian or Pacific Islander 0 %

Hispanic 4.65 %

White, non-Hispanic 81.86 %

Other/Undisclosed 3.72 %

Total 100%

---

Traditional age students 77 %

Returning adult students 23 %

Total 100%

---

Students with previous baccalaureate degrees 0%

Students with previous associate degrees .47 %

How many students completed the program and graduated in each of the last three academic years?

<u>5</u>	2011-12
<u>8</u>	2010-11
<u>9</u>	2009-10

How many graduates from the past year are employed as interior designers? If known, indicate in the specializations listed.

<u>          </u>	Health care
<u>          </u>	Hospitality
<u>          </u>	Retail
<u>          </u>	Corporate
<u>          </u>	Residential
<u>4</u>	Unknown, but interior design

How many students who completed the program during the past academic year are continuing their education in a graduate program?

<u>          </u>	Interior design
<u>1</u>	Architecture
<u>          </u>	Business
<u>          </u>	Other (specify)

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**Institutional and Program Data**

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What is the average student to faculty ratio in interior design studios? 10 : 1  
 Students Faculty

Total full-time faculty members for the interior design program 2 FULL TIME FACULTY MEMBERS

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Total adjunct, part-time, and support faculty members or instructional personnel for core courses of the program (If there is change from year to year, provide an average of the past three years and indicate that the total is an average.) 1 SPECIAL PURPOSE FACULTY MEMBER

---

Salary range for full-time faculty in the program (annual salary) \$45,000 to \$67,294

Full-time faculty members

Name	Highest Degree MA, MS, Ph.D.	Discipline of degree	Passed NCIDQ	Full-time practitioner and/or faculty experience (specify number of years for each)		Professional Society Memberships (list all)
				FT Practice	FT Faculty	
MARY STERLING	MA	ID	YES	25	13	IDEC, IIDA, USGBC, RID
AZIZI ARRINGTON-BEY	MArch	ARCHITECTURE	2/3 SECTIONS	6	2	ACSA (Association of Collegiate Schools of Architecture), NAWC
JESSICA SIMMONS	MFA	GRAPHIC DESIGN	NO	1	1	0

Does the state or province in which the program is located regulate the interior design profession and/or require licensing of interior designers?

Yes  No

## Significant Program Changes

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### Recommended page limit: 2 pages

*In this section, the program should address any significant program changes that have occurred since the previous accreditation review, what impact those changes have had, and any significant program changes occurring in the future. Significant program changes may include, but are not limited to:*

- No change in the established mission or objectives of the program.
- No change in the program head.
- Changes in the program faculty are Azizi Arrington-Bey is employed as a tenure-track faculty and Jessica Simmons is a one year Special Purposes Faculty and Juan Jurado is no longer tenure-track faculty.
- No substantive change in status with the institutional accrediting body.
- Curriculum changes will be in place by Fall 2014; and the enrollment has decreased from 40 to currently 30.
- No substantive change in the length of the program.
- No change in the program affiliation within the institution, such as reassignment to another department but the program has physically relocated to its new design studio in the Technology Annex Building. The new offices will be ready sometime in mid 2013.
- No change in institutional affiliation, such as a change in ownership,
- No change to the award of a higher degree or credential.
- No change in delivery method of interior design coursework, for instance from site-based delivery to on-line delivery of courses.

*The program is asked to respond to the following:*

1) *Have any significant program changes occurred since the previous accreditation review?*

All FCS preface have been changed to IAD but same course numbers.

2) *Are any significant program changes occurring in the future?*

See the attached chart indicating course changes taking effect fall 2013.

# interior architecture design

## Bachelor of Science 4 year plan

		IAD	IAD	Course Name	Semester	Credits
<b>Design Major</b>	<b>First Year</b>	150	110	Intro to IAD	F	3
		152	120	IAD Graphics 1: Drafting	F	3
		ARTS	102	Art Fundamentals: 2D Design + Color	F	3
		151	130	Design Fundamentals: 3D Design	S	3
		252	140	IAD Graphics 2: Presentation	S	3
		250	160	Materials and Finishes of IAD	S	3
		ARTS	101	Drawing	S	3
	<b>Sophomore</b>	251	210	Studio 1: Residential + Bath	F	3
		NEW	220	Const + Detailing: Residential	F	3
		MET 299/ IAD 497	230	CAD Fundamentals of IAD	F	3
		NEW	240	Digital Visualization	S	3
		NEW	270	Studio 2: Residential + Kit	S	3
		ARTH	271/272	Art History	S	3
		<b>Sophomore Portfolio Review</b>				
	<b>Junior</b>	260	310	Const + Detailing: Commercial	F	3
		351	320	Studio 3: Universal + Corp	F	3
		355	330	Lighting + Color	F	3
		354	340	History of Traditional IAD	S	3
		352	350	Studio 4: Historic Restoration	S	3
		NEW	360	Sustainable Practices	S	3
		<b>353</b>	<b>370</b>	<b>Internship</b>	<b>Summer I+II</b>	<b>3</b>
	<b>Senior</b>	451	420	Studio 5: Healthcare	F	3
		454	430	History of Contemporary IAD	F	3
		458	440	Prof Practice + Proc in IAD	F	3
452		460	Studio 6: Thesis	S	3	
NEW		470	IAD Portfolio	S	3	

Interior Architecture Design Credits	75
Foundational Studies Credits	45
<b>TOTAL CREDITS</b>	<b>120</b>

### Standard 1. Mission, Goals, and Curriculum

The interior design program has a mission statement that describes the scope and purpose of the program. Program goals are derived from the mission statement and the curriculum is structured to achieve these goals.

#### Recommended page limit: 18 pages

*For each Standard, discuss the steps that have been taken to improve compliance since the previous site visit. Describe key projects, assignments, learning experiences, etc. Discuss any strengths or gaps in relation to the specific student learning and program expectations within the Standard that have emerged since the previous site visit. (Refer to Professional Standards 2009 for specific student learning and program expectations.)*

#### 1a) PROGRAM MISSION STATEMENT

- to empower program graduates to become innovative, environmentally and socially conscious designers
- to be involved in the community and public engagement
- to focus on the world of design and all its complexity in relation to its effect on people as well as their social interactions and behavior

#### 1b)and 1c) EDUCATIONAL GOALS

- to instill in the students a global perspective, and an awareness of diverse cultures, traditions, and worldviews
- to academically prepare the students for the National Council for Interior Design Qualification (NCIDQ) exam
- to promote a sense of teamwork, tolerance, and humanitarian values among the students through appropriate design projects
- to achieve 100% LEED GA for students upon graduation by 2017
- to encourage Study Abroad
- to retain the 95% job placement upon graduation

#### 1d) CURRICULUM

- The program follows a logical sequence and content increases in degree of difficulty
- Four sequential history courses provide a source of inspiration for design projects and global perspective (ARTH271/272, IAD354, 455, and 454)
- Five design studios (studio I, II, III, IV, and V) focus on residential design, bath and kitchen design, restaurant design (hospitality and diverse cultures), restoration/preservation design, healthcare design, and thesis project provide a range and depth of sequential design problem experiences.
- Studio projects are 50% teamwork contributing to teamwork and tolerance experiences with 50% individual work
- Sophomores in spring semester work on site for Habitat for Humanity developing humanitarian values
- Internship provides professional design work experience for all students and in many instances becoming senior's first full time position
- Professional etiquette is practiced in all studio classes in preparation for employment in the profession
- Manual drafting, drawing and model building are balanced with the use of software such as AutoCAD, Illustrator, Photoshop, In Design, Sketch Up, and Revit in first through four years in the program.
- Students are advised of Study Abroad opportunities in the summer between their junior and senior years
- Student membership in Interior Designers Embrace Amplification (IDEA), ASID, IIDA, NKBA and USGBC is a program requirement.

#### PROBATION RESPONSE

1d) studio projects IAD351, 352, 451, and 452 are sequenced as follows:

IAD351 NKBA Kitchen competition 230 square footage, restaurant project 8,300 sf including patio, IAD352 historic preservation project 13, 200 square footage, IAD 451 Healthcare project 15,000 square footage, and IAD452 Thesis Project 20,000 square footage.

### **Standard 1. Mission, Goals, and Curriculum**

The interior design program has a mission statement that describes the scope and purpose of the program. Program goals are derived from the mission statement and the curriculum is structured to achieve these goals.

#### **IAD351 Design sophistication and complexity for NKBA kitchen competition and Boutique Hotel Restaurant:**

- focuses on the NKBA kitchen planning guidelines for a medium kitchen space (151 to 350 sf) with in depth study of residential kitchen cabinetry and related appliances
- focuses on the design of a boutique hotel restaurant space with the in-depth study of universal and lighting design upon the design solution as well as the influence of a particular country on the menu and related environment

#### **IAD352 Design sophistication and complexity for Historic Preservation Project:**

- focuses on the restoration of historic premises which includes its event planning space and an in depth study of building codes

#### **IAD451 Design sophistication and complexity for Healthcare Project:**

- Focuses on the renovation of an existing four story building into a natural birthing facility in fall 2012 and into a wellness centre in fall 2011. The emphasis was upon applying the principles of healthcare design and the human interaction with the built environment.

#### **IAD452 Design sophistication and complexity for Thesis Projects:**

- Focuses on the individual student selection such as a children's museum for Kelly Shulman, healthcare facility specializing in Alzheimer's for Billeigh Hankins, and hospitality in New York City for 'Victoria Pelly in spring 2013. The thesis project is the culmination of their four years of study in which each individual project addresses its specific interest in depth and breadth.

The IAD260 Interior Construction and Detailing course introduces technical design drawings and specifications at a sophomore level which culminates in IAD452 for the technical drawing phase of their thesis project. It is a continuum process in which technical details are partially addressed in IAD351, 355, 352, and 451 which is embedded in the studio discussions and design presentations.

### Standard 2. Global Context for Design

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

#### NOTE:

- **Primary Evidence is in Bold Typeface**
- Secondary Evidence is in Standard Typeface

**2a) IAD250 Materials and Finishes of Interior Design. The Practicum Assignment in 2012 for the Indiana Landmarks identified and employed concepts from *Cradle to Cradle*. In weeks one or two the students are introduced to the Hanover Principles as conceived by William McDonough. See exams #1, 2, and 3. IAD251 Interior Design Studio I. The Birdhouse Project must work within its environment. The NKBA Bath Competition and Affordable Housing involved research and application of LEED principles into the final design solutions. IAD351 Interior Design Studio II and IAD355 Interior Lighting and Color Theory. Sustainability is addressed through the recycling of an existing building and specifying LEED supportive materials and products. **IAD352 Interior Design Studio III. Students are required to work on a historic preservation project using green materials and work on LEED points certification chart. IAD451 Interior Design Studio IV. As a requirement for the healthcare project the students have to work with sustainable materials to show how many LEED points they accumulate for their projects. IAD452 Interior Design Studio V. The concepts, principles and theories of sustainability are evidenced in Phase I Programming and Phase III Design Development through LEED documentation and material and product selections.****

**2b) IAD250 Materials and Finishes of Interior Design addresses the issues of global sourcing such as the energy consumed to ship materials from a greater than 500 mile radius and specifying local materials and labor whenever possible. IAD351 Interior Design Studio II. Globalization is addressed on the Restaurant Project with material research and specification. In 2011 teams worked on restaurants influenced by France and South Africa cultures. In 2012 teams worked on restaurants influence by cultures of Amish, Mennonite, and French Canadian. IAD352 ASID Competition, 21,600 GSF for a bank in Abu Dubai. Students are responsible for comprehensive research into the global context for their restaurant and bank projects. IAD452 Interior Design Studio V. Students understand the impact of globalization when considering their design model in its application to other countries.**

**2c) IAD150 a paper addressed socio-economic client type report and IAD251 AFFORDABLE HOUSING for low to mid income housing. IAD352 Interior Design Studio III. The preservation project includes mixed use occupancies, based on the building history and socio-economic concerns documented by the students in their project booklets. The ASID student competition includes projects located in different areas of the world, California and Abu Dubai. IAD451 Interior Design Studio IV. The healthcare project deals with the overall conception of the interior space for healing to be adequate and inviting for all age groups as well as different socio-economical populations. IAD452 Interior Design Studio V. In phase I Programming, students identify the socio-economic population to which their thesis project applies.**

**2d) IAD250 Materials and Finishes of Interior Design. Students question and seek evidence supporting sustainable and green characteristics of specified materials. Students are required to attend the annual Indianapolis CSI Trade Show to meet and interact with manufacturers. Students are assigned to collect and present to the class their material selection of a "current" product and provide evidence as to why it is a worthy product to consider specifying for future projects. IAD251 Interior Design Studio I. Students are encouraged to seek out current and relevant sustainable materials for their projects. Students are introduced to contemporary issues such as water efficiency in the NKBA bathroom project. In the Affordable Housing Project students addressed the issue of building green. IAD351 Interior Design Studio II. Contemporary issues such as sustainability (recycled content) are applied in the design solutions for the Restaurant Project. IAD355 Interior Lighting and Color Theory. Students study such contemporary lighting issues as the energy efficiency of compact fluorescent and LED lamps and use of natural light. IAD452 Interior Design Studio V. The programming report records the results of researching contemporary issues affecting interior architecture and design in their individual projects. IAD458 Professional Practice and Procedure. Classroom discussion on Design Intelligence's *America's Best Architecture & Design Schools 2012*.**

### Standard 2. Global Context for Design

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

**2e)** IAD150 Introduction to Interior Design. Students participated in field trips to MMS/AE an Architectural and Interior Design Practice, and to Chicago Merchandise Mart with guided visits of the showrooms. IAD251 for the NKBA bath competition, the client varies from grandma 2012 and young couple 2013. The Affordable Housing project focuses on a typical family unit of four. **IAD351 Interior Design Studio II. NKBA kitchen competition designs a space for an extended family member. Students are exposed to the private sector of hospitality through the eyes of restaurateurs.** IAD355 Interior Lighting and Color Theory. Students participated in a field trip to Chicago in 2012 to experience a variety of lighting installations such as Lightology, retail stores, and a boutique hotel. The Restaurant Project encompasses the restaurateur business and many of its day to day operations issues. IAD452 Interior Design Studio V. Students are required to provide organizational charts of the business on which their thesis is based.

**2f)** IAD150 Introduction to Interior Design. PowerPoint presentations and discussions focused on different cultural references with respect to color, construction methods, and architectural monuments. Cultural Norms Report documents an interview with a person from a differing cultural background. **IAD351 Interior Design Studio II. Research on the selected culture is a required component of the Restaurant Project. IAD354 Traditional Interiors. Students are exposed to architecture, interior design and decorative arts from cave dwellings through ancient Greece to the beginning of the Rocco Period. All of the major historical movements are addressed through lectures. The students are exposed to as many as twelve different cultures as we follow design movements through time and around the world. Each lecture begins with an examination of the political activities of the period and the economic and social conditions of the period. Ruling class structure is juxtaposed with middle and lower classes. Special social, political and religious needs are shown to drive the architecture of each country and time studied.** IAD452 Interior Design Studio V. Students are required to identify and research those cultures occupying the geographic vicinity from which their client draws its clientele to better create an environment attracting their patronage for their thesis project. **IAD454 Contemporary Interiors and Furniture . This course examines architecture, interior design and decorative arts from the end of the Victorian Period to contemporary times. Students are again exposed to many different countries and cultures as well as the social, economic and political atmosphere of a time and place. The class focus is on history for interior designers, it shows the students how environment shapes design and how interdependent most styles are through history.** IAD455 American Interiors and Furniture. This course is a series of lectures that deals with design in America as well as the other countries affecting it such as England, France, and Spain.

### Standard 3. Human Behavior

The work of interior designers is informed by knowledge of behavioral science and human factors.

3a) IAD150 Introduction to Interior Design. PowerPoint presentations showed the evolution of interior design from igloos and yurts to rococo churches and modern constructs. **IAD351 Interior Design Studio II. The restaurant research results of the social and cultural ways of their assigned culture are evidenced in the design solution and oral presentation. IAD352 Interior Design Studio III. With the inclusion of the ASID student competition 2013, students are challenged to conceive of a project that must work in many social and cultural groups. Students must display understanding that people may see every element of design differently and how to incorporate design element to respectfully convey design intents.** IAD355 Interior Lighting and Color Theory. Based on the culture of random selection, students will research the social and cultural norms as related to lighting standards and apply aesthetic considerations as well to their lighting design solutions. IAD451 Interior Design Studio IV. When approaching the healthcare project students are challenged to design interior spaces with the appropriate use of colors, textures, and materials that will work for different social and cultural groups. **IAD452 Interior Design Studio V. Students research the clientele for each of their thesis projects which is reflected in their design solutions.**

3b) IAD250 Materials and Finishes of Interior Design addresses human behavior in exams #1, 2, and 3. IAD251 Interior Design Studio I. The NKBA Bathroom competition provided a client profile for students to incorporate the client's needs into the project. The Affordable Housing Project encouraged the students to conceive and design interior environments that work appropriately according to how people generally use the space. **IAD351 Interior Design Studio II. Cultural specific theories of human behavior are applied in the planning components of the NKBA Kitchen Competition and Restaurant Project.** IAD352 Interior Design Studio III. With the preservation project and the inclusion of a "residential" space in 2013 and commercial spaces in 2012, students are encouraged to conceive and design interior spaces that will work appropriately according to how people generally use the spaces. IAD355 Interior Lighting and Color Theory. Theories of human behavior as stated by Edward Hall are researched for differences between North America and the culture of random selection. Lighting solutions can then reinforce these findings of more intimacy or less intimacy than N.A. **IAD451 shows evidence of wayfinding, proxemics, public versus private spaces with appropriate furniture layouts. IAD452 Interior Design Studio V. Theories of human behavior such as Edward Hall's theories of spatial distances are identified in the Programming report and applied in the student's design development phase.**

#### PROBATION RESPONSE:

The ability to appropriately apply theories of human behavior is strongly evidenced in the **IAD351 Interior Design Studio II in both the NKBA Kitchen Competition and Restaurant Project (see site lines); IAD451 Interior Design Studio VI plans and elevations for the Healthcare Project visibly address sight lines, furniture clearances/layout and wayfinding according to specified users; and IAD452 Interior Design Studio V the design development phase of the thesis project indicates clear application of this standard through plans, furniture layouts and site lines.**

3c) IAD251 Interior Design Studio I. The NKBA design addresses human behavior in issues such as checking dimensional placements of bathroom fixtures as they relate to client ergonomics, anthropometric data and NKBA standards. The formation of residential spaces for the Affordable Housing Project considered all the required areas as needed to perform daily living activities, functional and social comfort. **IAD351 Interior Design Studio II. The research report identifies human factors with references to their applications.** IAD352 Interior Design Studio III. Conception of the commercial and "residential" part of the preservation project is done having considered all the spaces needed to perform a range of activities. IAD355 Interior Lighting and Color Theory. Lighting solutions consider ergonomic and anthropometric data such as the placement and heights of pendants from the finished floor. **IAD451 Interior Design Studio IV. The healthcare project includes the use of anthropometrics and ergonomic parameters in every aspect of the design solution, for example from simple door swings to complicated equipment and space needs in a specific therapy room 2011 and elevations of Birthing Suite 2012.** **IAD452 Interior Design Studio V. Students select and interpret ergonomic and anthropometric data and apply in the design development phase of their thesis.**

### Standard 3. Human Behavior

The work of interior designers is informed by knowledge of behavioral science and human factors.

#### PROBATION RESPONSE:

The ability to appropriately apply ergonomic and anthropometric data are shown in the IAD351 Interior Design Studio II in both the NKBA Kitchen Competition and Restaurant Project; IAD451 Interior Design Studio IV in the Natural Birthing Center (see elevations of the Birthing Suite such as the hand washing station and bathrooms); and IAD452 Interior Design Studio V design development phase of the thesis project 2013 (special attention was paid to the Children's Museum and Memory Care Unit).

**3d) IAD351 Interior Design Studio II. Universal design concepts are identified in the research report and selected concepts are then applied to the Restaurant Project solution.** IAD352 Interior Design Studio III. Student work demonstrates understanding and the ability to appropriately apply universal design concepts. Students follow the codes and regulations for accessibility in commercial buildings. IAD355 Interior Lighting and Color Theory. Universal design concepts are reinforced through lighting solutions such as the restaurant entrance and way finding methods. **IAD451 Interior Design Studio IV. Universal design concepts are identified in the student reports and applied appropriately in their final design solutions.** IAD452 Interior Design Studio V. Universal design concepts are identified in the programming phase and applied in the design development phase of their thesis project.

#### PROBATION RESPONSE:

The ability to appropriately apply universal design concepts are shown in the IAD351 Interior Design Studio II in both the NKBA Kitchen Competition (heights of counters, cabinet hardware to accommodate a walker and later on a wheel chair) and Restaurant Project (floor plans and notations); IAD451 Interior Design Studio IV in the Natural Birthing Center (see seven principles of universal design); and IAD452 Interior Design Studio V design development phase of the thesis project (see seven principles of universal design).

### Standard 4. Design Process

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

**4a)** IAD250 Materials and Finishes of Interior Design. The Indiana Landmarks Practicum require students to apply performance criteria in justifying material selections. IAD251 Interior Design Studio I. Goals and concepts were established for each project. IAD351 Interior Design Studio II. The design statement for the NKBA Kitchen Competition identifies and defines the design problem. The research component of the Restaurant Project states the design problem. **IAD352 Interior Design Studio III. Students are required to analyze programs from competitions as well as develop a detailed program for the preservation project with the model clients, Jay Jones, Terre Haute Historic State Bank owner (2012) and Zina Johnson, Deming Center property manager for Terre Haute Housing Authority.** IAD355 Interior Lighting and Color Theory. Goals, objectives, and performance criteria were listed as a part of the creation of a design concept for the Restaurant Project. **IAD451 Interior Design Studio IV. The students must develop a program according to the healthcare project they are designing. Goals, objectives, and performance criteria are addressed by every student.** **IAD452 Interior Design Studio V. Students state goals, objectives, and performance criteria for their thesis project in the Programming Report.**

**4b)** IAD250 Materials and Finishes of Interior Design. Practicum Booklet assembles research findings to solve the problem. IAD251 Interior Design Studio I. Research based design was implemented in all projects (Birdhouse, NKBA, and Affordable Housing) and applied in the schematic design and space planning and design development phases. IAD351 Interior Design Studio II and 355 Interior Lighting and Color Theory. The research phase of the Restaurant Project collected data for evidence based design. **IAD352 Interior Design Studio III. The ASID Student Competition as well as the Historic Preservation project are both required to have a research phase that included but not limited to architectural style, use of space and space requirements for every task as well as technology, codes and regulations.** **IAD451 Interior Design Studio IV. Every project and especially the Birthing Center and healthcare project require students to start with comprehensive research on the topic and its special use of the space, for example, physical therapy and rehabilitation areas in 2011. Research included equipment and finishes. Students also prepare and submit a preliminary budget.** **IAD452 Interior Design Studio V. Evidence based design is collected in the programming phase and applied in the schematic design and space planning and design development phases.**

**4c)** IAD251 Interior Design Studio I. Students were required to apply their research findings in developing their projects. IAD351 Interior Design Studio II. Multiple design responses are shown in their process work. **IAD352 Interior Design Studio II and IAD451 Interior Design Studio IV. Students are required to apply their research findings when developing their projects.** IAD355 interior Lighting and Color Theory. Lighting design solutions for both the Luminaire Design and Restaurant Project synthesize information and generated multiple concepts and/or multiple design responses to programmatic requirements (see process work). **IAD452 Interior Design Studio V. Students generated multiple concept and design responses in Phase 2 Schematic Design and Space Planning of their thesis projects.**

**4d)** IAD250 Materials and Finishes of Interior Design. Students demonstrated creative thinking through presentation boards for Indiana Landmarks Practicum. IAD251 Interior Design Studio I. The Birdhouse, NKBA Bath Competition, and Affordable Housing generated at least two different design solutions each. IAD351 Interior Design Studio II. Multiple concepts and responses are developed as the students narrow options for their final design solution. IAD355 Interior Lighting and Color Theory. Multiple design responses are evidenced in the preliminary Luminaire Designs and preliminary plans for the Restaurant Project. **IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV. Students are required to develop at least three different design solutions to the design problem which is presented in schematic forms.** **IAD452 interior Design Studio V. Students produce multiple design solutions addressing programming issues demonstrated in the schematic design and space planning phase.**

**4e)** IAD250 Materials and Finishes of Interior Design. The Indiana Landmarks Practicum required a concept

### Standard 4. Design Process

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment. statement and material selections with supportive evidence. **IAD251 Interior Design Studio I. Each of the projects progressed from preliminary sketches and ideation drawings to final presentation documents. Rip-tear models, final models, concept boards, material boards, sketches, and NKBA documents were produced for the relevant projects (Birdhouse, NKBA, and Affordable Housing).** IAD351 Interior Design Studio II. The NKBA Kitchen Competition address a "simple" design problem focusing on a medium sized kitchen (230sf). The Restaurant Project added complexity by addressing an 8,300sf restaurant with a variety zones. IAD355 Interior Lighting and Color Theory. The Luminaire Design progresses through multiple ideas using preliminary sketches, trashy models, and then a final working model. **IAD352 Interior Design Studio III. Students develop design concepts in order to make the projects unique. Students may decide their designs should be modern and contemporary or classic and historic even though they all are working on a historic preservation-restoration project.** IAD451 Interior Design Studio IV. **The design of the Birth Suite versus the design of the entire Birthing Center.** IAD452 Interior Design Studio V. **Students respond to their thesis project as in a capstone project in which they apply programming, schematic design and space planning, design development and technical design drawings for 20,000 sf of the largest project of the four year program.**

**4f) IAD250 Materials and Finishes of Interior Design.** Introduces students to the Design Resource Library as a tool for research. The Indiana Landmarks Practicum addressed the careful and justified selection of materials. Students interviewed a client and produced a research booklet. IAD251 Interior Design Studio I. NKBA Bath Competition students used the viewing of NKBA webinars as part of their design research. Affordable Housing project produces a programming report prior to problem solving. IAD351 Interior Design Studio II. The Kitchen Competition visited an appliance and cabinetry showrooms as part of their design research. Whereas the Restaurant Project research methods typically focuses on specific cultural themes, human factors and universal design with restaurant case studies documented in a research report. IAD352 Interior Design Studio III starts with a simple design problem (usually the ASID student design competition) and students are introduced to an extensive historic preservation project that includes mixed-use occupancies, (usually residential and commercial spaces) (15,000 to 20,000 sf). IAD355 Interior Lighting and Color Theory. Students researched lighting applications in a field trip to Chicago where they studied multiple light installations. **IAD451 Interior Design Studio IV. Field trips to Healthcare Symposium and three different labor and delivery facilities. The research binder evidenced findings of specialized topics for the healthcare project.** IAD452 Interior Design Studio V. **Each student has an advisory team of at least one design mentor (specialist in the field) and a model client who owns or manages the type of facility they are designing. Research evidenced by references listed in their programming report. The research binder evidences findings of specialized topics for each student's thesis topic.**

**4g) IAD251 Interior Design Studio I.** Each project allowed students to approach the design problem in different ways by allowing them to find their own inspirations, concept statements and programming specifics. IAD351 Interior Design Studio II. The Kitchen Competition applies kitchen planning guidelines with access standards to the design process whereas the Restaurant Project applies the research findings as the design development proceeds. **IAD352 Interior Design Studio III. Students find their own inspirations, develop concept statements and programming in the ASID competition and preservation project. In the preservation project students select between four different approaches: rehabilitation, restoration, adaptive reuse or preservation.** IAD355 Interior Lighting and Color Theory. For the Luminaire Design, students focus on the use of manual models in developing their design solution partially since it is an industrial design problem. NKBA Kitchen Competition shows creative use of space and material concept board. Restaurant project demonstrates students' creative interpretation of the specified culture through concepts and final design solutions. **IAD451 Interior Design Studio IV. The healthcare project allows students to explore their design approach and problem solving methods by defining their own inspirations, concepts, and design development approach.** IAD452 Interior Design Studio V. Each student brain storms and welcomes critiques from their mentor on a bi-weekly basis as they proceed with solving their thesis problem.

**4h) IAD251 Interior Design Studio I.** All projects expose students to opportunities for innovation and creative

### Standard 4. Design Process

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment. thinking by requiring them to generate multiple design solutions and conceptual sketching. IAD351 Interior Design Studio II. Students listened to the presentation by the Creative Director for the Boutique Hotel and had to interpret the design vision for the hotel space and adapt it to their Restaurant Project. **IAD 352 Interior Design Studio III. Students meet with mock clients and Tommy Kleckner (Director, Indiana Landmarks' Western Region) to learn more about the client desires and historic significance of the project. IAD451 Interior Design Studio IV. While touring various Labor, Delivery and Recovery centers (2012) students listened to health professionals to gain understanding and insight in to the birthing process. IAD452 Interior Design Studio V. Seniors select mentors for their thesis project and meet with them throughout the semester to gain expertise into the subject that is driving their designs. Students take meeting minutes at each session to track their progress and to refer to later. IAD458 Professional Practices and Procedures. Critical listening skills are required in the preparation of the Ethics Paper assignment. Each student interviews a professional on the subject of ethics and writes a ten page referenced paper.**

### Standard 5. Collaboration

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

**5a) IAD151 Design Fundamentals 3-D.** Students have awareness of team work structures and dynamics. Towards the completion of the course, students are required to prepare the final project in teams (research, design and construction of a full size cardboard chair). Team size depends on the number of students enrolled in the course but the rule of no more than three (3) students per team is applied. **IAD251 Interior Design Studio I.** Students have awareness of team work structures and dynamics. The Affordable Housing project was worked upon in teams of two (2) students per design solution. **IAD351 Interior Design Studio II. Since the 2011-12 junior cohorts are small, teams of two (2) students were formed on the basis of the Meyers Briggs personality style. IAD352 Interior Design Studio III. The preservation project is approached using a team structure because of the project's size and scope. All teams have a maximum of three (3) students.** **IAD355 Interior Lighting and Color Theory.** The Restaurant Project is a team project invoking challenges of team work structures and dynamics. Teams most often are composed of two (2) team members and selections are based upon personality types.

**5b) IAD251 Interior Design Studio I.** In the Affordable Housing Project students learned about LEED and the multiple disciplines that LEED incorporates. **IAD351 Interior Design Studio II.** The Kitchen Competition serves as a opportunity for the students to work closely with kitchen design specialists with varied backgrounds. An advisory board member with CKD credentials will advise and assist with design critiques (Patricia Redenbarger, CKD), cabinetry specifications, and budget preparation. Electrical and mechanical engineers provided lectures and critiques for the Restaurant design. **IAD352 Interior Design Studio III.** The historic preservation project includes a guest speaker, Director Indiana Landmarks, Western Regional Office, to not only guide the students on what is acceptable and how to approach the project but also to give them feedback throughout the project design (Tommy Kleckner). **IAD355 Interior Lighting and Color Theory. Students are advised and assisted by an Electrical Engineer, Pat Teeters, from ISU's Facilities Management in the development of their Luminaire Design. Students come to understand the interdependence between form and function.** **IAD451 Interior Design Studio IV.** Students were given guest critiques by two architects of Holder Design. Each student was required to list all of the Integrated Design Practices for their healthcare project. All this information is summarized in the research book that accompanies the healthcare project. **IAD452 Interior Design Studio V. Students experience integrated design practices as they work with their architect or design mentor with whom any aspect of the design problem is explored. IAD458 Professional Practices and Procedures. Integrated design practices are addressed in the preparation of the Professional Services and Fees Document and in the attendance to the spring advisory board meeting, exams, and guest speakers.**

**5c) IAD151 Design Fundamentals.** The interior design program includes learning experiences that engage students in collaboration, consensus building, leadership, and team work. Through the full size cardboard chair Project all students must play a role in the team to find the best solution to the design problem. **IAD251 Interior Design Studio I.** The Affordable Housing Project allows students to collaborate and develop their leadership abilities when finding a final design solution. **IAD351 Interior Design Studio II. Collaboration, consensus building, and leadership will be applied in the teamwork necessary to solve the design issues for the Restaurant project. IAD352 Interior Design Studio III. The structure of the teams needed to work on the preservation project allows students to collaborate and develop their leadership abilities to find design solutions.** **IAD355 Interior Lighting and Color Theory.** Student teams for the Restaurant Project come to understand collaboration, consensus building, leadership, and team work in 2011 and 2012. **IAD451 Interior Design Studio IV. For both the 2011 and 2012 cohorts, students were required to participate in group research while on site visits. In 2012 students also collaborated with graphic design majors for the creation of a logo for their Birthing Center.** **IAD452 Interior Design Studio V.** Collaboration and team work and a variety of points of view occur with the contributions of the mentor(s), model client, faculty advisor, and student as their thesis project proceeds.

**5d) IAD351 Interior Design Studio II. Critiques and feedback will occur during the Kitchen Competition (kitchen specialists) and Restaurant Project (practicing professionals). IAD352 Interior Design Studio III. Students are given multiple critiques from model clients, building owners, Indiana Landmarks Director, Tommy Kleckner, and Spectacular Soirees wedding & Event Planning Owner, Janice Board (2012).**

### Standard 5. Collaboration

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building. IAD355 Interior Lighting and Color Theory. During the Luminaire Design assignment, students come to appreciate the viewpoint of the electrical engineer versus that of the designer. During the design development of the luminaire, a professional lighting designer critiques their designs and they come to appreciate the differences and similarities between interior design and lighting design. **IAD451 Interior Design Studio IV. Students were given guest critiques by two architects of Holder Design as well as Professor Arrington-Bey. In 2012 students also collaborated with graphic design majors for the creation of a logo for their Birthing Center.** IAD452 Interior Design Studio V. Each design student must have a minimum of one mentor who is typically an architect or designer practicing in the field of specialization of their thesis.

### Standard 6. Communication

Entry-level interior designers are effective communicators.

**6a)** ARTS101 Art Fundamentals: Beginning Drawing. The fundamentals of hand drawing are studied. IAD152 Interior Graphics I. Students produced a manually drafted set coordinated of drawings, including lettering. IAD252 Interior Design Graphics II. Students learn to accurately color render materials for plans, elevations and perspectives using color pencils and markers. **IAD351 Interior Design Studio II. In the Kitchen Competition, students produce self explanatory technical drawings and the Restaurant Project will be a formal presentation to a jury of practicing professionals.** IAD451 Interior Design Studio IV. Students produce presentation boards including process work. **IAD452 Interior Design Studio V. A variety of techniques and technologies are applied for the presentation of the programming, schematic design and space planning, design development, and working drawings and specification phases.** ARTD490 Portfolio. Portfolios are prepared using Adobe InDesign. **Content has been prepared using Adobe Photoshop and Illustrator, Auto CAD, SketchUp, and Revit.** IAD497 CAD Fundamentals of IAD. Students learn two-dimensional drafting skills and three-dimensional modeling techniques in Auto CAD; in addition, students are given the option to learn basic Revit skills and concepts related to building information modeling (BIM).

**6b)** IAD251 Interior Design Studio I. Students verbally present their Affordable Housing projects as well as a research summary in their programming phase. IAD352 Interior Design Studio III. Students are required to present their Historic Preservation Project as well as create a project booklet focusing on codes and standards that accompanies the project. **IAD451 Interior Design Studio IV. Students orally present their Healthcare Project with descriptions on boards and/or PowerPoint presentations to a panel of design professionals. As part of the assignment students create a comprehensive research binder documenting their findings.** **IAD452 Interior Design Studio V. Written and oral communication are woven within each phase of their thesis project.** **IAD458 Professional Practices and Procedures. The Ethics Paper requires students to orally (interview) and in written communication (ten page paper) express themselves clearly.** 6b) ARTD490 Portfolio. Minimal copy identifies each project within student portfolios. Students present portfolios to four or five professional architectural/design firms as well as the advisory board members in Indianapolis for critiques.

**6c)** IAD151 Design Fundamentals. Students create schematic sketches of each model before their final design solutions. IAD251 Interior Design Studio I. Students create a binder with sketches containing all their design ideas, possibilities as well as design options as explored during the development of each project. IAD351 Interior Design Studio II and IAD355 Interior Lighting and Color Theory. During the design process both for the Luminaire Design and Restaurant Project students use hand sketches to convey design ideas. Ideation sketches are incorporated into some of the presentations. **IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV. Students submit a binder containing all their ideation sketches explored during the development of the Historic Preservation and Healthcare Projects.** **IAD452 Interior Design Studio V. Ideation drawings are particularly evidenced in phases 2 schematic design and space planning and 3 design development of the thesis project.**

6d) IAD251 Interior Design Studio I. Students present their projects using a variety of media according to project needs including but not limited to presentation boards, Power Point presentations, rip tear models and process binders. IAD252 Interior Design Graphics II. Students learn to manually render presentation drawings, giving them additional techniques and media to choose from and appropriately use in future presentations. IAD351 Interior Design Studio II and IAD355 Interior Lighting and Color Theory. Presentation drawings for the Kitchen Competition and Restaurant Project consist of computer generated line drawings with a rendered perspective and material panel; informal sketches, catalogue cuts, and material samples; and computer generated furniture and lighting plans, elevations, a section, several perspectives with an axonometric, luminaires, and labeled material panels respectively. IAD355 Interior Lighting and Color Theory. Presentations for the Luminaire Design require photographs of the final model, elevations and a section, perspectives, and the final working model. **IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV. Students are required to do presentations of their projects using a variety of media including but not limited to presentation boards, and/or Power Point presentations.** **IAD452 Interior Design Studio V. Presentation drawings in appropriate media are evidenced in phase 3 of the design development phase.**

### Standard 6. Communication

Entry-level interior designers are effective communicators.

**6e) IAD152 Interior Design Graphics I.** Students are required to prepare two sets of residential architectural drawings. One set is expedited in pencil and the second set in ink showing appropriate line weights. The drawings include floor plans, exterior elevations, interior sections, interior elevations, one and two point perspectives and an exterior wall section. **IAD260 Interior Construction and Detailing. Students produce a representative set of contract documents including a cover sheet, ADA sheet, furniture plan, partition plan, wall details, reflected ceiling plan, power and communication plan, interior elevations, schedules and specification documents.** IAD351 Interior Design Studio II. Students produce a floor plan with specifications, construction plan, mechanical plan, elevations, and a perspective for the NKBA Kitchen Competition. IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV. Students create a complete set of presentation drawings for the Historic Preservation and Healthcare Projects that include: floor plans, communication and lighting plans, elevations and building sections of the spaces-building for Historic Preservation and Healthcare. Presentations include multiple perspective views and specification document and a preliminary project budget. **IAD452 Interior Design Studio V. Students produce a representative set of technical drawings and specifications in phase 4 of their thesis project.**

#### PROBATION RESPONSE:

**Students produce competent contract documents including coordinated drawings, schedules, and specifications appropriate to project size and scope and sufficiently extensive to show how the design solutions and interior construction are related. IAD260 Interior Construction and Detailing and IAD452 Interior Design Studio V both produce CDs that are suitable to the level of student understanding for each course.**

**6f) IAD251 Interior Design Studio I.** Students present their projects using presentation boards to a panel of practicing professionals. IAD351 Interior Design Studio II. Students present their design solutions for the Restaurant Project to a jury of practicing professionals. IAD355 Interior Lighting and Color Theory. Students present their Luminaire Design to a jury of lighting specialists. Student teams present their Restaurant Project to a jury of practicing professionals. **IAD352 Interior Design Studio III. Students present their projects through the use of design boards and a Power Point presentation to a panel of practicing professionals. IAD451 Interior Design Studio IV. Students produce presentation panels and present their design solutions to a jury of design professionals. IAD452 Interior Design Studio V. Students present their thesis design development presentation to their mentors, model clients, professor, family and friends for phase 3.** ARTD490 Portfolio. Students present portfolios to four or five professional architectural/design firms as well as the advisory board members in Indianapolis for critiques.

### Standard 7. Professionalism and Business Practice

Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.

**7a)** IAD150 Introduction to Interior Design. PowerPoint presentations and ensuing discussions on what is Interior Design and the evolution of the interior design profession allows students to understand the contributions of interior design to contemporary society as well as the growing responsibility of the Interior Designer. IAD353 Internship. Interns returned from their internship experience with a better sense of the contributions of interior design to society as a whole and a renewed sense of their discipline. **IAD 454 Contemporary Interiors and Furniture. Students understand the contributions of interior design to contemporary society through in depth discussion of the social , political and economic mindset and the design industries' response. Students see the evolution of the profession around the world from the end of the Victorian Era to modern day and discuss the changing roles that designers play in society. The role of women in the early 19<sup>th</sup> century design field is examined and the emerging female professional. The student will identify examples of architecture, furnishings and decorative art that have had an impact on society. They will be able to relate how styles impacted each other and how styles changed one another. IAD458 Professional Practices and Procedures. Three exams address the contents of the required text, *Professional Practice for Interior Designers*. Classroom discussion was based on Design Intelligence focusing on the biggest issues facing the interior design profession.**

**7b)** IAD150 Introduction to Interior Design. Students understand various types of design practices. PowerPoint presentations and ensuing discussions about what is an interior designer and more specifically the differences between residential design and contract design. **IAD458 Professional Practices and Procedures. In addition to the exams on the content of the required text, a field trip visiting four to five professional firms critiquing portfolios includes a mini-presentation by each firm on their practice.**

**7c) and 7d)** IAD458 Professional Practices and Procedures. The elements of business practice and project management are studied and examined based on the contents of the required text, *Professional Practice for Interior Designers*. Timesheets are prepared and submitted on a weekly basis for both IAD351 and 452 to make students aware of the hours accumulated on different tasks.

**7d)** IAD353 Internship. Interns experienced project management and project delivery methods through site visits, preparation of minutes for meetings, and meetings with clients and contractors.

**7e)** IAD353 Internship. Many of the interns experienced proper procedures for awarding of contracts to contractors or furniture suppliers. **IAD458 Professional Practices and Procedures. Professional ethics are studied through the use of a series of in-class exercises, exams and discussions including the Ethics Paper.**

**7f)** IAD150 Introduction to Interior Design. The Chicago Field trip to the Merchandise Mart allowed students to discover products available for the various market sectors. Discussion around PowerPoint presentations illustrated examples of projects designed for the residential and contract sectors and client types. IAD353 Internship. Interns worked on multiple client projects over the summer of 2012. **IAD458 Professional Practices and Procedures. Client types and market sectors are studied from the contents of the required text, *Professional Practice for Interior Designers*. The program's student organization, Interior Designers Embrace Amplification (IDEA), exposes students to a variety of guest speakers from various market sectors.**

**7g)** IAD150 Introduction to Interior Design. Students are introduced to the legal recognition of the profession through in class PowerPoint presentations. IAD353 Internship. Interns experienced some insights into the legal recognition of the profession since the internship requires that interns work under the direct supervision of a licensed architect or registered interior designer. **IAD458 Professional Practices and Procedures. Legal recognition of the profession is addressed in the contents of the required text, *Professional Practice for Interior Designers*. Since Indiana has just passed legislation legally recognizing designers. The title, Registered Interior Designer (RID) is discussed in the classroom.**

### **Standard 7. Professionalism and Business Practice**

Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.

**7h) IAD150 Introduction to Interior Design.** The interior design program provides exposure to the role and value of professional organizations. The professional organization project and presentations by each student addressed this standard. Students studied a different professional organization, made a presentation to the class, and were then held responsible on the final exam for knowing about all of the organizations AIA, NCIDQ, ASID USGBC among others. IAD353 Internship. The interns were employed by architects or designers with memberships in AIA, IIDA, or ASID.

**7h) and 7i) IAD458 Professional Practices and Procedures.** Professional organizations and lifelong learning are studied in the contents of the required text, *Professional Practice for Interior Designers*.

**7i) IAD353 Internship.** Life long learning was addressed in the internships through attendance either to Neocon, lunch with manufacturers presenting new products or processes, and visiting showrooms of suppliers bidding on projects.

**7j) IAD260 Interior Construction and Detailing.** All the students in the 260 course (Spring 2013) are required to do a post occupancy evaluation for Habitat for Humanity home-owners. This information will apply to the students Affordable Housing Project in IAD 251, Interior Design Studio I. IAD458 Professional Practices and Procedures. The topic of public and community service is addressed through conversations in the classroom as well as assigned readings from the content in the required text, *Professional Practice for Interior Designers*.

### Standard 8. History

Entry-level interior designers apply knowledge of interiors, architecture, art, and the decorative arts within a historical and cultural context.

**8a) IAD354 Traditional Interiors, 454 Contemporary Interiors, and 455 American Interiors and Furniture. Students understanding is gauged by several determining factors including: depth of understanding through test answers, interaction in class and accuracy in graphically relating their knowledge through their special assignments.**

**8b) and 8c) IAD354 Traditional Interiors, 454 Contemporary Interiors, and 455 American Interiors and Furniture. The students are able to identify the movements discussed in class through the development of several assignments. Each student is required to keep a sketch book for all time periods discussed in class. This helps students to become more familiar with the architectural and interior styles, motifs and furniture. Research reports focus on a specialized topic (i.e. Chairs, Motifs, Storage, Beds) where students are asked to follow these topics throughout the many periods discussed in class. In addition exams measure the students' ability to identify elements of interiors, architecture and furniture.**

**8c) and 8d) ARTH271/272 Survey of Art History I or II. Art from the prehistoric period to the close of the Middle Ages/Art from the Renaissance to the present. Students only occasionally select ARTH271 whereas the overwhelming majority select ARTH272.**

**8a) IAD352 Interior Design Studio III. Student research and analyze the building (time period/ year it was built/renovations) used for the Historic Preservation Project to understand the many changes and uses the building went through before they start developing their design solutions.**

**8e) IAD352 Interior Design Studio III. Students must provide research in their project booklets for the Historic Preservation project related to the architectural style, construction methods, and historical influences of the building. IAD 455 American Interiors and Furniture. The selected time period for the Historic Preservation Project is generically discussed through PowerPoint Lectures and class discussions. Students are asked to do additional sketches of the specific time period to provide a better understanding of the architectural and interior styles, motifs and furniture.**

### Standard 9. Space and Form

Entry-level interior designers apply the theories of two- and three-dimensional design, and spatial definition and organization.

**9a) ARTS102 Art Fundamentals: Two-Dimensional Design and Color.** Students effectively apply the elements, principles, and theories of design to two-dimensional design solutions. **IAD150 Introduction to Interior Design.** In the "Design Elements" assignment the students created four design "booklets" on the themes of line; shape or form; texture, pattern, ornament; and opacity, translucency, transparency. In the "Color Problems" assignment the students painted color squares and composed panels expressing hue – primary & secondary colors; hue – tertiary colors; and value; and intensity. In the "Color Schemes" assignment the students prepared three color scheme panels illustrating what they had learned about monochromatic color schemes; analogous color schemes; and complementary color schemes. In the "Concept, Design Elements, & Design Principles" assignment after choosing a photo of an interior space, the students created two boards to show their understanding of the topic. **IAD251 Interior Design Studio I.** Students effectively apply the elements, principles and theories of design to 2D design solutions evidence is shown through plans, sections, elevations and presentation boards. **IAD351 Interior Design Studio II.** The Kitchen Competition and Restaurant Project evidence 2-D design solutions through plans, elevations, and sections. **IAD352 Interior Design Studio III.** Student must show knowledge of the different theories of 2D and 3D design through their design solutions for every project developed in this course such as color theories used in the interior of the building and on their presentation boards. **ARTD490 Portfolio. Two design is evidenced in the contents of the portfolio.**

**9a) and 9b) IAD452 Interior Design Studio V.** Two-D and 3-D design are evidenced in the design development phase of the thesis project.

**9b) IAD151 Design fundamentals 3-D.** Students effectively apply the elements, principles, and theories of design to three-dimensional design solutions. Students create 3D models while exploring the organization and conception of 3D spaces using both design elements and design principles. **IAD251 Interior Design Studio I.** Each student created a 3D model of their Birdhouse Project. Students used many of the elements and concepts of design in the project to conceive of their spaces and to define their concept statements. Students created 3D digital perspectives for their Affordable Housing Project. The perspectives explored the organization and conception of their project. **IAD351.** The design solutions for the Kitchen Competition and Restaurant Project evidence 3-D through perspectives either digitally or manually produced. **IAD355 Interior Lighting and Color Theory. The Luminaire Design must be presented as a 3D working model. The Restaurant Project must have rendered perspectives demonstrating the functionality and creativity in the design solution.** **IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV.** Students are encouraged to use the elements and principles of design in every project to conceive their interior spaces and define their concept statements. Concept statements are presented as organizational and character concepts. In both courses students produced 3D perspectives to help gain a better understanding of their design concepts. **IAD452 Interior Design Studio V. Study models are employed to visualize the space in 3-D during the schematic design and space planning phase with multiple rendered perspectives of feature spaces in the design development phase.**

**9c) IAD151 Design Fundamentals.** Students explain to the professor their design ideas and concepts used for every model. At the end of the course a series of exercises in flexion and compression using cardboard which must be presented and thoroughly explained to the class prepares them for the final project presentation (real size cardboard Chair). **IAD251 Interior Design Studio I.** Students were required to verbally present and describe their design solutions to a panel of professionals for their Affordable Housing Project. Students analyzed and discussed their spatial organization through one on one critiques in the classroom. **IAD351 Interior Design Studio II.** Oral presentations include descriptions of spatial definitions and organizations for the Restaurant Project. **IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV.** Students verbally present and describe their design solutions for the Historic Preservation and Healthcare Projects to a panel of professionals. **IAD452 Interior Design Studio V.** Spatial definition and organization are verbally presented and demonstrated in the concept statement and in the design development phase of the thesis project.

### Standard 10. Color and Light

Entry-level interior designers apply the principles and theories of color and light.

**10a) IAD150 Introduction to Interior Design.** In the “Color Problems” assignment the students painted color squares and composed panels expressing hue – primary & secondary colors; hue – tertiary colors; value; and intensity. In the “Color Schemes” assignment the students prepared three color scheme panels illustrating what they had learned about monochromatic color schemes; analogous color schemes; and complementary color schemes. IAD251 Interior Design Studio I and IAD351 Interior Design Studio II.. Students apply color not only in accordance with their individual design solutions but also in accordance with client needs and research findings for each project. IAD352 Interior Design Studio III. Students apply color patterns not only according to their individual design solutions but also according to building history and historic of the Historic Preservation Project and global cultures for the ASID student competition. **IAD355 Interior Lighting and Color Theory. Color principles, theories, and systems are evidenced through exams and design solutions for both the Luminaire Design and lighting plans and specifications for the Restaurant Project.** IAD451 Interior Design Studio IV. Students apply color schemes according to the use and the kind of space being designed for the Healthcare Project. **IAD452 Interior Design Studio V. Color principles, theories, and systems are evidenced in the oral presentation and design development phase 3 of each thesis project.**

**10b) IAD351 Interior Design Studio II.** Student projects integrate light and color especially evidenced on the Restaurant Project since the IAD351 and **355 Interior Lighting and Color Theory project is merged into one design solution and studied as an integrated design studio in the second half of the semester.** **IAD355 Interior Lighting and Color Theory. The interaction of light and color is demonstrated in the Luminaire Design and luminaire selections combined with lighting plans for the Restaurant Project.** IAD352 Interior Design Studio III. Students address how lighting and color create the unique environment they envision. Students learn that if either of these elements are changed the whole design will be compromised. **IAD451 Interior Design Studio IV. Students study how important lighting and color is in the conception of interior spaces for a healthcare facility and address these issues in their design solutions.** **IAD452 Interior Design Studio V. The interaction of light and color is demonstrated in phase 2 design development in the presentation material and during the oral presentation.**

**10c) IAD150 Introduction to Interior Design.** In the “Color Problems” assignment the students painted color squares and composed panels expressing hue – primary & secondary colors; hue – tertiary colors; value; and intensity. In the “Color Schemes” assignment the students prepared three color scheme panels illustrating what they had learned about monochromatic color schemes; analogous color schemes; and complementary color schemes. IAD251 Interior Design Studio I. Color application will be unique to each project in accordance with its design message, its concept and development of the interior space in every design solution. IAD252 Interior Design Graphics II. Students learn basic theories of color rendering including what color and how to use them. Students learn that darker renderings are harder to read and that lighter renderings lack character. Students also learn how to appropriately apply color to accurately represent materials used in projects. Lighting, shadowing and reflection are also studied in this class. IAD351 interior Design Studio II. The Kitchen Competition and Restaurant Project develop in a progressive manner as studies addressing color and lighting proceed throughout the semester. The Restaurant Project is the more sophisticated color selection since its integration with lighting design which both support or reinforce the overall design concept for the project. IAD352 Interior Design Studio III and **IAD451 Interior Design Studio IV.** Color application will be unique for every project according to its message, concept and development of the interior space in each design solution. **IAD452 Interior Design Studio V. The multiple purposes of color are explained during the oral presentation of phase 2 design development.**

**10d) IAD251 Interior Design Studio I.** Students created presentation boards for every project that had to be readable and visually pleasant. A monochromatic 3D model was created for their Birdhouse Project. IAD252 Interior Design Graphics I. Students learn how to select color appropriately not only for their renderings but also for their presentation boards and PowerPoint presentations. Students also learn that good definition between positive and negative forms is a must for readability and clarity on their presentations. IAD351 Interior Design Studio II. The application of color within presentations for the Kitchen Competition and Restaurant Project reinforce a hierarchy within each presentation and for the overall support of the concept for each design solution. IAD352 Interior Design Studio III and **IAD451 Interior Design Studio IV.** Students create color rendered

**Standard 10. Color and Light**

Entry-level interior designers apply the principles and theories of color and light. presentation boards for every project that must be readable and visually pleasant. Color was applied effectively in schematic diagrams to better understand and support the overall design solution. **IAD 452 Interior Design Studio V. Effective use of color in their visual presentation reinforces the students' design concept for the thesis project. ARTD490 Portfolio. Color is applied effectively to the portfolio contents as well as the overall graphic design of the portfolio.**

### **Standard 11. Furniture, Fixtures, Equipment, and Finish Materials**

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

**11a) IAD250 Materials and Finishes of Interior Design focuses primarily on selecting and specifying finish materials for the floors, walls, and ceilings. Students were assigned Indiana Landmarks in 2011 and 2012.** IAD251 Interior Design Studio I. Each project requires students to research and specify a wide range of materials and finishes from different sources. These materials are specified in their design solutions in response to client needs, sustainability, and aptness to the project. IAD351 Interior Design Studio II. Students work with kitchen cabinetry, residential appliances and residential finishes for the Kitchen Competition and hospitality furniture and finishes for the Restaurant Project. IAD352 Interior Design Studio III. Students use a wide range of materials and furnishings not only to satisfy client needs but also to achieve LEED certification for these projects. Students prepare a LEED checklist and provide research and explanations for each credit and their design's ability to achieve or not achieve the credit. **IAD451 Interior Design Studio IV. The healthcare project requires students to research and specify a wide range of materials and finishes from different sources. These materials are specified in their design solutions in response to the complexity and variety of activities found in a healthcare space.** IAD452 Interior Design Studio V. Students are evaluated on the basis of their exploration of appropriate materials and products specified on their thesis project.

**11b) IAD250 Materials and Finishes of Interior Design. Students are required to provide data on the installation and maintenance procedures of each specified material for the Practicum Project. Whenever possible the fabrication methods are also to be included in the research documentation.** IAD251 Interior Design Studio I. Technical drawings for the NKBA Bath Project demonstrate understanding of fabrication. IAD351 Interior Design Studio II. Technical installation drawings for the Kitchen Competition demonstrate awareness of fabrication. Plans, perspectives and material selections suggest fabrication and installation methods for the Restaurant Project. IAD451 Interior Design Studio IV. Students must identify materials and finishes used in the space depending on the specialty of the rooms-spaces in their designs. These equipment, furniture and materials are also specified according to how they are manufactured, installed and used in the healthcare project. Example: resilient floorings with antibacterial-antimicrobial inhibitors. **IAD452 Interior Design Studio V. Typical fabrication and installation methods of feature items are revealed in phase 4 working drawings and specifications while maintenance of these same items are orally addressed in phase 3 design development.**

**11c) IAD250 Materials and Finishes of Interior Design. Property and performance criteria are researched and provided for each specified material. Data is submitted in a research binder.** IAD251 Interior Design Studio I. Students identify, analyze, and include products and materials according to their use, installation, wear and tear for each specific project. IAD351 Interior Design Studio II. Students select and specify appropriate materials and products in accordance with the use of the space. For example, students visit an appliance showroom each fall to understand the range of appliance choices for the Kitchen Competition. In accordance with maintenance factors and client profile, appliance selections are then made. See specification booklets/binders accompanying each 351 project. IAD352 Interior Design Studio III and **IAD451 Interior Design Studio IV.** Students identify, analyze, and include products and materials according to their use, installation, wear and tear for the Historic Preservation and Healthcare Projects. The specifications are present in a form of a book that accompanies the project. **IAD452 Interior Design Studio V. Documentation accompanying phase 3 design development addresses properties and performance criteria of feature materials and products justifying their selection and specification. Life cycle costing issues are addressed in budget considerations.**

#### **PROBATION RESPONSE:**

**Students select and apply appropriate materials and products on the basis of their properties and performance criteria including environmental attributes and life cycle cost. This is primarily evidenced in IAD 250, 451 and 452. For example in IAD 451 students researched the environmental attributes of products that would help gain LEED points for the healthcare project. Life cycle cost is address in part by the warranties and guarantees as stated by the manufactures and the maintenance of the specified product.**

**11d) IAD251 Interior Design Studio I and IAD352 Interior Design Studio III.** Students design interior spaces that include all the furnishings according to their design solutions for all projects in this course. Furniture specifications

### **Standard 11. Furniture, Fixtures, Equipment, and Finish Materials**

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

are included on presentation boards and binders. IAD351 Interior Design Studio II. Students prepare plans and specify fixtures and equipment for the Kitchen Competition and prepare plans and specifications for furniture, fixtures, and equipment for the Restaurant Project. **IAD451 Interior Design Studio IV. Students design interior spaces that will include all the furnishings according to their design solutions for all projects in this course, particularly for Healthcare Project that includes specialized furniture, fixtures and equipment. Furniture, fixtures and equipment specifications are included on presentation boards and in binders. IAD452 Interior Design Studio V. Students are able to layout and specify furniture, fixtures, and equipment (F.F.& E.) as shown in phase 3 design development, see floor plans and presentation panels.**

#### **PROBATION RESPONSE:**

Students are able to layout and specify FF&E. Advanced application is evidenced in IAD 451 Interior Design Studio VI and 452 Interior Design Studio V. For example in IAD 452 students skillfully produced furniture installation plans as referenced in the furniture specification packages.

### Standard 12. Environmental Systems and Controls

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

**12a) IAD351 Interior Design Studio II. The combination of natural and artificial lighting design is evidenced on both the Kitchen Competition and Restaurant Design. Window placement is studied and considered in Kitchen Competition layout and lighting solutions; the Restaurant Project most often includes careful orientation maximizing natural light sources from its vertical planes. IAD352 Interior Design Studio III. Students understand the principles of natural and electrical lighting design. Students design lighting and ceiling planes for all floors of the Historic Preservation Project. Each design team must take into consideration existing natural and artificial lighting needs for every space. The upper floor of project usually includes the use of skylights and other natural lighting according to codes and regulations. IAD355 Interior Lighting and Color Theory. In the Restaurant Project students combine the use of natural and artificial light sometimes using vertical planes or ceiling planes to mix these sources. IAD451 Interior Design Studio IV. Students analyze and design the interior spaces for the Healthcare Project considering different lighting levels for activities and welfare of patients and staff. Lighting design is shown on the lighting plan and luminaire specifications are included in the research book. IAD452 Interior Design Studio V. Principles of natural and electrical lighting design are illustrated on the lighting plan(s) of phase 3 design development and phase 4 reflected ceiling plan(s) and power and communication plan(s).**

**12b) IAD351 Interior Design Studio II. Luminaire specifications for the Kitchen Competition serves specific needs. Students research and apply successful solutions based upon lighting manufacturer's recommendations. In the Restaurant Project, luminaire specifications allow for more creative and varied solutions supporting the design concept. IAD352 Interior Design Studio III. Specific luminaries and light sources are selected according to design and application needs. All luminaries are shown on the boards along with FF&E. IAD355 Interior Lighting and Color Theory. The Restaurant Project demonstrates competence in selecting and applying luminaire and light sources as evidenced by lamp choices. IAD451 Interior Design Studio IV. Specific luminaries and/or light sources are selected according to the design and related application needs (activities in every healthcare space.) All luminaries used in the project are shown on the boards along with the FF&E. IAD452 Interior Design Studio V. Students select and apply luminaires and light sources for their lighting plan(s) in phase 3 design development of their thesis project.**

**12c) and 12d) IAD250 Materials and Finishes. Exams and specifications address acoustical design and control. IAD260 Interior Construction and Detailing. Principles of acoustical design and appropriate strategies for acoustical control are discussed and demonstrated through material specifications and wall sections. IAD352 Interior Design Studio III. Students understand the principles of acoustical design and appropriate strategies for acoustical control. Students understand that every "residential space" in the Historic Preservation Project must be designed considering acoustical control between apartments and/or tenants. This is shown and represented on the drawings using different wall symbols. IAD451 Interior Design Studio IV. Students understand that acoustics are very important for the healing and recovery of patients as well as with privacy issues in the Healthcare Project. Students demonstrate their understanding of acoustical design in their research binders for the Healthcare project. Students must design every space and select appropriate materials (shown on materials boards) for the healthcare project with acoustical consideration in mind. 12c) and 12d) IAD452 Interior Design Studio V. Principles of acoustical design and appropriate strategies for acoustical control are evidenced in research for the programming phase 1, material selections and wall and ceiling construction in both phases 3 and 4**

**12e) and 12f) IAD260 Interior Construction and Detailing. Principles of thermal design and how thermal systems impact interior design solutions are addressed through such concerns as insulation types and sun control methods as it relates to physical comfort within any interior space. IAD351 Interior Design Studio II. The principles of thermal design are supported aesthetically through carefully space planning, sufficient circulation within the space, and material selections for each of the 351 projects. Thermal systems are evidenced through window specifications for example. IAD451 Interior Design Studio IV. Understanding of the principles of thermal design is demonstrated in the research binder and the impact of this system is evidenced in the reflected ceiling plans for each Healthcare Project. IAD452 Interior Design Studio V. Principles of thermal design and how thermal systems**

### **Standard 12. Environmental Systems and Controls**

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

impact design solutions are evidenced by HVAC considerations on lighting and reflected ceiling plans phases 3 and 4, insulation methods on wall sections for phase 4, and increasing energy efficiency of the selected building as stated in research for the programming phase 1.

#### **PROBATION RESPONSE:**

Students understand thermal systems and how they impact interior design solutions. IAD351 Interior Design Studio II, IAD451 Interior Design Studio IV and IAD452 Interior Design Studio V principally address this understanding through classroom discussions, research and its application on RCPs, floor plans and specifications.

12g) and 12h) IAD250 Materials and Finishes of Interior Design. The principles of indoor air quality are addressed in an elemental way in conversations and project discussions. A reading assignment such as *Lean Green Preservation Machine* generated lots of conversation on IAQ and green in general. The principles of indoor air quality are addressed as it relates to specified materials as well as installation and maintenance procedures for these same materials. IAD352 Interior Design Studio III. Indoor air quality is addressed in the selection of materials and products for the design of every project. Students provide information about their materials and use that supports the goals of IAQ. Students search for sustainable materials for every project to give better indoor air quality to the user. Students have to prepare a LEED points checklist for both the Affordable Housing Project as well as the Historic Preservation Project. IAD351 Interior Design Studio II. IAQ principles are supported on each of the 351 projects through the maximization of reused materials from each existing site and considerate material selection and specifications including installation and maintenance procedures which minimize VOCs. **IAD451 Interior Design Studio IV. Students are required to research and provide information about the materials used in their design to create a LEED points chart that must be included in their research binder that accompanies the project. Students are encouraged to search and work with sustainable - green materials for every project in this course to achieve better indoor air. Students are also asked to prepare the LEED checklist for the Healthcare Project. IAD452 Interior Design Studio V. Principles of indoor air quality ( IAQ) and how the selection and application of products and systems addresses IAQ is evidenced through the selection of materials and products in phase 3 and installation methods as specified in phase 4 of their thesis project.**

#### **PROBATION RESPONSE:**

Students understand the principles of indoor air quality, the selection and application of products, systems and their impact on IAQ. IAD250 Materials and Finishes of Interior Design, IAD451 Interior Design Studio IV and IAD452 Interior Design Studio V chiefly address this through research, material specifications and installation/location of HVAC systems.

### Standard 13. Interior Construction and Building Systems

Entry-level interior designers have knowledge of interior construction and building systems.

**13a) IAD152 Interior Design Graphics I. Students are introduced to both basic construction systems (column-beam, wood studs and foundation systems) through the creation of architectural drawings. The projects focus on foundation plans, roof framing plans, and sections of wood frame design.** IAD251 Interior Design Studio I. A series of webinars (The Building Envelope, The Plumbing System and The Electrical System) from NKBA introduces students to residential construction systems. Students take notes and quiz questions accompany the webinars to emphasize understanding. **IAD260 Interior Construction and Detailing. Students identify structural systems and methods within the project building such as steel columns and beams or wood columns and beams with structural wall systems. Students develop the building's invisible grid system for all wall and ceiling system placements.** IAD351 Interior Design Studio II. The Kitchen Competition 2011 and 2012 explore residential construction and the Restaurant Project located in an old warehouse building studies commercial construction. IAD352 Interior Design Studio III. Students work on the ASID competition and historic preservation project where the structural systems include combinations of load bearing walls, heavy timber construction, steel frame construction. IAD451 Interior Design Studio IV. Students identified structural elements through written observation and/or diagrams illustrating the structural system. **IAD452 Interior Design Studio V. Each student in phase 1 identifies structural systems and methods through a careful review of the architectural, structural, and engineering drawings for the building. Mentor input verifies their interpretation of the building structures and systems.**

#### PROBATION RESPONSE:

Student work demonstrates understanding that design solutions affect and are impacted by structural systems and methods. IAD152 Interior Design Graphics I, IAD260 Interior Construction and Detailing and IAD452 Interior Design Studio V largely address through class room discussions, exercises in identifying the structural system for the project and their final design solutions.

**13b) IAD152 Interior Design Graphics I. Students learn how all the elements in interior spaces are to be represented and work together to create an interior environment.** IAD251 Interior Design Studio I. A series of webinars (The Building Envelope, The Plumbing System and The Electrical System) from NKBA introduces students to residential construction systems and their limitations. Students take notes and quiz questions accompany the webinars to emphasize understanding. **IAD260 Interior Construction and Detailing. Students design and detail the majority of the non structural systems such as ceilings, walls, and flooring systems.** IAD351 Interior Design Studio II. Non-structural systems are modified or built new to respond to the design solution for each of the 351 projects. IAD352 Interior Design Studio III. Students are fully aware that many design decisions directly affect the building shell and the overall exterior of the building. Students are encouraged to contact Tommy Kleckner from the Historic Landmarks Foundation (guest speaker for the class) to have critiques of their design decisions. Examples: Students may decide to add a green roof or to add additional window openings to a historic building to maximize the use of the interior space. IAD451 Interior Design Studio IV. Students approach the Healthcare Project having in mind that there are limitations with partitions, floors and ceilings when using an existing building. **IAD452 Interior Design Studio V. Students identify non-structural systems within the presentation and technical drawings for the building. Mentor input verifies their interpretation of these non-structural systems.**

#### PROBATION RESPONSE:

Student work demonstrates understanding that design solutions affect and are impacted by non- structural systems including ceilings, flooring and interior walls. IAD152 Interior Design Graphics I, IAD260 Interior Construction and Detailing and IAD452 Interior Design Studio V fundamentally address this through the introduction of these systems in IAD 152 and the application as well as the detailing of these systems in IAD 260 and 452.

**13c) IAD251 Interior Design Studio I. Students create a mechanical plan for the bath project that depends on the equipment/fixtures being used and the profile of the project. IAD260 Interior Construction and Detailing. Understanding of distribution systems are evidenced through the production of a floor plan, reflected ceiling**

### **Standard 13. Interior Construction and Building Systems**

Entry-level interior designers have knowledge of interior construction and building systems. **plan, and power and communication plan.** IAD351 Interior Design Studio II. Power, mechanical and plumbing drawings are produced for the Kitchen Competition and lighting plans for the Restaurant Project show mechanical, HVAC, sprinklers, and luminaires. IAD451 Interior Design Studio IV. Students create a power and communication plan for the Healthcare Project that depends on the equipment being used and the type of healthcare project. Reflected ceiling plans show HVAC, sprinklers and luminaires. **IAD452 Interior Design Studio V. Students identify distribution systems through a careful review of the architectural, structural, and engineering drawings for the building. Mentor input verifies their interpretation of these distribution systems.**

#### **PROBATION RESPONSE:**

**Student work demonstrates understanding that design solutions affect and are impacted by distribution systems including power, mechanical, HVAC, data/voice telecommunications and plumbing. IAD260 Interior Construction and Detailing and IAD452 Interior Design Studio V principally address this through the application of these systems in their final design solutions.**

**13d) IAD260 Interior Construction and Detailing.** Energy efficiency is addressed through the reflected ceiling plan and related lighting controls. IAD351 Interior Design Studio II. The Restaurant Project has research and plans which include energy, security, and building controls systems. **IAD451 Interior Design Studio IV. The Healthcare Project has in mind energy savings and security systems not only in case of emergencies but also for patient safety. Students explore and include these systems in their healthcare design. IAD452 Interior Design Studio V. Energy, security, and building controls systems are addressed in the design solutions as evidenced in phase 3 design development. The programming phase 1 does include reference to many of these matters in the research for the project. Building controls are often referenced in phase 4 in power and communication and reflected ceiling plan(s).**

#### **PROBATION RESPONSE:**

**Student work demonstrates understanding that design solutions affect and are impacted by energy, security and building controls systems. IAD451 Interior Design Studio IV and IAD452 Interior Design Studio V mainly address this through the investigation and application of these systems in their final design solutions according to project type and use.**

**13e) IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV.** Student work demonstrates understanding that design solutions may affect and are impacted by the interface of furniture and equipment with all the building systems such as electrical systems or building structure (shown on power and communication plans). IAD451 Interior Studio IV. Power and communication details indicate the interface of furniture and distribution systems. **IAD452 Interior Design Studio V. Classroom exercise indicates the interface of furniture with distribution systems.**

#### **PROBATION RESPONSE:**

**Student work demonstrates understanding that design solutions affect and are impacted by the interface of furniture with distribution and construction systems. IAD352 Interior Design Studio III and IAD452 Interior Design Studio V address this through power and communication details.**

**13f) IAD351 Interior Design Studio II. Vertical circulation systems are evidenced in the layout of the Restaurant Project through its use of stairs and elevators. IAD352 Interior Design Studio III. Student work demonstrates understanding that design solutions affect and are impacted by vertical circulation systems. Students identify vertical circulation systems and design around them or add additional ones according to regulations, codes, and needs for each Historic Preservation Project. IAD451 Interior Design Studio IV. Vertical circulation systems are evidenced as diagrams in the research binder for the healthcare project as well as final design solutions. IAD452 Interior Design Studio V. Three of the five thesis projects are multi stories and do require both stairs and elevators. Vertical circulation systems are featured in phase 1 for the building codes graphic presentation.**

**Standard 13. Interior Construction and Building Systems**

Entry-level interior designers have knowledge of interior construction and building systems.

**PROBATION RESPONSE:**

**Student work demonstrates understanding that design solutions affect and are impacted by vertical circulation systems. IAD351 Interior Design Studio II, IAD352 Interior Design Studio III and IAD451 Interior Design Studio IV clearly address this in multi-story buildings on which project are based.**

**13g) IAD152 Interior Design Graphics I.** Students are given a set of plans that must be redrawn to a larger scale to show their understanding of architectural prints. IAD351 Interior Design Studio II. Drawings and documents are provided for the students for the Kitchen Competition and Restaurant Project excepting the building in 2009 (no drawings were available so site measurements were necessary). **IAD352 Interior Design Studio III. In the Historic Preservation Project, students are given hard copies of the most recent floor plans for the building, if available. Students must perform site measurements against the drawings they are given and for items missing to create as-built drawings prior to design. In 2013, floor plans were not available for one floor and students had to perform site measurements. Original drawings, prior to reconstruction were available for the other floor and students were able to use them as basis for their as-builts.** IAD451 Interior Design Studio IV. Students base their projects on a set of construction drawings provided by the building owners in the case of the healthcare project. **IAD452 Interior Design Studio V. Students are required to locate and work with the original construction drawings and documents for their thesis building particularly during phases 1 programming, 2 schematic and space planning, and 4 working drawings and specifications.**

**PROBATION RESPONSE:**

**Students are able to read and interpret construction drawings and documents. IAD352 Interior Design Studio III and IAD452 Interior Design Studio V noticeably address this through the understanding and analysis of existing CDs and documents for their respective projects.**

### Standard 14. Regulations

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

**14a) IAD250 Materials and Finishes of Interior Design introduces the students to the concepts of sustainability through Cradle to Cradle reading and exam questions.** IAD251 Interior Design Studio I. Students are introduced to the LEED points checklist to help them identify sustainability guidelines for the Affordable Housing Project. **IAD351 Interior Design Studio II. Specifications, LEED guidelines reference sustainability on the NKBA Kitchen Competition and Restaurant project.** IAD352 Interior Design Studio III. Students use LEED points checklist to design projects in this course in particular the Historic Preservation Project. IAD355 Interior Lighting and Color Theory. Sustainability guidelines are followed in the specifications of the luminaires as well as the selection of the lamps. IAD451 Interior Design Studio IV. Students reinforce the concept of sustainability through the material section for the healthcare project. See research binders for the healthcare project. **IAD452 Interior Design Studio V. Sustainability guidelines are identified and recorded in phase 1 programming. Sustainability guidelines such as using environmentally preferable products and materials, conserving water, and enhancing indoor environmental quality are applied in phases 3 and 4.**

**14b) IAD250 Materials and Finishes of Interior Design. Industry specific regulations such as CRI and CSI.** IAD251 Interior Design Studio I. Students were required to follow the NKBA Kitchen and Bathroom Planning Guidelines for the Bath Project. IAD351 Interior Design Studio II. Students are required to follow the NKBA Kitchen Planning Guidelines with Access Standards in the Kitchen Competition. IAD352 Interior Design Studio III. Students are introduced to the National Parks Service Secretary of the Interior Standards for Rehabilitation by Tommy Kleckner, Director Indiana Landmarks, Western Regional Office. Student are required to follow these standards and regulations for their Historic Preservation Project. IAD355 Interior Lighting and Color Theory. Industry specific regulations created by the Illuminating engineering society of North America (IESNA) and the International Association of Lighting Designers (IALD) are revealed through the Internet Research Assignment. IAD451 Interior Design Studio IV. Students follow the Facility Guideline Institute for the Healthcare Project. IAD452 Interior Design Studio V. Student awareness of industry-specific regulations are studied through the research and application of specific regulations relating to thesis project type.

**14c) IAD260 Interior Construction and Detailing.** The furniture plan and floor plan/partition plan address compartmentalization: fire separation and smoke containment. 14c) and 14d) IAD351 Interior Design Studio II. Compartmentalization and egress is studied as it occurs on the Restaurant Project. Access to stairwells, corridors and exitways are addressed in the circulation patterns on the floor plans. **IAD352 Interior Design Studio III. Students create a summary of *The Codes Guidebook for Interiors* and apply all the fire safety regulations including fire separation and smoke containment especially for the Historic Preservation Project where multiple tenants and/or multiple occupancies are present.** IAD451 Interior Design Studio IV. Students apply fire separation and smoke containment are evidenced in the Healthcare Project on the floor plans and/or fire diagrams. **14c) and 14d) IAD452 Interior Design Studio V. Compartmentalization and movement is best illustrated in phase 1 for the building codes graphic presentation and report.**

**14d) IAD260 Interior Construction and Detailing.** Furniture and partition plans demonstrate movement as it relates to access to stairwells, corridors, and exit ways. **IAD352 Interior Design Studio III. Student work demonstrates understanding of laws, codes, standards, and guidelines that impact fire and life safety, including means of egress such as stairwells, corridors, exitways.** IAD451 Interior Design Studio IV. **In the Healthcare Project, students create graphics that represent patient and staff circulation patterns and uses of the spaces in comparison with occupancy and fire safety codes.**

**14e) IAD260 Interior Construction and Detailing.** Floor/partition plans indicate a detection system usually in the form of an alarm system. IAD351 Interior Design Studio II. Detection devices are indicated on the Kitchen Competition and the Restaurant Project. **14e) and 14f) IAD352 Interior Design Studio III. Information regarding fire detection and alarm systems is introduced to the students in the form of a codes summary, students also prepare Fire Protection Plan in their project booklet that accompanies the Historic Preservation Project.** IAD451 Interior Design Studio IV. **For the Healthcare project, students create a reflected ceiling plan showing fire**

### Standard 14. Regulations

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

detection and alarm systems as part of the final presentation. 14e) and 14f) IAD452 Interior Design Studio V. Detection and suppression devices are evidenced on the lighting and reflected ceiling plans in phases 3 and 4.

#### PROBATION RESPONSE:

Student work demonstrates understanding of active devices that alert occupants including smoke/heat detectors and alarm systems. IAD352 Interior Design Studio III, IAD451 Interior Design Studio IV and IAD452 Interior Design Studio V evidenced these systems on project reflected ceiling plans and final design solutions.

14f) IAD260 Interior Construction and Detailing. The reflected ceiling plan indicates a suppression system usually in the form of sprinklers. IAD351 Interior Design Studio II. The floor plan for the Kitchen Competition indicates the location of a fire extinguisher. Suppression devices are indicated on the lighting plans for the Restaurant Project. IAD352 PRIMARY . IAD451 Interior Design Studio IV. Fire suppression systems are shown on the presentation drawings.

14g) IAD351 Interior Design Studio II. Building codes are addressed in the Restaurant Project. IAD352 Interior Design Studio III. Students research and identify all codes and regulations that affect their project and apply these codes and regulations to their design solutions. Historic Preservation Project must include mixed occupancies to convey understanding and application of codes and regulations. IAD451 Interior Design Studio IV. Students research and identify all codes and regulations that may affect their projects by location and use and apply these codes and regulations to their design solutions. IAD452 Interior Design Studio V. Applicable building codes for the student's thesis project are identified and recorded in the programming report in phase 1. Phases 2, 3, and 4 demonstrate the application of these identified codes.

14h) IAD250 Materials and Finishes. Students are introduced to standards through exams. IAD351 Interior Design Studio II. Standards such as ASTM, CRI, ANSI and UL are referenced as they relate to materials and products specified for the Restaurant Project typically located in the project documentation. IAD352 Interior Design Studio III. Students select and apply appropriate standards such as ADA and Building codes into every aspect of their design solutions. An accompanying project booklet contains all such data. IAD451 Interior Design Studio IV. Standards such as ANSI, ASTM, or NFPA are all organizations that produce fire-related standards and are evidenced in the material and product specifications. IAD452 Interior Design Studio V. Standards such as ANSI, ASTM, or NFPA are all organizations that produce fire-related standards and are evidenced in the material and product specifications produced in phase 4 for the thesis project.

#### PROBATION RESPONSE:

Standards are referenced in the ASTM, CRI, ANSI and UL specifications addressed in IAD351, 451, and 452 as well as the LEED documentation.

14i) IAD260 Interior Construction and Detailing. Accessibility guidelines are demonstrated on the furniture and partition plans particularly in the restroom layouts and general corridors. IAD351 Interior Design Studio II Accessibility is applied to the Kitchen Competition and Restaurant Project. IAD352 Interior design Studio III. As part of the codes and regulations summary and analysis, students applied accessibility guidelines in the ASID student competition and the historic preservation project. IAD451 Interior Design Studio IV. Students apply all accessibility guidelines particularly evidenced on the ADA diagrams located in the research binder and on the presentation drawings. IAD452 Interior Design Studio V. Accessibility guidelines are identified in phase 1 and applied in phases 3 and 4 of the thesis project.

#### PROBATION RESPONSE:

Accessibility guidelines are demonstrated through the placement of furniture and wheelchair turning circles and elevations indicating critical height placements for IAD351 and IAD452.

## CURRICULUM MATRIX - COURSE SEQUENCE

Catalog Number	Course Name
<b>IAD 150</b>	Introduction to Interior Design
<b>IAD 152</b>	Interior Design Graphics I (Architectural Drafting)
<b>ARTS 102</b>	2D Design
<b>IAD 151</b>	Design Fundamentals (3D Design)
<b>ARTS 101</b>	Drawing
<b>IAD 250</b>	Materials & Finishes of Interior Design
<b>IAD 252</b>	Interior Design Graphics II (Hand and 2D Digital Color Rendering)
<b>ARTH 271/272</b>	Art History I or II
<b>IAD 251</b>	Interior Design Studio I (Residential Design)
<b>IAD 260</b>	Interior Construction and Detailing
<b>IAD 497</b>	CAD Fundamentals
<b>IAD 351</b>	Interior Design Studio II (Universal Design)
<b>IAD 354</b>	Traditional Interiors
<b>IAD 355</b>	Interior Lighting & Color Theory
<b>IAD 352</b>	Interior Design Studio III (Historic Restoration)
<b>IAD 455</b>	American Interiors and Furniture
<b>IAD 353</b>	Interior Design Internship
<b>IAD 451</b>	Interior Design Studio IV (Healthcare Design)
<b>IAD 454</b>	Contemporary Interiors and Furniture
<b>IAD 452</b>	Interior Design Studio V (Thesis Project)
<b>IAD 458</b>	Professional Practices and Procedures
<b>ARTD 490</b>	Interior Design Portfolio



**CURRICULUM MATRIX - INDIANA STATE UNIVERSITY**

**P** - Primary evidence. **Limit:** 3 'P's per expectation. 1 'P' per expectation is mandatory unless the program does not address the expectation in the curriculum.

**S** - Secondary evidence. **Limit:** 4 'S's per expectation.

	FIRST YEAR						SECOND YEAR						THIRD YEAR			FOURTH YEAR								
	FALL			SPRING			FALL			SPRING			FALL	SPRING	SUMMER	FALL			SPRING					
	IAD 150	IAD 152	ARTS 102	IAD 151	ARTS101		IAD 250	IAD 252	ARTH 271/272	IAD 251	IAD 260	IAD 497	IAD 351	IAD 354	IAD 355	IAD 352		IAD 353	IAD 451	IAD 454		IAD 452	IAD 455	IAD 458

**Standard 3. Human Behavior - The work of interior designers is informed by knowledge of behavioral science and human factors.**

**Student Learning Expectations**

Students *understand* that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions. **3a**

**Student work demonstrates:**

the *ability* to appropriately *apply* theories of human behavior. **3b**

the *ability* to select, interpret, and *apply* appropriate anthropometric data. **3c**

the *ability* to appropriately *apply* universal design concepts. **3d**

**Notes:**



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	IAD 150	IAD 152	ARTS 102	IAD 151	ARTS101		IAD 250	IAD 252	ARTH 271/272	IAD 251	IAD 260	IAD 497	IAD 351	IAD 354	IAD 355	IAD 352		IAD 353	IAD 451	IAD 454		IAD 452	IAD 455	IAD 458

**Standard 5. Collaboration - Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.**

**Student Learning Expectations**

**Students have awareness of:**

team work structures and dynamics.	5a					S						S				P	S			P				S					P	P		
the nature and value of integrated design practices.	5b											S				S	P			S					S							

**Program Expectations**

**The interior design program includes learning experiences that engage students in:**

collaboration, consensus building, leadership, and team work.	5c					S						S				P	S			P				P					S		
interaction with multiple disciplines representing a variety of points of view and perspectives.	5d															P	S			P				P					S		

**Notes:**







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**Standard 9. Space and Form - Entry-level interior designers apply the theories of two- and three-dimensional design, and spatial definition and organization.**

**Student Learning Expectations**

Students effectively *apply* the elements, principles, and theories of design to:

two-dimensional design solutions.	9a	P	P								S					S					S				P
three-dimensional design solutions.	9b				P						S					S					S				P
Students are able to evaluate and communicate theories or concepts of spatial definition and organization.	9c				S						S					S					P				P

Notes:

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**Standard 10. Color and Light - Entry-level interior designers apply the principles and theories of color and light.**

**Student Learning Expectations**

**Student work demonstrates *understanding of:***

color principles, theories, and systems.	10a	P										S						S	P					S					P			
the interaction of color with materials, texture, light, form and the impact on interior environments.	10b																	S	P									P				

**Students:**

appropriately select and <i>apply</i> color with regard to its multiple purposes.	10c	P										S						S									P				P
<i>apply</i> color effectively in all aspects of visual communication (presentations, models, etc.)	10d											S						S									P				P

**Notes:**





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**Standard 13. Interior Construction and Building Systems - Entry-level interior designers have knowledge of interior construction and building systems.**

**Student Learning Expectations**

Student work demonstrates *understanding* that design solutions affect and are impacted by:

structural systems and methods.	13a	P											S	P					S					S								P			
non-structural systems including ceilings, flooring, and interior walls.	13b	P											S	P					S					S								P			
distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.	13c												S	P					S					S								P			
energy, security, and building controls systems.	13d													S					S					P								P			
the interface of furniture with distribution and construction systems.	13e																							P								S			
vertical circulation systems.	13f																							P								P			
Students are <i>able</i> to read and interpret construction drawings and documents.	13g	S																	S					P								S			

Notes:

