TEACHING ASSISTANT HANDBOOK
Core Foundations Program
"artCORE"

SCHOOL OF ART
ARIZONA STATE UNIVERSITY
Professor Dan Collins, Core Coordinator

Revised 8-07

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School of Art
Teaching Assistant Handout #1
Dan Collins, Core Coordinator

YOU THE ARTIST/TEACHER

O.K., it's your turn to be the teacher. For some of you, this will be nothing new. But for others, this new role may demand a reappraisal of certain basic assumptions and behaviors. Your new position may require a review of various academic and professional resources, a consideration of your own background as a student, a hard look at your work habits and time management skills, some thought as to your willingness to work as part of a team, a careful judgment about your capacity to give and receive…and, most importantly, a reflection upon your current needs and desires as an artist. (whew!) Remember, you are performing a valuable service for a large number of people. The students need you. The School of Art needs you. You are an essential component of the art community. Welcome! And thank you for agreeing to be part of our team.

HOW TO BEGIN PREPARING
There are a number of things you can work on before the start of the semester. Here's a few:

1. **Turn in a key request** to the Main School of Art Office. There's a form in the file slot on the door of the teacher's lounge in the Main Art Office. The SOA office will need to send in the request to the Key Shop at the Physical Plant (you can't do it yourself). In normal times, this is a day or two turn-around. In busy times (like at the beginning of the semester), this could take up to a coupla weeks. So plan ahead. See Handout #6 for further details.
2. **Course Outline.** The Course Outline (available electronically and in hard copy) should serve as a general guide for the design of your course. One of the challenges for you is to interpret this material in a way that both addresses the content objectives of the Outline *and* satisfies the need to "personalize" your course. I have written the Course Outlines (for 2D, Color, 3D, and 4D) in such a way as to encourage interpretation on the part of the instructor. What I am interested in is the stated *objectives* for each assignment and the developmental sequence from project to project (a logical progression…not a slavish set of incremental steps). How you solve the particulars is up to you. Having said this, I am completely open to alternative sequences or new ways to approach the material. Just talk to me.
3. **The artCORE website and Textbooks.**:
   a. Our primary teaching resource is the Core web site http://www.asu.edu/cfa/wwwcourses/art/SOACore to which I hope you will eventually add some of your own materials.
   b. You be given an "examination copy" of the textbook for your course (don't run out and buy your own…they range upwards of $80!). 2-D, 3-D, and 4D will use *Launching the Imagination* by Mary Stewart. The Color course uses *Color Workbook* by Betsy Koenig.
4. **Write a syllabus.** Develop and have me approve a syllabus for the course you will be teaching. (see Handout #2 of this packet for guidelines). Have it ready for the first day of class. Make 25 copies in the Main Office for your students. Ask the Core RA for the code number for Xerox machine.
5. **Sign up for ARA 598—***Principles of Core Art Instruction.* First time Core TAs are asked to enroll in a special seminar (ARA 598) focusing on core art instruction. Taught by Dan Collins, this 3 unit course meets on every third Friday and provides a context for developing a professional Teaching Portfolio. Veteran TAs (those with at least one semester teaching experience in the Core) continue to attend the same seminar, but as an Independent Study (ARA 592) for 1 – 3 units.
6. **Assignment sheets.** Hand out a detailed assignment sheet to your students for each project. These should include a clearly stated goal or objective (as distinct from a "description" of the project); a clear statement of the problem, exercise, or activity; a

procedure to follow along with points to consider; the materials needed (and where to find them); assigned reading, and any other information that will help the student master the topic and be successful. Other information may include a list of artists to look up, key reference books, a gallery to visit, etc.). It is also helpful to include some idea of how the work is to be assessed. For a detailed example go to the following URL: http://www.asu.edu/cfa/wwwcourses/art/SOACore/signatureIIA.htm

7. **Design Process.** The conceptualization/ideation process (design process) should take tangible form in sketches and/or writing form. Each student's ideas should be discussed and evaluated before beginning the final solution to a particular problem. (This process, of course, would not hold true in the case of a problem that deals with the direct manipulation of a particular medium.)

8. **Monitoring Student Progress.** Give the students as much freedom as they can handle, but do monitor their progress and provide feedback at each step of the way. Helping students to brainstorm ideas and explore a variety of possible pathways is as important as help with formal composition, technique, and presentation. In every case, the safety and well- being of the student are to be given top priority. Materials or processes that pose unreasonable risks to student health or University property are to be avoided.

9. **Critiques.** A critique will follow the completion of most projects. This all important activity will probably inform students as much as the actual creation of the artwork. They will have the opportunity to observe and discuss twenty or so solutions to the same basic problem. The critique should be a time for student discussion and evaluations as well as an opportunity for the instructor to point out the use of various kinds of visual vocabulary found in particularly well thought-out and executed solutions.

10. **Art Supplies.** Familiarize yourself with local sources for art supplies. Figure out what your students need to buy, what you can scavenge, and what the Core Area will provide (3D students pay a lab fee and are provided a LOT of stuff…2D and Color students have to buy most of their own supplies). Work with "veteran" TAs in your Area and the Core RA to insure that there are sufficient quantities of the materials you need in locations convenient for your students. Introduce yourself to the various owners/clerks and alert them to the needs of your area. We don't assume that you are going to require particular media or brands. For example, some Color instructors prefer gouache to acrylic…and vice versa. Refer to the following Core websites:
    a. http://www.asu.edu/cfa/wwwcourses/art/SOACore/supplies_lists.htm and
    b. http://www.asu.edu/cfa/wwwcourses/art/SOACore/supplies.htm

11. **Plan Ahead.** Have at least four weeks of material ready to go by the first day of class. (Some resources: Course Outline for your particular course; the artCORE website at http://www.asu.edu/cfa/wwwcourses/art/SOACore; previous TA courses on the hard-drive of the Dell computer in the Core office; CDs and Zip disks with TA courses; file folders of old projects in upper left hand drawer of file cabinet, the textbook for your course). Any research you do as a supplement to the existing materials will add energy and a personal dimension to your course.

12. **First Day.** Figure out an activity for the students to do the first day. Utilize the whole period if possible (3 hours). Remember, they won't have materials. You will of course be taking roll, reviewing your syllabus, discussing materials/supplies, and your expectations/hopes for the class. But you also have the opportunity to start building the community that is your class. Successful (respected and well-loved) teachers make sure that they learn each students' name…and that there is healthy interaction—student to student as well as student to teacher. Communication, collaboration, cooperation, and teamwork are important…and are not necessarily easy for art students. You might try this: pass out 3 x 5 cards and have the students put their names, phone, email, student status (level), major, and prior art experience on the front. On the back, have them include something off the wall—e.g., their favorite recipe or a "little known fact about themselves." These are so YOU can learn names quickly…and ferret out interesting details about your students. (Ambitious TAs have even created websites for their classes that included images of all the students so students can learn each others names and the community is solidified). In addition to the bureaucratic details of the first day,

consider various group activities, a simple lesson with materials you bring, or an exercise from one of the many group building or brain teasing resources we have in the Core office. (Examples: 2D: "Paper Frame" project; 3D: Blown egg and construction paper project; Color: Have each student "interview" someone they don't know from the class. Student A introduces Student B to the rest of the class by relating ONLY the "most revolting" (or "most soothing" or "most pleasing") use of color (such as a room, a set of clothes, a paint-job on a car, a dinner party). Such "active" strategies can be MORE revealing and more entertaining than the usual litany of where they went to high school and who they listen to on the radio… YOU are, inevitably, the focus…but try to turn the spotlight on the STUDENTS as soon as possible.

13. **Lesson plans.** Consider developing a teacher's "cheat sheet" for each project. This is for your peace of mind (no one is going to check this). See Handout #4. Basically, you would list out all the materials and activities for a given day and try to assign a timeframe (both for a particular class meeting and for all those class meetings required for a given project). Sometimes you will be amazed at how long a simple activity takes. Better to be over prepared than being in a panic about not having sufficient material to engage the students for the full three hours.

14. **Course Packet.** By the end of the semester, you are required to provide a packet including your syllabus, assignment sheets, and other support materials for the permanent Core file in the Coordinator's office as a record of your course. I ask for both a hard copy of these materials and a CD. Please use standard format word processing (Microsoft Word or similar) and NOT specialized graphics applications (Illustrator, Quark, Pagemaker, Photoshop, etc) to create your course materials so they are easily shared in the future. Your materials, with due credit given to you, may find their way into the official artCORE website (with your permission). Increasingly, TAs are utilizing digital photos of the better examples of their students' work and including those in the CD.

15. **Tech Support.** There is a good computer available to you in the Core office. The Dell PC in the the back room is wired with an Ethernet connection to the Web. It also has a CD reader/burner.and an HP b&w laser printer (please conserve ink and paper). There are slide projectors for your use that can be checked out from the Core office (sign out sheets are by door of back room). We also have a VHS camcorder, a digital camera, and a two digital projectors. Other tech needs are easily met through the A/V facilities in the basement of the old architecture building (immediately south of the Main School of Art building. See Handout # 13 for checkout procedures). They have everything from laptops, to digital cameras, to data projectors. (Plan to reserve any exotic equipment a few days before you need it…).

16. **Further Info.** Vicki Kelley, our Graduate Secretary and Administrative Associate, is a wealth of knowledge and can help you with everything from scholarship deadlines to scheduling information. She is located in the main School of Art office. Phone 480-965-6303. email: Vicki.kelley@asu.edu

School of Art
Teaching Assistant Handout #2
Dan Collins, Core Coordinator

SYLLABUS GUIDELINES

According to Webster's, a *syllabus* is a "summary or outline containing the main points, especially of a course of study." A good syllabus does a number of things: it apprises your students of the content and direction of the class; it is an indication of your expectations and professionalism as an educator; it is a convenient record for your files; it is an important document and historical record that can help you to land a job or get you out of legal tangles.

Your syllabus will be collected and placed on record in the main School of Art office shortly after the start of the semester.

Each instructor's syllabus should follow the structure of the artCORE website with supplementary material being drawn from the required course text. Include reading assignments, exams, lectures, key university dates such as holidays and deadines, and other activities that cover the content basic to each course. (note: the instructor may choose to deviate from the particular sequencing shown on the artCORE website as well as supplement the text with outside materials. One should bear in mind the sequencing of problems and the shape of the course as a whole is as important as the design of individual projects). Instructors are expected to draw upon visual sources outside their own particular areas of expertise and/or cultural references. Each unit within the syllabus should be supported by a well- planned problem/project which puts into practical use specific concepts, technical skills, and vocabulary. Opportunities for intuitive exploration and personal expression should be balanced with investigations that focus and frame the subject of a particular unit. (For examples of projects see the Matrix for each course on the artCORE website. The 2D Matrix, for example, can be found at: http://www.asu.edu/cfa/wwwcourses/art/SOACore/2Dmatrix.htm)

I would like to see the following minimum inclusions:
1--course number and title of course (including section #)
2--times and days course meets
3--the semester and year
4--the institution
5--your name and title ("Instructor"…not "TA")
6--your office location ("Tower A-105") and office phone # (Core: 5-8339; Main Office: 5-3468)
7--your office hours (you must schedule 2 hours outside of class for each course you teach)
8--prerequisites for course, if any. (Drawing I and 2D entry level; 3D and Color require are not)
9--required text(s): Core web site: http://www.asu.edu/cfa/wwwcourses/art/SOACore; 2-D, 3-D, and 4-D: *Launching the Imagination*, Mary Stewart; Color: *Color Workbook,* Koenig ; 3-D:
10--course description and objectives
11--course requirements (numbers of assignments? written work? exams? etc.)
12--grading policy (be clear from the start. See handout #4. My example below too vague)
13--basic supply list and suppliers (see
http://www.asu.edu/cfa/wwwcourses/art/SOACore/supplies_lists.htm and
http://www.asu.edu/cfa/wwwcourses/art/SOACore/supplies.htm)
14--a calendar showing approximate time frame for assignments, holidays, due dates, final exams, etc.
OPTIONAL
15--vocabulary list (this could be on assignment sheet...)
16--a bibliography (University resources, periodicals, supplemental readings such as Xeroxes)
17--Any acknowledgements for source materials
There are sample syllabi on line that you can use to cut and paste. See a recent one of mine at:
http://www.asu.edu/cfa/wwwcourses/art/SOACore/2D_collins_s07.htm

School of Art
Teaching Assistant Handout #3
Dan Collins, Core Coordinator

SAMPLE PROJECT WORKSHEET

DATE_____/_____/_____

Project or Activity name:_____
Reading:_____
Objective or goal of assignment:_____
Vocabulary/concepts to cover:_____
_____
Materials needed (by student or for demo by instructor_____
_____
Demonstration/media/technical support materials needed:_____
_____
Lecture (notes, powerpoint, student presentation, etc.)_____
_____
Slides or other visual resources:_____
_____
Field trip/outside events/community calendar (what events can your students
share?):_____

Class Schedule for Project (how many hours/days will the project take?)

First meeting   (_____/_____)   (time required:_____)
Second meeting   (_____/_____)   (time required:_____)
Third meeting   (_____/_____)   (time required:_____)
Fourth meeting   (_____/_____)   (time required:_____)

Notes:

School of Art
Teaching Assistant Handout #4
Dan Collins, Core Coordinator

TEACHING TIPS

--learn your students' names as soon as possible (use 3 x 5 cards with student info and key facts)
--the "tone" of your class is almost always a reflection of your mood and energy—not your students'.
--listen and watch yourself while you perform. Would you as a student do your best in response to the picture you're getting from the instructor?
--related to above: put yourself in the place of the students.
--don't give an assignment that you would hate to do yourself.
--if you are excited about a project, chances are the students will be excited as well.
--use time effectively. (and use the whole class period)
--know your limits (both in terms of strengths and weaknesses).
--never lie to a student.
--if you don't know the answer to a question, say you don't—but that you'll find out the answer. Of ask the student to do some research of her own and share her discovery with the class.
--demand respect, but don't be a tyrant.
--keep moving. A moving target arouses interest.
--go to the class-room overprepared. It's good to have something up your sleeve.
--Spring surprises on the students. Allow them to spring surprises on you. Deliberate disrupt the routine. Don't critique work the same way every time.
--don't try to do too much. Make sure students have adequate time to absorb the material you are teaching.
--don't be afraid to review or give quizzes. Students are notorious for claiming ownership of material of which they have only a superficial understanding.
--consider techniques for fostering constructive interaction among peers (table arrangements, group projects, peer critiques are a few ways…)
--respect the differences among your students. Try not to be frustrated by widely varying talents, rates of progress, intelligence. Make the diversity part of the class. Relish them!
--encourage active learning (e.g., student led discussions, peer critiques, team projects, "problembased learning" in which students develop their own methods of inquiry)
--give prompt, honest feed-back on student performance.
--keep your records up to date.
--guard against sexual harassment or other forms of abuse. Abuse takes many subtle forms.
--watch your language. What's funny to some may be offensive to others. We have many conservative and religious students.
--teach to the whole class—not just the bright, self-motivated, or "needy" students.
--as an alternative to traditional lecture mode (where the teacher is the "sage on the stage"), consider a more active role for the students (where the teacher becomes "the guide on the side.").
--Try cooperative learning strategies, small group peer critiques, collaborative projects.
-- try to present material in a variety of modalities—visual, auditory, hands-on—to reinforce concepts and meet the needs of different kinds of learners.
--expect more and you'll get more. Set your sights high and demand excellence!

School of Art
Teaching Assistant Handout #5
Dan Collins, Core Coordinator

GRADING

It is always helpful to give feedback to the students that provides more than simply boiling their performance down to single letter grades. For each project, I break down my assessment into three main components. These categories can also be helpful in guiding discussion in critiques:

1. **Technical**
        a) Technique (skill with materials)
        b) Problem requirements satisfied
        c) Overall level of craftsmanship
2. **Conceptual**
        a) Comprehension (did the student understand ideas of the project?)
        b) Communication (does project show idea of assignment?)
        c) Intention (does project reflect the intentions of the artist?)
        d) Invention, originality, deep thinking
3. **Aesthetic**
        a) Composition (organization of formal elements)
        b) Character (individual personality, style, quality)
        c) Expression (non-verbal power, affective communication)
        d) Gestalt (unity, impact, is the effect greater than the sum of the parts?)

Each component has a maximum total of 4 points (so it's easy to convert to standard 4 point system—A = 4.0; B = 3.0; etc.. On rare occasions, I will award an extra point for "magic" or "extraordinary effort". You might consider any of the following as grounds for an extra point:

        a) extraordinary aesthetic sense
        b) boundary pushing
        c) unusual conceptual or technical invention
        d) boundary breaking

So, for example, your student gets her project back with the following marks:

        Technical 2.0
        Conceptual 3.5 +
        Aesthetic 2.2
        7.7 divided by 3 = 2.56. Rounded off, that's 2.6 or a "C".

You can always just forget the numbers and gut it out, but I've found that my personal taste at times doesn't allow me to see a special effort that the breakdown reveals.

School of Art
Teaching Assistant Handout #6
Dan Collins, Core Coordinator

KEY DISTRIBUTION

Turn in a key request to the Main School of Art Office. There's a form in the file slot on the door of the teacher's lounge in the Main Art Office. The SOA office will need to send in the request to the Key Shop at the Physical Plant (you can't do it yourself). In normal times, this is a day or two turn-around. In busy times (like at the beginning of the semester), this could take up to a coupla weeks. So plan ahead. You will want keys for your classroom, the outside doors of Tower A, and the Core office (Tower A 105). (One key opens BOTH the outer and inner doors of 105). You may also want a key to Tower A 202 (seminar room) where we store the monitor, DVD,VCR cart. You will be asked for the "hinge number" (either look at number stamped directly on hinge of door or email me).

- Keys may not be duplicated.
- Keys are not transferable except through the Art Office.
- Keys must be returned to the Art Office when there is no longer responsibility on the part of the TA for one or more of the rooms to which they are assigned.

School of Art
Teaching Assistant Handout #7
Dan Collins, Core Coordinator

GOALS OF THE CORE PROGRAM

The Core Program provides the shared foundation upon which all of the School of Art Programs can build. The following expanded list describes what I perceive to be the functional strengths of the Core Program.

A range of "felt experience." The Core is the only time that many students will be exposed to a real variety of materials, physical processes, and techniques. The ability to engage felt processes is essential to the full appreciation of works of art--regardless of media. While the development of sufficient technique and expertise with specific processes is an important key for success in upper level courses, I think that the engagement of actual materials in ways that encourage haptic, kinesthetic, and tactile responses is often overlooked. As a result, important "touchstones" for deeper kinds of appreciation are completely missing form many peoples' experience. The gloss on a stick of graphite, the sensation of placing an ink-filled brush to paper, the physical weight of a block of plaster or stone--these are things that can only be understood via direct engagement of the sense of touch. Before a student specializes in any particular process, it is crucial that they be given an introduction to a range of felt experience.

Basic technical skills. Of course, the Core also fosters basic skill development. Eye hand coordination, facility with basic media, the control and self-confidence that comes with practice—these goals are part of the Core.

Perceptual development. Core classes sharpen a student's visual acuity, their powers of observation, and their ability to discriminate between similar but not identical features or qualities. Perceptual explorations into the differences and similarities of 2-D and 3D experience, and careful investigation into the characteristics and connotations of color—these also are features of the Core.

Conceptual development and critical thinking. While all art classes involve problem solving, in the Core it is the range of problems and the many different kinds of processes employed by students that distinguish it from the specialities. Stress is laid upon the "design process" as an aid to problem solving and design development. This is not presented as a linear process with predictable outcomes, but as a malleable and developmental tool for fostering a student's flexibility, adaptability, and selfreliance. Students need to learn to negotiate a series of processes—not a collection of recipes leading to "pat solutions." Critical thinking is encouraged through projects and acitivites that require more than "filling in the blanks."

Personal expression and "artistic sensibility." A central conflict regarding the function and purpose of the Core centers on the issue of "personal expression." A good many faculty members feel that the Core is no place for "art making" per se. While I understand the need to clearly focus the methods and goals of the Core and to keep a handle on the sequencing of activities, I also feel that the sensibility and working methods of the artist can and should be addressed at the foundation level. To expect a student to follow a program devoid of opportunities for "self expression" for a year, then to shift gears and suddenly indulge in flights of creative genius the next is pedagogically unsound. The problem needs to be framed differently. The lack of clear objectives--not "personal expression"--is the problem. Personal expression will be the natural outcome of a program that is designed to maximize the creative potentials and technical abilities of young artists. Of course, students must "do their scales and fingering exercises" (to borrow one faculty member's analogy from music), but it is the opportunity to play "real music" that sustained and excited me as a young musician.

A foundation, a platform, and a bridge. While the metaphor of a "foundation" is useful when

speaking of the Core, other equally evocative and descriptive terms are "platform" and "bridge." The Core is charged with providing a firm footing for the School of Art as a whole, but it must also serve as a "platform" from which a student can intelligently survey the range of options available in the School of Art and beyond. This presumes enough experience to know what one is surveying. More than this, the Core must build "bridges" between the introductory classes and the upper levels. To see the Core as a bridge is to recognize its responsibility to present students with images, information, and activities that give them insights into and skills within the specific practices of the various disciplines represented by the School of Art. It is also to see the necessity of making students aware of possibilities and careers in the visual arts.

Studio Fundamentals. The Units are organized to introduce related clusters of the "elements and principles" of design. The traditional elements (line, shape, texture, value, color, etc.) are integrated with an objective that brings the various principles (rhythm, balance, contrast, harmony, etc.) into play. Technical exercises lead developmentally to assignments that explore formal relationships and conceptual problem solving. In the most ambitious assignments, students are asked to develop their own problems that synthesize material learned earlier in the class.

Thematic Inquiry and Concept development. Along with the "studio fundamentals," the Core classes at ASU seek to develop the student's ability to engage concepts and themes of contemporary significance (e.g., identity, the natural world, spirit worlds, political conflict). A set of thematic inquiry questions helps to focus the "content' aspects of a given project.

Integrating Studio Fundamentals with Concepts. The goal in each Unit is to integrate "the fundamentals" (e.g., materials, processes, elements, and principles) with "content rich" themes. Where appropriate, each project includes two objectives--a "studio fundamental" objective and a "conceptual" objective. The method behind the madness is for the student to not only become proficient in the vocabulary of design and studio art, but to gain experience right from the beginning in dealing with those ideas and broad-based themes that can serve as "content drivers" in a variety of art-making practices.

Art History and alternative cultural resources. The studio Core classes are structured so that there is a fluid interaction between hands-on studio experiences and historical and cultural support materials. Materials which supplement existing academic coursework required of students (e.g., the Art History 101/102 survey) should be introduced by Core instructors. Discussion about works--actual works whenever possible--by artists and designers who employ aesthetic strategies relevant to the lesson at hand is essential. Beyond this, instructors need a clear picture of the historical and theoretical underpinnings of the particular orientations to aesthetics and design practice that they are advocating in the classroom. The problem, simply stated, is that instructors (particularly TAs) are not often "self-critical" in regards to their own philosophical and aesthetic orientations. A further need is a careful examination of the implicit cultural and/or sexual biases that exist in Core Resource materials. Materials need to be catalogued and made available to instructors who make a convincing case for the existence of "good design" in traditions and cultures apart from the standard litany of western survey courses. This is not seen as a "supplement" to existing resources; it is seen as an essential interweaving of alternative viewpoints.

A note on the coursework in the Art History Core. The two courses comprising the freshman Art History Survey--ARS 101 and 102--are rotated among the several art history faculty. There is a list of seven introductory textbooks that faculty may choose from to use in their courses-- though, generally, the standard textbooks by Gardner, Janson, or Hart are utilized. Each instructor uses their own syllabus. Instructors approach the course in ways that reflect their approach to art history as a discipline. According to one art history faculty member, certain instructors emphasize a "conceptual" approach; others emphasize an "historical/cultural" approach.

School of Art
Teaching Assistant Handout #8
Dan Collins, Core Coordinator

TEACHING ASSISTANT SELECTION
Criteria and Procedures*:

The criteria for rank-ordering TA applicants shall include (not listed in priority order):

- Quality of work of the applicant
- Communication skills of the applicant
- Media skills of the applicant
- Interest in teaching of the applicant
- Specific media area policy
- Prior teaching experience.
- Collegiality

Each media area will meet prior to the TA Selection meeting, discuss their students who are applying, and be prepared to advise the Core and Drawing Coordinators on the rank-ordering of their students. The Core and Drawing Coordinators in collaboration with the Graduate Secretary will set the date for TA Selection far enough in advance that media areas will have time to meet.

After weighing input from area faculty and the Graduate Secretary, the Core and Drawing Coordinators will make the final selection of TAs.

The rank-order list will be made public. This is not an official announcement of TA awards. Letters will be sent from the School of Art to the applicants who are finally chosen to be TAs.

The circumstances which will affect the final awarding of TAs are as follows:

- Budget guidelines from the administration which determine the number of sections that can be offered.
- Undergraduate class needs (what particular media classes need to be taught).
- Faculty class assignments, which are sometimes determined by pre- registration enrollment figures.
- Enrollment in general.
- Budget guidelines from the administration which determine the number of 25% and 50% time TAs to be awarded.

When the class schedule and budget are finalized, all TA sections will be assigned in numerical order from the rank-ordering determined by the Core and Drawing Coordinators. In the case of disputes, the Director of the School of Art will make any final decisions regarding TA hiring and retention. All inquires concerning the results of the TA Selection process should be directed to the Graduate Secretary. Only current Core TAs should direct inquiries to the Core Coordinator or the Drawing Coordinator.

Special information about Core Teaching Assistantships:

The Core Coordinator and the Drawing Coordinator will, by the time of the TA selection meeting, have completed the evaluation form (including an analysis of syllabus and a class critique visit) for each current Core TA. These will be made available to interested area faculty.

The Core Coordinator and the Drawing Coordinator will make recommendations to the faculty on the current TAs, based upon the following:

- Those TAs who are excellent and should be automatically retained.
- Those TAs who have done a good job, but not an outstanding job. These grads should be reviewed with new applicants.
- Those TAs who have done a poor job and who should not receive another Core TA.

- Those students who have been excellent Core TAs and are recommended to teach media classes as well as Core classes should be placed on both ballots. For example, if the clay faculty recommends that a grad teach clay, and the Core Coordinator recommends the same student to teach 3-D Design, that student should be rank-ordered in both classes. If the clay class is not dropped from the schedule, the person will simply be dropped from the 3-D position in the Core ranking-ordering.

For new Core TA applicants, the Core Coordinator and the Drawing Coordinator will be available during office hours to meet those grads who are unfamiliar to them, and will familiarize themselves with the TA applications before the meeting.

In addition to a rank-ordered TA selection list, additional grads can be listed as "alternates" should sections become available. These should also be rank-ordered. This will ensure that there are plenty of applicants ranked and available as the schedule nearly always changes before it is finalized.

Applicants chosen to be Core TAs will be under the supervision of the Core Coordinator and the Drawing Coordinator and will be expected to meet with the appropriate Coordinator before the semester begins and throughout the semester they are scheduled to teach.

Procedures for Photography Teaching Assistants are not included.

School of Art
Teaching Assistant Handout #9
Dan Collins, Core Coordinator

GENERAL DEPARTMENTAL GUIDELINES AND RESPONSIBILITIES

Class Meetings. TAs are expected to meet with their classes on time and for the full class time. In the event of an emergency or illness that prevents the TA from getting to class, they must call the appropriate Coordinator and/or the Art Office as soon as possible so a substitute can be arranged. If no suitable substitute can be found, the class will be cancelled. If the TA knows in advance that they cannot meet their class, they must check with their Coordinator for permission to arrange another TA (or the Coordinator) to take over the class.

Student notification of absence. The best method is an email directly to the instructor. The second best method is to leave a message on the Core answering machine (965-Please do not have your students call the Core Office with messages. The Art Office staff should only be called as a last resort as it is a hardship to constantly take messages from students calling to inform their instructor that they won't be in class.

Gradebooks. TAs must pick up a grade book in the Art Office and use it to document the details of their course. The grade book must be kept in a private and safe place. All grades are confidential. The TA must take roll every class period, grade all projects promptly, and make sure that the grade book is current at all times. TAs need to ensure that students keep all projects until the semester is over (or an excellent photographic record), in case the grade book is lost or stolen. The TA must turn in their gradebook to the appropriate coordinator after they finish teaching their last class at ASU (multiple classes can be recorded in a single grade book).

Field Trips. If you take a class on a field trip on campus, you must let the Coordinator know where you are going (or the Art Office), and also leave a notice in the classroom for latecomers or in case one of the Coordinators or other faculty members drop in on your class. Field trips off campus must be offered on an optional basis, and on-campus alternative presented. (A library assignment, for instance.) If a class is going off-campus, the students must provide their own transportation, and meet you there. To avoid safety and liability issues, do not drive your students in your private car. If you wish to go on a field trip to the museum or the zoo, it is important that you make arrangements with the management in advance.

Enrollment. Although the first week of school is very confusing, try to keep an accurate count of who is actually enrolled in your class for the semester. Make sure the students in your classroom match what is on the course roster. Try to keep the number at 20, unless you have a room which will hold more students (in any case, never allow more than 22 students). A student attending your class must be actually enrolled in your class, not in another section. Do not offer overrides until the second class period. This protects you from over enrolling the class (a few students who are officially enrolled do not make it to the first day of class).

Classroom maintenance. Your classroom must be left in "neutral" condition when you are finished. Make sure that all garbage is picked up, table tops cleaned, spilt water or paint mopped up, etc. Show courtesy to the custodians who must maintain the buildings. In 3D, do not overload garbage cans with heavy refuse like broken plaster (the custodians can't lift). Have students take oversized and heavy refuse directly to the dumpster. Keep firelanes open. Don't stack projects and cardboard in hallways.

Office Supplies. If you need office supplies, you may request them from the Core RA. The main SOA office can no longer provide office supplies to the Core.

Core handouts. All handouts created by TAs should be composed on the computer and edited.

Evalautions. Every TA will be evaluated by his or her students every semester. These evaluations will be put in your mailbox; follow the instructions for administering these forms to the letter.

Emergencies. In case of an emergency, dial 911. The University Office of Public Safety can be called for non-emergencies. The number is 5-3456. All incidents must be reported to that number. A comprehensive overview of Safety information for Core teaching can be found at: http://www.asu.edu/cfa/wwwcourses/art/SOACore/safety.htm

Storage. Projects must be kept in lockers or locked storage rooms, and be protected. DO NOT STORE PROJECTS ON CORE OFFICE TABLES AND COUCHES.

Final Exams. There will be a final exam time scheduled for your class during Finals Week. You may use this time for a final critique, or for returning all work to your students. If you use this time as a scheduled time to return work, you will be protecting yourself. If a student does not show up to pick up the work during Finals Week, at the properly scheduled time, you will not be liable for complaints if the work is lost or damaged.

Office Hours. The School of Art requires that you schedule 2 hours per week for every class taught (one course is a 25% appointment; two courses is a 50% appointment) outside the class time for Office Hours. Make sure that the schedule of these hours and the location are clearly stated on your class handout, and that you are there at all times to meet privately with your students. You must hold the office hours on campus. **The main idea is to be available to your students**. TAs will submit their office hours to the Graduate Secretary.

Grading Policy. General outline of grading and qualifications:

> A = Work shows a strong sense of imagination, creativity, with excellent execution. Overall, anexcellent degree of improvement and quality is shown and created with an excellent working attitude.
> B = Work shows above average imagination, creativity, with good execution. Overall, a good degree of improvement and quality is shown and created with a good working attitude.
> C = Work shows some imagination, creativity, with fair execution, but it is not above average. The student puts forth a good working attitude, some improvement is made and all projects are completed.
> D = All projects are turned in but work shows little improvement, imagination, creativity, is poorly executed and created with a poor working attitude.
> E = All projects are not turned in and what work is turned in shows no improvement, imagination, creativity, is badly executed and created with no worthwhile effort. Grading options, such as I, NR, W, and X are explained in the University Catalog.

Grade Sheets. We no longer use paper grade sheets. All midterms and final grades are recorded by the instructor of record (this includes TAs teaching in the Core) through an interactive website maintained by the Office of the Registrar. Go to the "Facuty Center" website at: https://www.asu.edu/go/facultycenter/. **You must have an ASURITE account to access this feature. (This replaces the old "rostergrades" system).** Midterm Scholarship Reports are issued in the middle of the semester. All students who are currently carrying a D or E average must be reported. All electronic records must be submitted on time, and filled out according to directions. The results will be sent to the individual student's address, and his or her advisor. This will not appear on the student's transcript. The Core Coordinator or Drawing Coordinator should review your grades before they are sent in if you are giving D or E grades. Final Grade Reports must be filled in and submitted by the TA on time.

Grad College Guidelines. For additional issues and University policy with respect to RAs and TAs, see the following URL: http://www.asu.edu/graduate/tara/index.html

School of Art
Teaching Assistant Handout #10
Dan Collins, Core Coordinator

CORE TA REQUIREMENTS AND RESPONSIBILITIES

There are a number of issues that pertain specifically to those TAs teaching in the Core.

Core Resource Office. Our office is Tower A 105 located at 123 University Blvd, Tempe. We are two buildings north of the Main art building. We have a library, slide library, files of syllabi and projects, equipment, etc. There is a checkout system for all of these things. Please make sure that resources are properly checked in and out. Do not remove any resources without using check out procedures or leaving a clearly labeled note. This is your prep room and office. This is where most of you will meet students during office hours. Remember, you are sharing it with around 20 other colleagues!

Principles of Core Instruction Seminar. First time Core TAs are asked to enroll in a special seminar (ARA 598) focusing on core art instruction. Taught by Dan Collins, this 3 unit course meets on every third Friday and provides a context for developing a professional Teaching Portfolio. Veteran TAs (those with at least one semester teaching experience in the Core) continue to attend the same seminar, but as an Independent Study (ARA 592) for 1 – 3 units.

Syllabi. TAs are required to forward their approved (by Dan) syllabi to the main SOA office-- either as hardcopy or electronically. Each TA will prepare a syllabus and general class schedule for his or her Class and review it with me at least a week BEFORE the start of the semester. (See Handout # 2)

Email and ASU computer accounts. Every Core TA is required to have an ASURITE account. While most TAs have an off campus account, you need to have an official ASU account in order to access certain teaching resources and to submit your grades. It also makes it easier for me to send global mail to the group. If you were not given an ASURITE account at the time you first enrolled at ASU, you can sign up for an ASURITE account online at: https://sec.was.asu.edu/asuriterequest/index.jsp Your ASU mail can be easily forwarded to the ISP of your choice.

Mailboxes. In addition to your "regular" mailbox (or folder) in the main School of Art office, you need to check your mailboxes in the Core office several times a week. It is often the most efficient way to share materials and keep people apprised of student absences and phone messages coming in to the Core office. You are responsible for all memos and information put in your mailbox.

Documenting your teaching. Each TA is required to submit to me both a hard copy and a CD of their course at the end of the semester. As stated earlier, grade books will also be collected once you are leaving ASU for good. In addition, each TA is encouraged to document the best 4-5 pieces from each problem taught using digital photography (the Core program has a digital camera…but any better quality digital camera will serve). These images should be included in the CDs created by each TA as a record of their teaching. (This is also an effective record of your teaching for the purposes of interviews and job searches.). Each TA will devise at least one new, original problem each semester for his or her class. This is to be given to me in both hard copy and digitally in the format of the projects found on the artCORE website (http://www.asu.edu/cfa/wwwcourses/art/SOACore/project_template.htm) Each problem must have instructor's name, class number and section, and semester on it. Each piece of student work must have the student's name, problem name, class name and instructor on it.
3-D TAs are encourage to document projects as they are created as it is impossible to store all of the projects until the end of the semester for documentation. There are lights, backdrop materials,

and a digital camera in the Core that can be checked out for these purposes. Cameras are also available through AV services on campus.

Core Exhibitions and Showcases. Each semester the faculty and TAs in the Core Program are expected to put the best work from their classes in the first floor exhibition case, the "corner Core Gallery," or the "Harry Wood Annex." Dates are scheduled by the Core RA and are on the schedules posted in the Art Office and the Core Office. After the work has hung for a week, the TAs will take the work down and either return it to the students or to the Core Office to be photographed for the collection. The Core RA will set times and manage the logistics of each exhibition, and all TAs are expected to help. This is one of the best ways to share what we do in the Core with the rest of the SOA community.

Each instructor's body of work should have typed labels with the following information: class name, instructor name, names of students whose work is being exhibited, and a brief description of the problem/exercise/concept being explored. I prefer to see 3-5 examples of a particular problem that relate together and show several variations or solutions to the problem. I strongly feel that the showcase's purpose, in our case, is not only to show good, strong Foundations work, but also to be a way of communicating among ourselves new concepts and ways of approaching teaching. For TAs, the showcase is often the only way that most faculty will be able to see the work coming out of the Core classes. Therefore, it will behoove you to make a lot of the best work possible visible to the School of Art as a whole.

TA Contact Information. Each TA will make sure that I have a complete address, telephone number, and email as well as a schedule which reflects classes being taught, classes being taken, office hours and other jobs. Each of you will have a mailbox and an email account--check them often.

TA Meetinqs. All TA's are required to attend TA meetings. We meet approximately once every three weeks on Fridays from 10 – 12 am. Please schedule your work outside of the Core to avoid conflicts with these very important meetings.

TA Evaluations. Once each semester, starting at about the fifth or sixth week, you must let me know when you will be conducting a class of particular interest for me to attend. This class will most likely be a time when you are conducting a critique, but it could also be a lecture or demo. During my visit to your class, I will be taking notes that will provide the basis for a follow-up conversation between the two of us. I will base my required evaluation on a combination of factors including your participation in meetings, exhibition of student work, teaching performance, collegiality with other TAs, etc. This process, along with student evaluations and the fulfilling of Core and School of Art requirements, will determine the renewal of your assistantship for the next semester.

MISCELLANEOUS CORE INFORMATION
Core Coordinator's Office Hours. My schedule and office hours will be posted on the door of my office (Tower A 105B) during the first week of school. I will also be in for additional hours early in the semester to help you get started. I am always available to observe or help out in your classes. I would encourage you to attend my classes occasionally. You are always welcome to drop in on my classes.

Slides and Equipment. You will be able to check out slides and equipment from the Visual Resource Collection (VRC) in Dixie Gammage Hall. Make sure that you know the rules governing the slide library and adhere to them. You also may check out equipment from the University A/V services in the basement of the old architecture building (immediately north of the main School of Art building). The Core office also has a slide collection that includes examples of past student work, the illustrations from the textbooks, and sets of images on certain topics. Beginning in 2007 all TAs were using (finally) using ONLY digital images for their class lectures. While some create their own Powerpoint presentations and the like, the easiest way to access lecture materials is to

use our own artCORE collection on the Madison Digital Image Database (MDID) maintained by the VRC. For more info on MDID, go the following: http://artslide.fa.asu.edu/mdidinfo.htm
To access the login page go to: http://mdid.hc.asu.edu/ (See Dan for access code)

Facilities. If you have problems with your classroom, please let the Coordinator or Core RA know immediately. Before school starts, the Coordinator will try to check out all the rooms with an eye to equipment, chairs, tables, etc. Please submit your ideas to the Coordinator concerning the purchase of equipment, or ways of making the classrooms more workable.

Purchasing. If you have a special project in which you need to purchase something, please see the Coordinator who will budget as much money as possible for your use. Don't purchase anything, however, without talking with the Coordinator first. Generally, we try to make available about $35 for TAs to purchase supplies, but this is NOT guaranteed.

Prerequisites. Core classes no longer have prerequisites. Formerly, Drawing I and 2D were prerequisites for 3D and Color. Due to student scheduling problems, this sequence has been discontinued as a *requiremen*t…however, the sequence is still strongly *recommended*. This does create challenges. It is difficult to conduct certain problems in 3D Design (such as modularity without having considered "patterning" or "tiling" two-dimensionally) and Color (using color to convey depth without having studied "depth cues in 2D). Use pre-tests or other methods to determine the scope and depth of student knowledge so you can determine if certain students need remedial training in certain topics.

School of Art
Teaching Assistant Handout #11
Dan Collins, Core Coordinator

Myths About Sexual Harassment

MYTH: Sexual harassment only happens to women who are provocatively dressed.
FACT: Sexual harassment can happen to anyone, no matter how s/he dresses.
MYTH: If the woman had only said "NO" to the harasser, he would have stopped immediately.
FACT: Many harassers are told "NO" repeatedly and it does no good. NO is too often heard as YES.
MYTH: If a woman ignores sexual harassment, it will go away.
FACT: No, it won't. Generally, the harasser is a repeat offender who will not stop on his own. Ignoring it may be seen as assent or encouragement.
MYTH: All men are harassers.
FACT: No, only a few men harass. Usually there is a pattern of harassment: one man harasses a number of women either sequentially or simultaneously, or both.
MYTH: Sexual harassment is harmless. Women who object have no sense of humor.
FACT: Harassment is humiliating and degrading. It undermines school careers and often threatens economic livelihood. No one should have to endure humiliation with a smile.
MYTH: Sexual harassment affects only a few people.
FACT: Surveys on campus shows that up to 30 percent of all female college students experience some form of sexual harassment. Some surveys of women in the working world have shown that as many as 70 percent have been sexually harassed in some way.

Sexual harassment is primarily an issue of power, not sex. Perhaps it sounds too legalistic or too remote to be a real factor in a student's life. It may sound like something that can be safely ignored, perhaps until the student reaches the "real" working world. But sexual harassment is an issue on campus that will not go away by being ignored: twenty to thirty percent of all female college students experience some form of sexual harassment (ranging from sexist comments, to direct solicitations for sexual favors, to assault), and two percent of all female students experience direct threats or bribes for sexual favors. Two percent may not sound like much, but that is approximately 125,000 women on campus who have had serious problems with sexual harassment. Unfortunately, no school can claim to be exempt, even those with policies prohibiting sexual harassment. Although some schools have developed pamphlets telling students how to deal with it, most have not.

The above is exerpted from *The Project on the Status and Education of Women Association of American Colleges*, 1818 R. St., NW, Washington, DC 20009. For further information about harassment issues, see ASU's Academic Affairs Policies and Procedures Manual at: http://www.asu.edu/aad/manuals/acd/acd402.html

School of Art
Teaching Assistant Handout #12
Dan Collins, Core Coordinator

STUDENT RESOURCES

Affirmative Action
Office of Equal Opportunity/Affirmative Action is responsible for employment monitoring, discrimination complaint resolution, workshops/training programs and the affirmative Action Plan. Phone: 965-5057, Location: ADM B171.

Behavioral & Bureaucratic Concerns
CFA Undergraduate Student Academic Services deals with course registration issues, academic advising concerns, and is a resource for scheduling and helping with disruptive student. Phone: 965-4495, Location: Dixie Gammage Hall (GHALL) 127. **Student Life** handles student conduct complaints and also is the referral point for students who must leave campus for emergencies. Phone: 965-6547, Location: SSV 263.

Health Resources
Counseling and Consultation (C&C) provides confidential psychological and career counseling services for all ASU students. Phone 965-6146, Location: SSV 334.
The Employee Assistance Program offers assessment, counseling, referrals and consultation for faculty and staff. Phone: 965-2271, Location: Towers 101 (525 S. Forest Ave.)
Student Health Services provides OutPatient Health Care and Wellness Services for students. General Medical Care: Call 965-3349 to schedule a medical appointment.
Mental Health Services: Call 965-4726 to schedule an appointment with a mental health care Provider.

Safety
artCORE Safety Website: http://www.asu.edu/cfa/wwwcourses/art/SOACore/safety.htm
Police Services, ASU Department of Public Safety has police jurisdiction over the campus. Phone: 965-3456. For emergencies, call 911.
Safety Escort Services is a free volunteer service, which provides a one- or two-person escort between campus locations to ASU affiliates and campus visitors. Electric carts are generally provided when need dictates. Phone: 965-1515. Hours of operation: Sun -Th 6:30 am - Midnight.

Tutoring Resources
Disability Resources for Students (DRS) facilitates equal access to educational and co-curricular programs, campus activities, career exploration, and employment opportunities for qualified ASU students with disabilities. Phone: 965-1234, Location: MCENT 143.
The Learning Resource Center (LRC) provides ASU students with tutoring in over 110 courses. Phone: 965-6658, Location: SSV 394.
Math Tutor Center provides walk-in math tutoring. This service is primarily for students in lower level classes. Location: UASB 200.
Writing Center provides one-on-one tutoring for any writing-intensive subject. The Writing Center Hub is in the Language and Literature Building LL-B302. For more information about the Writing Center programs or satellite locations, call 965-4272.

School of Art
Teaching Assistant Handout #13
Dan Collins, Core Coordinator

INFORMATION TECHNOLOGY MEDIA SERVICES

Location: College of Design South Building, Room 4 (CDS4), Monday-Friday, 8am-5pm
Phone: 965-3342

Equipment Check-out procedures
All ASU Students
1. ASU Sun Card
2. Need to hand in an "Authorization Form" to reserve equipment
3. Students can check out equipment only after the form has been confirmed with the professor.
The following equipment is available:
   Slide projector, dissolve unit, slide tray
   Overhead projector
   Video camera, tripod (24 hour check-out)
   Digital camera (24 hour check-out)
   16mm projector
   Screen -portable
   Cassette recorder
   Mjcrophone, microphone systems, speaker, floor stand, table stand
   Extension cord, miscellaneous adapters and cables
   Tungsten lights, light kit (Architecture Students Only)
ASU Faculty, Staff, TAs, GAs
1. ASU Sun Card
2. Temporary Staff ID Card for TAs and GAs
   All equipment that students can reserve
   Video projector (24 hour check-out)
   TV /VCR combination unit
   VCR 's (24 hour check-out)
   PAL European Format VCR
   Macintosh G3 notebook, Mac 165C notebook (24 hour check-out)
   Dell PC laptop (24 hour check-out)
   CD ROM, Zip drive, Air mouse

School of Art
Teaching Assistant Handout #14
Dan Collins, Core Coordinator

SCHOOL OF ART INSTALLATION PROPOSAL FORM

Exhibit Title: _____

Media:_____

Project Description. Include the specific location, size and theme. **You must attach images to this form:**
_____
_____
_____
_____
_____

List three date choice requests and the requested duration of the installation. Include the name of the individual(s) responsible for removing and the date and time the project will be removed:

1st Date_____2nd Date_____3rd Date_____

Participants:
Name/Telephone/Major/Year

#1_____

#2_____

Faculty advisor's name and signature_____

Phone and email:_____

Contact Person:_____

Phone and email: _____

Director of the School of Art (signature):_____Date_____

Facilities management (authorized signature):_____Date_____

NOTE: It is the responsibility of the student(s) proposing the exhibit to verify approval of the installation with their faculty sponsor. **The installation is not officially approved until the director of the School of Art has signed this form.** Students must have approval PRIOR to installing the piece and are responsible for disposal of materials and clean up of the location.

Art:OfficeAdmin:SOA Installation Request Form REVISED: 2/29/00

School of Art
Teaching Assistant Handout #15
Dan Collins, Core Coordinator

REQUEST TO PLACE TEMPORARY WORKS OF ARTAND RELATED EXHIBITS ON ASU'S MAIN CAMPUS

COMPLETE THIS FORM AND SUBMIT TO FACILITIES MANAGEMENT AT LEAST TWO WEEKS PRIOR TO THE DATE YOU WISH TO PLACE ANY ART WORK OR STRUCTURE ON ASU PROPERTY. ASU RESERVES THE RIGHT TO REMOVE OR RELOCATE APPROVED WORKS OR STRUCTURES FOR REASONS OF PUBLIC SAFETY OR ACCESS.

DESCRIPTION OF WORK (PLEASE ATTACH PHOTOGRAPH OR SKETCH IF AVAILABLE):
1. Materials used:_____
2. Dimensions_____
3. Proposed location_____
4. Brief description of form and content_____
_____
5. Desired length of display_____
6. Printed name of contact person:_____
7. Department (if applicable)_____
7. Phone number and email address of contact
person_____
Can this contact information be released to members of the public and press?
__Yes
__No
Additional requirements or conditions (attach sheets as necessary):

REQUESTED BY:
_____
(Print name of Requestor).

The undersigned agrees to repair any damage to the site on which the work is placed.
_____
(Signature of Requester)

Telephone and email address_____
Date_____

REVIEWED BY:
Department/College Administrator/Vice Provost (as required)
_____
(Print Name)
_____
(Title)
_____Date_____
(signature)

REVEIWED AND APPROVED BY:
_____
Facilities Management

_____
Date of Project Review
Oct. 2000, VP Administrative Services