

FINA-S 361 – Ceramics II – Spring 2018

YOU are in GROUP #1

Professor: Brian Harper, Associate Professor of Fine Art and Ceramics Area Head
Studio and Office: KV 036 (across the hall from the ceramics area)
Office hours: 4:15pm – 5:15pm Monday/Wednesday, or by appointment
Contact e-mail: harperba@ius.edu

our website: www.claybucket.com
also review: www.artaxis.org
SpaceLab website: www.SpaceLabProject.com

Social Media:

Facebook: facebook.com/IUSceramics
facebook.com/artaxis.org
Instagram: @iusceramics .. and use #IUSceramics when posting!
@artaxis
Twitter: @IUSceramics (twitter.com/iusceramics)

General Course Objectives:

All of the courses in the ceramics area are intended to broaden the student's understanding of clay as a viable medium for personal visual expression and extend the student's capacity for practical application for two and three-dimensional design considerations. Although the ceramic discipline will provide a focal point for study, students are required to expand their range of exploration to the broader field of the visual arts, including the disciplines of sculpture, drawing, painting, printmaking, photography, installation, conceptual work, and architecture, as well as other art forms such as literature, music, theater, and dance in order to stimulate one's thinking about one's own work and the work of others.

Creative expression is one of the objectives of this class. You will be expected to:

1. create unique, personal, finished objects in clay.
2. perform a critical examination and assessment of your own work, as well as the work of others.
3. articulate how you navigated from the initial concept to the final product.

Academic Expectations:

Attend all classes, care about the work you are doing in class, see it through, visit the ceramics studio between classes to move your work along, help others in the class to succeed, keep the studio clean.

++ For this course you are expected to spend at least **six hours per week** on assignments – this is in addition to your class time.

Class Attendance:

Good attendance is a minimum expectation of this course. Although you will be expected to work outside of class, any work done outside WILL NOT exempt you from regular class attendance or punctuality. Students will be permitted two absences before having their grade affected. Each absence beyond 2 will result in a grade reduction in the attendance portion of the final grade. **THERE ARE NO EXCUSED ABSENCES – AN ABSENCE IS AN ABSENCE**

- 3 absences = a 1/3 letter grade reduction in your final grade (ex. a "B" then = "B –")
- 4 absences = a 2/3 letter grade reduction in your final grade (ex. a "B" then = "C +")
- 5 absences = a full letter grade reduction in your final grade (ex. a "B" then = "C")
- 6 absences = a 1 1/3 letter grade reduction in your final grade (ex. a "B" then = "C –")
- 7 absences = a 1 2/3 letter grade reduction in your final grade (ex. a "B" then = "D+")
- 8 absences = automatic failure of the course

****** Students who arrive to class late or leave early will receive a "L" or "LE" for the class date, which equals 1/3 of an absence (3 LATES OR LEAVE EARLYS = 1 ABSENCE)

BFA Critiques:

If you have been accepted into the BFA Program or are a Post-Baccalaureate student, you are required to attend and participate in BFA Critiques, usually on Tuesday and Thursday evenings from 4:20-5:50pm. Make sure you do not schedule anything else in this timeslot. You will present your work to all BFA students and all faculty and we will have a twenty-minute discussion to provide suggestions and feedback. The BFA Coordinator will schedule your critique day (more advanced students go earlier in the semester). Set up a meeting with me at least three weeks before your critique so we can discuss what you will show and your statement. Ask a fellow BFA to take notes for you. With the new BFA critique system, your group will have four meetings throughout the semester for critiques. **You are required to attend to 3/4 of these meetings. Any additional absences will count towards an absence in this course.**

E-mail:

Your IUS e-mail address is the way I will be communicating with you outside of class. It is YOUR RESPONSIBILITY to either check that e-mail address often or make sure that those messages are being forwarded to an address you check. I will be using whatever email address is listed on Canvas.

IUS Academic Dishonesty:

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the assignment and/or an F in their course(s) from the instructor and may be suspended from the university by the administrative action.

Special Needs:

Students who have a disability that requires accommodations in the classroom should Disabilities Services; early in the semester so that their learning needs may be appropriately met. The Student will need to provide documentation of the disability and if testing is needed, recommendations can be provided from Disabilities Services in UC South Room 207, 941-2243. Additional information about the Office of Services for Students with Disabilities may be obtained at:
<http://www.ius.edu/asc/disabilityservices/>

Texts to look at:

[Hands in Clay](#) by Charlotte Speight (5th edition)

[The Ceramic Spectrum](#), Robin Hopper

[The Potter's Workbook](#), Clary Illian

[The Craft and Art of Clay](#), Susan Peterson

**** Register to Ceramic Arts Daily:** <http://ceramicartsdaily.org/register/>

Clean-Up Policy:

Each student is responsible for cleaning the area in which they worked, each and every time they use that space. This includes evenings, Fridays, and weekends.

Cell Phones:

Turn all cell phones to a silent setting during **ALL HOURS** in the ceramic studio. Please respect the shared creative environment and talk on your phone outside. **Do not use cell phones in any way during class - unless for documentation, and in that case, use the #IUSceramics hashtag!** In other words, all cell phones are to be turned off and not answered during class hours. (this includes text and picture messaging, two way calling, conference calling, skypeing, voiping, IMing, or any new variants of these that have come into being this week. (you may however, use telepathy as long as it doesn't make any strange noises)

Critiques:

Individual and group critiques will be held during the semester. Critiques are a time when work is presented by all students for the purpose of receiving formal criticism. It is a unique opportunity to heighten one's ability to perceive strengths and weaknesses within formal design criteria and expressive content, in addition to developing one's own ability to communicate this information to others.

Attendance at critiques is mandatory.

Course Content: This semester, we will focus on .. **ATMOSPHERIC FIRING.**

Last semester, we finished and began firing the raku kiln. This now means that the kiln pad is now fully operational and functioning as it was designed. Therefore, this semester we will focus on learning to use all three of the atmospheric kilns on the kiln pad. We will learn techniques for making and finishing work for optimum results in the atmospheric kilns, as well as learning how to fire the raku/saggar, soda, wood, and pit fire kilns (which we will build).

Project #1 – Saggar and Pit Firing – In this project we will learn about the processes known as saggar firing and pit firing. We will learn how to make and apply terra-sigillata. We will learn burnished surfacing techniques and atmospheric firing in the raku/saggar kiln, as well as in pit firings. We will build a small pit firing kiln.

You will make a series of at least 5 objects that respond to the process of saggar and pit firing. Each work must include terra sigillata and be fired in either the saggar or pit kilns.

DUE: Finished/Fired crit on 2/19

Project #2 – Soda Firing – In this project we will learn about how the soda kiln works, the glazes and clays that are best suited for it, and how we can use the kiln to achieve atmospheric surfaces on our work. Similar to the Saggar/Pit project, you will create at least 5 objects to fire in the kiln. This will give you opportunities to experiment with different glazes, flashing slips, and clay bodies.

DUE: Finished/Fired crit on 4/9

Project #3 – Wood Firing – In this project, we will learn about the wood kiln, the history of it, the varying designs of wood kilns, and how they can be used to achieve atmospheric results. We will learn about wood firing flashing slips and glazes, wadding, and clay bodies specific for wood firing. You will create at least 5 objects that extend concepts from your previous work to include a wood fired aesthetic. 5 objects will allow you to experiment with different clay bodies, slips, and glazes. You are welcome to make more than 5 objects.

DUE: Finished/Fired crit on 4/25

Evaluation Criteria:

Total = _____ (out of 100)

1. Concept / Idea Score = _____ (out of 20)

Your idea successfully fulfills the goals of the project. The physical work creatively leads the viewer to the ideas and concepts you intended.

2. Quality of Construction, Execution, and/or Finishing Detail Score = _____ (out of 20)

The work is well crafted and carefully executed. There are no perceived differences between your intentions and what the viewer sees.

3. Ambition Score = _____ (out of 20)

The project shows ambition. You have worked to push your own boundaries during every stage of the project.

4. Creativity Score = _____ (out of 20)

The work shows a high level of creativity. You have shown an effort to expand on conventional modes of thinking to execute a particular idea or concept.

5. Participation in Learning Score = _____ (out of 20)

You have incorporated suggestions made by other students and professors. During the making of this project, you have actively contributed to the learning of others in the class.

Guide:

18-20 – The objective was clearly and convincingly met.

14-17 – Most of the objective was met, however there were some small areas that were not met.

10-13 – Parts of the objective were met, but there were significant areas that needed improvement

6-9 – The objective was approximately 50% met.

2-5 – Some of the objective was met, however, most of the objective was not met.

0-1 – The objective was not met at all

Sketchbook

Bring your sketchbook to all class meetings. An artist's sketchbook can be his/her most important tool. The sketchbook is where ideas are recorded and have the opportunity to grow. Write down all ideas and sketch anything you find interesting, collect images from magazines, the Internet, etc. This activity will inform the works you create and help you build an indispensable resource as well as being an integral part of the creative process. Use any medium you feel most comfortable working with – pencil, marker, charcoal, etc.

Things to think about regarding your sketchbook:

Source Material

Have you collected a large reservoir of source material (drawings, notes, sketches, writings etc.) to use a starting point for your work?

Is there evidence in the sketchbook of outside creative or technical research (not assigned from class material)?

Have you been creative in your collection of source material? Have you been open minded in understanding how your collection of source material helps you in your creative work?

Class Notes

Have you kept and organized your class notes and handouts?

Did you take notes about how your work was completed (glazes, colors, stains, post firing work, etc.)?

Did you take notes about the conceptual development of your work?

Did you take notes or reflect on the discussions we had during the critiques or during class? (either about your work or others)

Idea Sketches

Have you completed all of your idea sketches BEFORE each assignment?

Do your ideas seem complete and thought out? Or do your sketches appear haphazard and incomplete?

Have you created a significantly larger number of idea sketches than you used?

semester grading sheet:

#1 – Saggar/Pit Firing project = ____ (out of 100)
#2 – Soda Kiln project = ____ (out of 100)
#3 – Wood Firing project = ____ (out of 100)

project total = ____ (300 pts)

Artist Presentation

Research/Depth of knowledge = ____ (20 pts)
Quality of presentation = ____ (20 pts)

presentation total = ____ (40 pts)

Outside of Class Work Time (3 points per week x 12 weeks)

3 pts = you recorded 5-6+ hours

2 pts = you recorded 3-4 hours

1 pts = you recorded 1-2 hours

0 pts = you did not record any time this week

presentation total = ____ (36 pts)

Blog Entries

(2 points for 200 words, 2 points for 3 images, 2 points for evidence of new work, 6 points weekly total)

week 1 – due on 1/15 = ____ (out of 6)
week 2 – due on 1/22 = ____ (out of 6)
week 3 – due on 1/29 = ____ (out of 6)
week 4 – due on 2/5 = ____ (out of 6)
week 5 – due on 2/12 = ____ (out of 6)
week 6 – due on 2/19 = ____ (out of 6)
week 7 – due on 2/26 = ____ (out of 6)
week 8 – due on 3/5 = ____ (out of 6)
week 9 – due on 3/12 = ____ (out of 6)
week 10 – due on 3/19 = ____ (out of 6)
week 11 – due on 4/2 = ____ (out of 6)
week 12 – due on 4/9 = ____ (out of 6)
week 13 – due on 4/16 = ____ (out of 6)
week 14 – due on 4/23 = ____ (out of 6)
week 15 – due on 4/30 = ____ (out of 6)

blog entry total = ____ (90 pts)

SEMESTER TOTAL = ____ (466 pts)

Letter grade sub-total = ____

Absences and Lates/Leave Earlys = ____

Adjustment after absences/lates/leave earlys = ____

Letter grade = ____

Weekly Schedule:

Week 1:

Mon. 1/8 – All: Review syllabus, get lockers and shelves, introduce first project, begin making art, discuss plans for a fundraising sale for NCECA travel. Review clay bodies for pit and saggar firing

Wed. 1/10 -

Group 1: Review ideas for first project, make clay, begin making work

Group 2: Review ideas for first project, make clay, begin making work

Group 3: Review ideas for first project, make clay, begin making work

Group 4: Meet as a group and discuss plans for semester long project, meet with Jennifer and Abby about thesis papers, they work on thesis outlines

Week 2:

Mon 1/15 – NO CLASSES

Wed 1/17 –

Group 1: Work on Saggar/Pit Firing project, discuss terra sigillata

Group 2: Begin building pit kiln (weather permitting), work on Saggar/Pit Firing project

Group 3: Begin building pit kiln (weather permitting), work on Saggar/Pit Firing project

Group 4: Jacob does a Spheres of Influence presentation. Present semester plans to the whole class, Abby and Jennifer - meet with your Fearless Leader about your detailed plan for your thesis exhibition

Week 3:

Mon 1/22 –

Group 1: Work on Saggar/Pit Firing project, make terra sigillata, work on Saggar/Pit Firing project

Group 2: Work on pit kiln (weather permitting), make terra sigillata, work on Saggar/Pit Firing project

Group 3: Work on pit kiln (weather permitting), make terra sigillata, work on Saggar/Pit Firing project

Group 4: Meet with you Fearless Leader in Ceramics about what to demonstrate to the class. Abby and Jennifer – your detailed thesis show plan is due for Seminar TODAY

Wed 1/24 –

Group 1: fire a saggar or pit firing today if pieces are ready, work on Saggar/Pit objects

Group 2: fire a saggar or pit firing today if pieces are ready, work on Saggar/Pit objects

Group 3: fire a saggar or pit firing today if pieces are ready, work on Saggar/Pit objects

Group 4: Jennifer and Abby – first draft of your thesis is due today.

Week 4:

Mon 1/29 –

Group 1: Work on Saggar/Pit objects, fire kiln if necessary

Group 2: Work on Saggar/Pit objects, fire kiln if necessary

Group 3: Work on Saggar/Pit objects, fire kiln if necessary

Group 4: Work on semester long projects

Wed 1/31 –

Group 1: Work on Saggar/Pit objects, fire kiln if necessary, Introduce Soda Kiln project

Group 2: Work on Saggar/Pit objects, fire kiln if necessary, Introduce Soda Kiln project

Group 3: Work on Saggar/Pit objects, fire kiln if necessary, Introduce Soda Kiln project, Progress crit for Jennifer Pelkey, fire a saggar or pit firing today if pieces are ready

Group 4: progress crit for Jennifer Pelkey

Week 5:

Mon 2/5 –

Group 1: Review ideas for Soda Kiln project, begin making work for it. Abby demonstrates a technique today

Group 2: Review ideas for Soda Kiln project, begin making work for it. Abby demonstrates a technique today

Group 3: Review ideas for Soda Kiln project, begin making work for it, Progress crit with Charlyn, begin making work for soda kiln project. Abby demonstrates a technique today

Group 4: Abby demonstrates a technique today, progress crit with Charlyn. Check in with Jennifer and Abby about their high res show image.

Wed 2/7 –

Group 1: make work for Soda Kiln project. Lalana demonstrates a technique today

Group 2: make work for Soda Kiln project. Lalana demonstrates a technique today

Group 3: Progress crit with Sam Fanning, make work for Soda Kiln project. Lalana demonstrates a technique today

Group 4: Lalana demonstrates a technique today, progress crit with Sam Fanning

Week 6:

Mon 2/12 -

Group 1: Work on Soda Kiln objects, crit for Saggar/Pit next week. Jennifer demonstrates a technique today.

Group 2: Work on Soda Kiln objects, crit for Saggar/Pit next week. Jennifer demonstrates a technique today.

Group 3: Work on Soda Kiln objects, crit for Saggar/Pit next week. Jennifer demonstrates a technique today.

Group 4: Work on Soda Kiln objects. Jennifer demonstrates a technique today. Jennifer and Abby – your high res show image is due in Seminar today. Jennifer and Abby – your second draft of your thesis is due today

Wed 2/14 -

Group 1: Work on Soda Kiln objects. Jacob demonstrates a technique today.

Group 2: Work on Soda Kiln objects. Jacob demonstrates a technique today.

Group 3: Work on Soda Kiln objects. Mid-term crit with Abby and Jennifer. Jacob demonstrates a technique today.

Group 4: Jacob demonstrates a technique today. Mid-term crit with Abby and Jennifer

Week 7:

Mon 2/19 -

Group 1: Work on Soda Kiln objects, Introduce Wood Kiln project, crit Saggar/Pit work

Group 2: Work on Soda Kiln objects, Introduce Wood Kiln project, crit Saggar/Pit work

Group 3: Work on Soda Kiln objects, Introduce Wood Kiln project, crit Saggar/Pit work

Group 4: Work on semester long projects

Wed 2/21 -

Group 1: Review ideas for Wood Kiln project, begin working on it, 2 artist presentations today

Group 2: Review ideas for Wood Kiln project, begin working on it, 2 artist presentations today

Group 3: Review ideas for Wood Kiln project, begin working on it, Mid-term crit with Lalana and Jacob

Group 4: Final draft of thesis due for Jennifer and Abby, Mid-term crit with Lalana and Jacob

Week 8:

Mon 2/26 -

Group 1: Work on Wood Kiln project, Load soda kiln, 2 artist presentations today

Group 2: Work on Wood Kiln project, Load soda kiln, 2 artist presentations today

Group 3: Work on Wood Kiln project, Load soda kiln

Group 4: Abby and Jennifer – your thesis is due in Seminar today!

Tues 2/27 – Jennifer Pelkey's BFA Crit

Wed 2/28 -

Group 1: Work on Wood Kiln project, Fire soda kiln, 2 artist presentations today

Group 2: Work on Wood Kiln project, Fire soda kiln, 2 artist presentations today

Group 3: Work on Wood Kiln project, progress crit with Abby Peacock, Fire soda kiln

Group 4: progress crit with Abby Peacock

Week 9:

Mon 3/5 –

Group 1: Work on Wood Kiln project, Unload/Clean soda kiln

Group 2: Work on Wood Kiln project, Unload/Clean soda kiln

Group 3: Work on Wood Kiln project, progress crit with Leia Roberts, Unload/Clean soda kiln

Group 4: progress crit with Leia Roberts

Tues 3/6: Charlyn Corum's BFA Crit

Wed 3/7 -

Group 1: Progress crit with Alma Martinez, Work on Wood Kiln project

Group 2: Progress crit with Alma Martinez, Work on Wood Kiln project

Group 3: Progress crit with Lalana Fedorschak, Work on Wood Kiln project

Group 4: Progress crit with Lalana Fedorschak

Thurs 3/8: Sam Fanning's BFA Crit

Week 10:

Mon 3/12 – NCECA – Another fearless leader will cover this class

Wed 3/14 – NCECA – Open studio work time

Week 11:

Mon 3/19 –

Group 1: Work on Wood Kiln project, Load soda kiln, 2 artist presentations today

Group 2: Work on Wood Kiln project, Load soda kiln, 2 artist presentations today

Group 3: Work on Wood Kiln project, Progress crit with Jacob Robertson, Load soda kiln

Group 4: Progress crit with Jacob Robertson, Check in with Charlyn, Leia, Sam about upcoming install in SpaceLab

Wed 3/21: -

Group 1: Wadding demo, prep pieces for wood firing, Fire soda kiln

Group 2: Wadding demo, prep pieces for wood firing, Fire soda kiln, Check in with Savannah, Brooklin, Felicia, Rachel, Carly, and Jessie about upcoming install in SpaceLab

Group 3: Wadding demo, prep pieces for wood firing, Fire soda kiln

Group 4: Check in with Lalana and Jacob about upcoming SpaceLab install

Mon 3/26: - SPRING BREAK

Wed 3/28: - SPRING BREAK

Week 12:

Mon 4/2:

Group 1: Start loading wood kiln, Unload/Clean soda kiln

Group 2: Start loading wood kiln, Unload/Clean soda kiln

Group 3: Start loading wood kiln, Unload/Clean soda kiln, Charlyn, Leia, Sam install in SpaceLab

Group 4: Help with soda and wood kilns

Tues 4/3: BFA Crits for Leia Roberts and Abby Peacock

Wed 4/4:

Group 1: Finish loading wood kiln, brick up door, etc, 2 artist presentations today

Group 2: Finish loading wood kiln, brick up door, etc, 2 artist presentations today

Group 3: Finish loading wood kiln, brick up door, etc

Group 4: Finish loading wood kiln, brick up door, etc

Thurs 4/5: Alma Martinez's BFA critique

Fri/Sat/Sun – Fire wood kiln

Week 13:

Mon 4/9 –

Group 1: Crit Soda Kiln work

Group 2: Crit Soda Kiln work

Group 3: Crit Soda Kiln work

Group 4: Lalana and Jacob install in SpaceLab

Wed 4/11 - Wet Ware Cutoff

Group 1: unload wood kiln

Group 2: unload wood kiln

Group 3: unload wood kiln, Crit with Lalana and Jacob

Group 4: Crit with Lalana and Jacob

Thurs 4/12: BFA crits for Lalana Fedorschak and Jacob Robertson

Fri/Sat/Sun/Mon: Jennifer and Abby install their thesis exhibitions

Week 14:

Mon 4/16 -

Group 1: TBA, 2 artist presentations today

Group 2: Savannah, Brooklin, Felicia, Rachel, Carly, and Jessie install in SpaceLab, , 2 artist presentations today

Group 3: TBA, 2 artist presentations today

Group 4: TBA

Wed 4/18 –

Group 1: TBA

Group 2: TBA

Group 3: TBA

Group 4: TBA

Week 15:

Mon 4/23 – Last Class – Mandatory Clean-up day!

Week 16:

Wed 4/25 – First Final Crit: 1:15 – 4:15pm

Mon 4/30 – Second Final Crit: 1:15 – 4:15pm

Mon 4/30 – Graduation packets due for Jennifer and Abby

Standards of Excellence for IUS Fine Arts Students:

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers, who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

The IU Southeast Fine Arts Program has determined that a student's demonstration of professional disposition and his/her adherence to specified minimum standards of conduct are essential to the successful participation in and completion of the program. The attached IU Southeast FINE ARTS STUDENT DISPOSITION CODE ("FASDC") is a program-level set of minimum standards that complement but do not supersede the broader IU Code of Students Rights, Responsibilities and Conduct. The FASDC sets forth the program's minimum standards for student conduct. The FASDC will be included in the syllabus for all Fine Arts courses and will be presented to all students on the first day of class.

FINE ARTS STUDENT DISPOSITION CODE

COMMUNICATION:

- Students actively listen and respond thoughtfully and appropriately to others during critiques, class discussions, and in the studio.
- Students are receptive to ideas, suggestions, and constructive criticism from others.

RESPECT:

- Students will be respectful when using shared materials and shared studio space. Students will understand that they are personally accountable for proper use and maintenance of shared materials and studio space.
- Students will respect the work, space, and materials of others. Students will not touch another person's work, use another person's materials, or enter in to another person's personal space without first receiving permission.

RESPONSIBILITY:

- Students help to ensure that IUS is a safe, respectful, creative work environment by refraining from actions or behaviors that might threaten or endanger themselves, others, or the academic process.
- Students will be conscientious and respectful of the needs of others when working in proximal or shared spaces.

FASDC ENFORCEMENT STRATEGY:

In the event that an instructor concludes that a student has failed to achieve and/or adhere to the minimum acceptable levels of the FASDC, and these behaviors or attitudes are adversely affecting the educational experience of other class members or faculty during the course of any program of study, the instructor will seek the following measures to address these issues and correct any violations of the FASDC.

1. The instructor complaining of the violation of the FASDC will prepare a standard Corrective Action Report ("CAR") providing:

- a. The section(s) of the FASDC that is not being achieved or adhered to by the Involved Student.
- b. A description of the incident(s)/circumstance(s) in which the Involved Student violated FASDC behaviors or attitudes.

An instructor's preparation of a CAR is a serious matter and will be evaluated by the FASDC Committee, who will respond by preparing a Corrective Action Plan.

2. The FASDC Committee includes the Fine Arts Program Coordinator, the Academic Advisor of the School of Arts and Letters, and the Dean of the School of Arts and Letters. In the event that the instructor who prepared the CAR is the Fine Arts Program Coordinator, the Dean of Arts and Letters will select an alternate fulltime Fine Arts faculty member to serve on the FASDC Committee.

The FASDC Committee will meet with the Involved Student to discuss the CAR. Following this meeting, the FASDC Committee will prepare a written Corrective Action Plan (CAP). The CAP will include observable performance requirements that the Involved

Student must achieve within designated timelines. Fulfilling these requirements will allow the Involved Student's completion of the CAP.

When the CAP has been prepared, the CAP requirements will be presented in a second meeting with the Involved Student and the FASDC Committee.

Three potential outcomes for this second meeting are anticipated:

- The Involved Student may agree to the CAP (by signing the CAP form), in which case the process moves to point 3 below. The Involved Student may determine that CAP is not agreeable and will be allowed to withdraw from the involved course, or

- The Involved Student may propose alternatives to some or all of the CAP provisions and will be given five (5) days to present written alternatives to the Committee. If some or all of the alternatives are acceptable to the FASDC Committee, the CAP will be revised to reflect the acceptable alternatives. If the Involved Student agrees to the revisions of the CAP, the process will move to number 3 below.

- If an Involved Student does not agree to a CAP (whether the original or as revised by the FASDC Committee), the process moves immediately to review by Office of Student Affairs.

3. In order to continue in the fine arts course, the Involved Student must agree to comply with the FASDC and the terms of the CAP by signing the final page of the CAP document. At this meeting the Involved Student will be given the opportunity to appeal or agree to the full terms of the CAP.

4. Student performance (in accordance with the CAP) will be approved by all members of the FASDC Committee. The Involved Student and FASDC committee members will sign the final page of the CAP on or before the target date.

5. Failure to comply with the CAP may result in one or more of the following consequences at the discretion of the FASDC Committee:

A. Academic probation within the program. The Involved Student will be evaluated weekly for the rest of the semester using the standards set up in the CAP.

B. Denial of Future Enrollment in IUS Fine Arts courses. The Involved Student is permanently barred from enrollment in any Fine Arts course.

C. Additional Consequences. The CAR and CAP, documenting the incident and the Involved Student's failure to fulfill the agreed-upon CAP, will be sent to the IUS Office of Student Affairs. The Office of Student Affairs will evaluate the CAR and failed CAP through IUS Student Conduct Officers with regard to the IU Code of Student Rights and Responsibilities. This may lead to further disciplinary action by the University.

These outcomes do not limit the actions a particular professor with regard to his/her course.