

Department of History of Art and Architecture

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TEACHING ASSISTANT HANDBOOK

Introduction

Congratulations on being selected as a Teaching Assistant for the department of the History of Art & Architecture! This handbook will help you learn about your responsibilities as a TA and will also provide guidelines and practical information about being a TA in this department. It has been designed to complement both the University TA Handbook as well as the department Graduate Student Handbook. The information, guidelines and suggestions contained within this handbook - including the section for Head TA - are current for the academic year. The department remains dedicated to providing effective pedagogical tools and strategies for graduate students teaching the visual arts, and should you have additional questions or concerns about the material contained in this handbook you may contact the faculty Graduate Advisor, Professor Nuha Khoury, for more information.

TA Employment

University, Department and Union Regulations

The *University of California Academic Personnel Manual* defines a TA as the following: "A teaching assistant is a registered graduate student in full-time residence, chosen for...excellent scholarship and for...promise as a teacher, and serving an apprenticeship under the active tutelage and supervision of a regular faculty member."

Your appointment as a TA is made by the department and must be certified by the Graduate Division and approved by faculty. The minimum requirements for appointment are: you must have a minimum GPA of 3.00 or above; you must be registered as a full-time student (a minimum of 8 graduate units); and you must be in good standing throughout the period of your appointment as a TA. If you fail to comply either with academic or unit requirements your appointment as a TA is subject to termination. In addition, you should be aware that the term of employment begins on the first day of classes, ending on the last official day of the quarter, and the department also requires that you be available for the quarter following your official appointment in order to answer student inquiries. If you wish to leave town before the official end of the quarter you must first ask permission from the instructor and then notify your Head TA. Let them know as early as you can.

In the Department of the History of Art & Architecture TAs are most commonly awarded for the lower division 6-series survey courses and Art 1. TAs are assigned to courses by the Chair of the Department. Generally TAs receive a half-time, or 50%

appointment (2 sections with a maximum of 25 students each). The half-time appointment is designed to give a TA sufficient time to pursue and fulfill his or her own obligations as a graduate student. In order to receive credit for your TA appointment in this department, you must enroll in ARTH 500. You should enroll for 4 units (it is a variable unit class) and make sure that you enter the course instructor's number (found in the Schedule of Classes) or you will not receive unit credit. The units that you receive for this class will not count towards your degree but they will help fulfill the 12 unit/quarter department requirement. The instructor will assign you a grade of Satisfactory (S) or Unsatisfactory (U) for your performance as a TA.

All TAs, Readers, and Tutors who are employed by the University are collectively represented by the UAW (United Auto Workers) and encouraged to become dues-paying union members; dues are 1.15 % of your gross monthly pay., If you do not wish to become a Union member you must still pay fair share dues; fair share dues are .92 % of your gross monthly pay. The University will automatically deduct these fees from your paycheck. If you wish to join the Union you may contact the UAW Local 2865 at 2372 Ellsworth, Berkeley, CA 94704, at agseuaw@earthlink.net or at (805)-884-1923. The contact between the Union and the University of California may be accessed at <http://www.uaw2865.org/>. According to Union/contract guidelines TAs who are employed at 50% time may not exceed 220 hours of work per quarter. On *average* this amounts to about 20 hours per week. The number of hours a TA works is not necessarily measured by hours worked but rather by the number of hours the University estimates that it would take a TA to reasonably complete his/her tasks. There are additional limits regarding TA workload: a TA cannot work more than 40 hours per week and the total number of hours worked over 20 hours per week cannot exceed 50 hours per quarter. For example, a TA who was assigned to work 40 hours per week for three weeks would exceed the contract limit because the total number of hours over 20 hours per week would be 60 hours, 10 hours over the 50-hour limit.

Generally, the duties of a TA include teaching discussion sections, grading all exams and papers, section prep time, attending all lectures and TA meetings, and office hours (two hours). Not all of these duties, however, are considered employment related; some TA duties are considered to be part your professional training class (ARTH 500). Please note that the following duties are **not** included in the 220 hour limit per quarter: directed readings, visual aid instruction, weekly section meetings with the instructor, pedagogical workshops, section design and preparation, and lecture attendance.

You may receive a one-, two-, or three- quarter appointment per academic year, but your *cumulative total* for TAships *may not exceed 18 quarters* during your career as a graduate student. You must petition Graduate Division for any and all TAships over 12 quarters. During your appointment as a TA you may not accept another on-campus position without departmental approval, as your overall on-campus employment may not exceed 50% time during the academic year.

You must fill out all of the appropriate employment forms or you may not be paid on time. Paychecks are disbursed on the first of the month, beginning with the month

following your initial appointment start date (i.e. if you have a fall appointment with a start date of 1 October, your first paycheck will be disbursed on 1 November). Direct deposit is available and encouraged. Otherwise, paychecks can be picked up from the Financial Assistant after the first of the month.

Other Graduate Teaching Employment Opportunities

Readers

Graduate students may be employed as a Reader in upper division classes that meet the University writing requirement and have more than 40 students enrolled. The current rate for Readers is **\$13.49** per hour and the hours may not exceed the total number of students enrolled over the stated limit. The enrollment is officially based on the third week of enrollment and it is from this number that reader hours are calculated. The number of hours available is set by the department and is not negotiable, so make sure that if you are hired as a Reader there are hours available or you may not be paid.

Generally, a Reader is only responsible for grading, although the professor will determine the exact duties. If you are asked to be a Reader you will receive a letter stating the number of hours available; you must give this form to the Department's Financial Assistant. You will be required to fill out your own time sheet, which must be signed by the supervising instructor before being turned in to the Financial Assistant.

TAships Outside the Department

Occasional opportunities for TAships in other departments exist for Art History graduate students because not all departments on campus have adequate graduate enrollments to meet their teaching needs (in the past these have included departments such as Film and Media Studies, Chicano Studies, Black Studies, Feminist Studies, and the Writing Program). Calls for TAships in these departments go out on a regular basis throughout the year. Art History graduate students have also been awarded TAships teaching lower division language courses in those cases where a student is a native speaker or has attained fluency in a foreign language. If you are interested in TAing for another department you should contact that department for more information. Please note: you *must* notify the Graduate Assistant, Lesley Fredrickson, any time you are employed by the university, regardless of the position.

The Head TA

In Art History, the Head TA is the immediate supervisor of the group of TAs for the art history 6-series classes, after the instructor. S/he works closely with the instructor and is in charge of the administrative duties for the class (including enrollment). Because of these additional duties, the Head TA does not teach a full load but receives some course relief, teaching only one section. The Head TA serves as the liaison between the professor, the staff, and the other TAs. The exact duties of the Head TA will vary from instructor to instructor, but most Head TAs will be in charge of the following: final syllabi/reader preparation; gathering materials for the class website; scheduling and assigning TA sections to individual TAs and enrolling students in sections; scheduling for weekly TA meetings; make-up and alternate exam scheduling; preparation and distribution of an electronic grade sheet (Excel); assigning TAs to particular section preparations; training TAs on use of the equipment used in the classroom; resolution of general complaints and problems. The Head TA will change with each quarter and class and will be chosen solely by the instructor. Like all other 'regular' TAs, the Head TA has a 50% appointment.

TA and TA-related Responsibilities

TA's Responsibilities to Students in Lower Division Art History Classes

1. The TA's primary responsibility is to conduct her/his weekly discussion sections. The lesson plan is usually presented at the weekly TA meetings. You should not deviate from the content of the lesson plan as this can affect your students' performance on exams, and students are ultra sensitive about additional materials being covered in one section but not another.
2. Come to section *on time and prepared*. This is essential, especially if you expect your students to do the same.

3. Try to learn your students' names. Remember that you are their closest link to the class and the professor and calling them by name can make them feel as if they are truly a person and not simply a number. Calling roll on a regular basis, using name cards or making a seating chart can help facilitate the process.
4. Introduce yourself. Explain your expectations and requirements for the section clearly and provide a breakdown of the grading system (be sure that this corresponds to the instructor's criteria). Announce your office hours and location. Some TAs find it helpful to prepare a handout with necessary TA information and go over it on the first day of section.
5. Try to create an environment conducive to learning. In other words, solicit participation from your students in a manner that is free from sarcasm and unfair prejudice. Invite questions and clarifications of terms. Use appropriate language and be sensitive to gender, racial and cultural differences.
6. Read, grade and return all exams in a timely fashion and by deadline set by instructor, and support your grading with written comments. Encourage students to come to your office hours to discuss any questions they might have regarding their grades on exams and papers.
7. Be aware of campus deadlines, such as those for adding, dropping, changing the grading option, incompletes etc., and try to communicate those deadlines to students. Announcing these deadlines in section can help your students avoid unexpected surprises at the end of the quarter.
8. Keep your office hours every week. Try to choose office hours that are both convenient for your students as well as for yourself, on different days or at different times. Announce any changes to your regular schedule in section and post a note on your office door if you will not be there at the appointed time.
9. Work with the other TAs and the supervising faculty member in order to ensure that consistent grading standards are applied to all students in every section. While this is one of the most difficult tasks to accomplish it should be a high priority since it is one of the most frequent student complaints.
10. Be familiar with the emergency plan for your classroom and building. If you teach in the Arts Building the emergency assembly point is either on the faculty lawn or in front of Storke Tower.

TA Responsibilities to the Instructor

1. You must attend all lectures; failure to do so may result in disciplinary action. If for some reason you cannot make lecture you should inform both the instructor and the Head TA before the scheduled lecture.
2. Make an effort to ensure that your students understand the content of the lectures. It is often helpful to preface the planned discussion section by asking if anyone has any questions or concerns about the instructor's lectures.
3. You must attend all TA meetings. This is essential because TA meetings are where class requirements will be discussed, lesson plans will be presented and grading guidelines will be given. Permission to miss one of these meetings must be obtained, in advance, from the supervising instructor.
4. The instructor may ask you to design a lesson plan for section, which may or may not include the appropriate visual aids. You may be asked to design and present a section individually or as part of a team effort. Make sure that you understand all of the requirements before commencing the assignment. You should meet with the instructor before the designated TA meeting in order to avoid last minute problems or changes.
5. Keep neat and accurate records of all work performed by students so that if the instructor asks to see your records you can provide them quickly and easily. Copies of all grade records must also be turned in to the Department's Undergraduate Assistant at the end of the quarter; neat records can help the office staff avoid calling TAs for clarification.
6. Save all correspondence with your students so that there is a paper trail should problems arise. You can dispose of correspondence a few months after the end of the quarter
7. TAs are required to attend and proctor all exams. Occasionally you may be asked by the instructor or Head TA to proctor a make-up exam or an exam for a student with learning disabilities. If you are asked to proctor one of these alternative exams make certain that you understand the entire format of the exam and any special accommodations before you begin.
8. You must provide the instructor with copies of everything that you hand out to your students in section. This is done in order to maintain consistency across sections.
9. You should never undermine the instructor in section by either making derogatory comments or by agreeing with negative comments made by students in class. You should also refrain from making comments of a personal nature about the instructor to your students. It is preferable to refer to the instructor as "Professor" in conversation with students, particularly if you are on a first-name basis with the instructor.

10. You should notify the instructor as early in the quarter if possible if you anticipate going over the TA workload limit of 220 hours/quarter or 50 hours/quarter overtime limit.

TA Responsibilities to Head TA

1. You must provide the Head TA, in a timely manner, with your class and work schedule so that section assignments can be made before classes begin.
2. You must provide contact information to the Head TA, stating clearly your office hours and location. The Head TA must also have your current phone and email.
3. You must notify the Head TA if you will be absent from class lecture and/or TA meetings. More than a few absences may result in disciplinary action by the instructor.
4. If you cannot teach section you must notify the Head TA *as soon as possible* so that a replacement can be found.
5. You must notify the Head TA if you have any students who will need alternate accommodations for the midterm and/or final exams. These students should have completed the paperwork at the Disabled Students Program (<http://dsp.sa.ucsb.edu/>). You should also notify the Head TA as soon as possible if any of your students miss an exam.
6. You should provide the Head TA with copies of anything that you hand out to your students in section so that they can be inserted into the course log. Remember that these handouts require the instructor's approval.
7. If you are experiencing any class-related problems you should see the Head TA for possible resolution strategies and/or support. The Head TA is an experienced TA and a valuable resource for TAs.
8. You should direct all students with inquiries about adding the class or switching sections to the Head TA. *Individual TAs cannot add or drop any students*; this can *only* be done by the Head TA. Do not *ever* promise a student a place in a section. These decisions are made by the Head TA exclusively.
9. You must provide the Head TA with copies of your section plans. Generally speaking, you should also send a copy of the section plan to the TAs and instructor if using powerpoint.

TA Responsibilities to Fellow TAs

1. Work with your fellow TAs and the instructor to ensure consistent grading standards. Make certain that if one TA gives extra credit that every TA gives extra credit, and so on. Confer with each other on a regular basis and support each other through difficult

periods or when the workload is especially great (usually the last few weeks of the quarter). To provide better consistency on exams, some TAs find it useful to grade exams together in an informal setting; such “grading parties” also allow the TAs to discuss grading strategies in a more relaxed atmosphere.

2. Use common sense and courtesy when criticizing the lesson plans of other TAs, and avoid making value judgments about different areas of study, especially if you are unfamiliar with the material. Working together can make TAing an enjoyable learning experience.
3. Remember that you are **a graduate student first, and you need to balance your academic and employment plans**. If you are feeling overwhelmed by your duties as a TA, speak with your fellow TAs, the Head TA and the instructor about time management strategies and setting priorities.

TA Responsibilities to the Department

1. Acquaint yourself with the department office rules, regulations and hours. Learn the names of the office staff and treat them with courtesy. This is essential if you are to establish a good working relationship with the department. Because you are not allowed in the office outside of posted hours make certain that you complete all office-related tasks ahead of time and within the posted times.
2. You are required to attend all departmental TA orientations and seminars. Any absences from these mandatory sessions must have the approval of the Graduate Advisor.
3. As part of the departmental 12-unit requirement, all TAs must enroll in ARTHI 500 (Apprentice Teaching). Use the Instructor Code assigned to the individual teaching the course.
4. Make certain that the department has your current contact information for your students: your email address and your office hours and location. You should inform the office staff immediately if any of this information should change over the course of the quarter.
5. You are required to hand in copies of your grade book to the Undergraduate Staff Advisor at the end of each quarter. You should keep your original grade sheets for your own records.
6. Every TA is required to hand out course evaluations to their students for each section s/he teaches. These evaluations are generally done at the end of the quarter and both the forms and the instructions regarding their use will be placed in the TA mailboxes. Any questions regarding these evaluations should be directed to the Staff Undergraduate Advisor.

7. Although a TA is a graduate student first, s/he is also an employee of the department. Therefore, every TA has a responsibility to complete all assigned tasks in a timely manner and to the satisfaction of the supervising instructor. Failure to do so may result in the loss of future TAs and in severe cases, disciplinary action.

The Supervising Instructor's Responsibilities to TAs

The exact responsibilities that the instructor may delegate to his/her TAs will vary with the individual and the course. Some general guidelines, however, can be set forth.

1. The instructor is responsible for establishing the general content of the course, its schedule, organization and assignments. The course lectures are the responsibility of the instructor, although under certain circumstances a TA may be asked or invited to give a course lecture. Lecturing by TAs in the absence of the instructor *should not* occur on a regular basis. This is a University regulation. If you feel that this is occurring, contact the Graduate Advisor so that discreet action can be taken.
2. The instructor is responsible for setting clear and concise expectations for the TAs in terms of the work s/he expects the TA to accomplish and how it is to be done. This includes establishing grading guidelines that promote consistency among the various TAs. It is the responsibility of the instructor to ensure that all TAs follow these guidelines. Such supervision may or may not include asking for sample exams/papers or spot checking short assignments.
3. The policy on student absences, make-up exams, adds and drops should be clarified for all TAs at the beginning of the quarter and/or at the appropriate times during the course.
4. The instructor must be willing to meet with TAs when asking them to design lesson plans for section in order to ensure that the assignment will be done correctly. The instructor should clearly communicate the objective of the section to the TA, and be willing to listen to the TA's suggestions and input.
5. Although the TAs may be asked by the instructor to assist in the preparation of class materials and/or exams, neither the TAs alone nor the Head TA should be solely responsible for the completion of these tasks.
6. As the supervising instructor for apprentice teaching, the instructor should make him/herself available for TA advice and consultation before, during and after the specific quarter in which the course was taught.
7. The instructor must evaluate each TA's performance at the end of the quarter. Generally, the instructor will observe the TA during a pre-determined section time; the instructor should meet with the TA afterwards to discuss the evaluation. The instructor must also provide a written evaluation of the TA's performance to the department, to be placed in the TA's graduate student file.

8. The instructor should remember that the TA is also a graduate student who must also fulfill certain academic responsibilities. Consequently, the instructor should be sensitive to the TA's academic commitments. The instructor must ensure that the grading workload will not cause the TA to exceed the 220 hours/quarter workload limit set by the Union contract.

Note: Every TA should know that if a problem related to TAing arises at any time, either before, during or after a TA assignment has been completed, that there are resources available for the TA. The first recourse is to discuss the problems with the instructor, the Head TA . If the TA has a problem s/he would feel uncomfortable discussing with the instructor or Head TA, then s/he is *always* welcome to discuss any issue (course-related or not) with the Faculty Graduate Advisor or Chair of the Department.

Classroom Procedures and Teaching Methods for TAs

Purpose of Discussion Sections

The purpose of a discussion section is to enhance the instructional goals set by the instructor for the course. In order to do this the TAs should discuss these goals with the instructor before classes begin. The general objective is to introduce students to the basic concepts and monuments in the history of art and architecture and to expand their knowledge of the context in which these objects were created. This involves training the students to learn and use a 'visual language.' What sets apart the teaching of art history from other disciplines is its dependence upon visual materials and analysis. Images are the primary teaching tool of art history.

Ideas and information should be presented in an interesting, stimulating and clear manner. Self-confidence and an authoritative air are essential qualities for maintaining order in the classroom. At the same time, however, one must be sensitive and encouraging. Don't forget that teaching should be fun. If students feel your interest, they will respond. Remember that if you're hitting a wall (and even the most experienced teachers have students who seem dead to the world) you can ask the instructor, Head TA and Lead TA for suggestions to avoid that in the future. It is not uncommon for a TA to have one really dynamic section and/or one that has no pulse. This is the *class* dynamic and it's not necessarily what you're doing, but ask for suggestions if it's making you crazy.

Things to Do Before the First Section Meeting

To make the first section meeting go smoothly make you can answer the following questions.

1. Do you know the requirements for the class? Be sure to understand what is expected of students so you can answer their questions effectively.

2. Have you checked the classroom? Be sure you know where it is and what it looks like. Do you know the technical equipment and procedures? If teaching for the first time, you could run through the section before you meet the students to put you more at ease with the material and the space. Remember you know more about art history than the students do. Stay confident!
3. Read over your class list and practice *out loud* the pronunciation of your students' names. This often helps TAs feel more at ease when doing it in section.
4. Do you know how to operate the digital projector and the computer? Do you know who will be loading the section plan onto the computer at the start of the week? Who do you call in the event of an emergency (e.g. problems with the computer or the digital projector)? (IRC Staff x2309).

First Section Meeting

1. Take roll, introduce yourself, tell them about your academic interests and background. Remember, establishing a positive rapport is the start of a good relationship with your students.
2. Include the following on the blackboard or in a powerpoint: your name, the instructor's name, the class and section numbers, your office hours/location, and email address. You might tell them the percentages of their assignments, the section attendance policy, where the required textbooks and/or readers can be purchased, and course web page information. If there are course readings on reserve, make certain to tell your students where these readings will be located.
3. Do *not*, under *any* circumstances, promise any students that they can be added or dropped from your section. All of that must go through the Head TA. Every scheduling issue is dealt with exclusively by the Head TA.
4. Encourage every student to say at least his/her name, major and reason for taking the class. If you can get your students talking at the first section meeting, you can help set a pattern of discussion for the rest of the quarter.
5. To encourage your students to feel comfortable with each other, you could break them up in small groups and have them talk about a particular image, or to design a sculpture, painting, building etc. (you provide the instructions). They can then present their results to the entire section at the end of the hour. It's helpful if the TA can move from group to group and give suggestions.
6. Be sure to ask them if they have any questions.

Preparing for Discussion Section

1. Generally, all TAs will receive the lesson plans for section at the weekly TA meetings. You should always begin your own section preparations by reading the appropriate assignments for that week. Make certain that you know where to pick up the powerpoint presentation or who will be loading it onto the classroom computer. If you don't know, *ask*. If you distribute any handouts to your students, PLAN AHEAD and be sure to have them cleared by the instructor. If you show up in the office ten minutes before section to make photocopies of something you may find yourself waiting. It is better to be prepared and do your copying well in advance of when you need it.
2. Be courteous and set an example for your students by arriving on time to section and lecture. Students should never be left alone with the projectors or computers, so your timely appearance will spare another TA having to wait for you. If you are asked by the instructor to prepare a discussion section for all the TAs, keep in mind that a section is only fifty minutes long. Consequently, the number of concepts and themes to be conveyed should be fairly limited. Avoid overwhelming the students with slides, but also provide enough visual imagery to encourage and sustain discussion.
3. Topics can be introduced in a variety of ways. They can be presented at the beginning of a section with discussion, or introduced with a sequence of images to build up to the important points. Giving the students some contextual background can help make the material easier to understand. This can be done by relating the names and places to visual images, such as portraits, maps or general views of a locale. Quotations from artists and writers of the period can also be an effective way of providing a context for the images. Be careful of overwhelming them with too much text, however. Discussion is the primary objective.
4. Comparisons are a particularly effective way to encourage discussion or make a point. Choose your comparisons thoughtfully so that the images in question generate ideas, controversy, and discussion. Choose a limited number of images that illustrate the major themes, and supplement them with secondary images. You can emphasize major themes by keeping them on the screen for a longer period of time and/or repeating them in comparisons. Try to make the important monuments memorable, not just through repetition, but with interesting analysis and attractive description. Generally speaking everything should be discussed with the TAs and the instructor at the TA meeting, where the section prep will be finalized.

Teaching Discussion Sections with Images

Images are the fundamental tool used in the teaching of art history and their effective use will not only help you communicate important ideas but will also help your students develop skills in visual analysis. Know what you want to say before you show the image, and try to focus on the image rather than your notes. Be prepared to demonstrate specific qualities of the work in question. Make liberal use of details, which will often encourage further discussion, and avoid simple identification questions ("What is this

painting?” “When was it painted?”), which will only bore them. Rather, if your intention is identification, challenge them to use their eyes in singling out stylistic traits (i.e. of a particular artist, school or period). Make certain that your students understand the difference between description and visual analysis, and practice doing both of these in class. A good way of doing this is to ask students what kinds of effects are produced by the image (gloomy, bright, etc.) and then have them point to specific elements in the picture that they think are producing that effect. They have just “analyzed” a form! Use the pointer when referring to a specific part of the image; students who are unfamiliar with certain objects may not understand what you are talking about if you do not point it out to them. You might share the pointer with a student so she can make it clear what areas of the image she’s referencing.

Terminology: sometimes a term that seems so straightforward to you is registering with students as a complete mystery. Never take anything for granted. Encourage them to ask if you’re using a term they’re not familiar with. “Composition,” “rapid brushstrokes” and “picture plane” are less obvious to someone who has never thought about pictures before. Don’t define everything, but check in to make sure they’re following what you’re saying.

It is a good idea to keep the students conscious that the images are reproductions of the original object—and often the dimensions vary tremendously. Students should be encouraged to see actual work of art whenever possible. They can do this by themselves or you can organize (with the permission of the instructor) a trip to a local museum, such as the UAM or the SBMA. Such a visit can be planned as part of a regular section meeting, a written assignment or as an extra-curricular activity. Inform your students of museum protocol, such as the prohibitions against touching or handling art objects.

Try to be as stimulating as possible when teaching a section. Because you are showing visual images for the better part of the hour, realize that your students can easily tune out. Be comfortable enough with the lesson plan so that you do not have to read it word for word—a monotonous tone in a dark, warm room will quickly put your students to sleep. Don’t forget that you can also *wait* until somebody says something. Usually the silence takes them to the breaking point pretty quickly. Use this technique judiciously, but remember that you do not need to fill the airspace all the time. Give students a chance to reflect on the question you’ve posed.

Strategies for Promoting Discussion

Discussion in section will depend to a large extent on the lesson plan for the week, but the following tips can help you create an active learning environment for your students. These tips are not intended as hard and fast rules but rather as optional guidelines. You may use them as they suit your own style and personality.

1. Begin with a brief summary of the previous section's material, or of the material currently being covered in lecture. Ask a few questions to find out what your students do and do not know. These should be specific questions phrased in a non-threatening

way (“Can someone tell me what the professor meant when he said . . .”) rather than open-ended questions like, “Is everything clear?” or “Is there anything anyone does not understand?” Students will respond to questions better when they do not have to admit their inadequacies in front of the other students.

2. Create an environment conducive to learning by encouraging your students to ask frequent questions. Avoid sarcasm and never tell a student that his/her question is ‘dumb’ or ‘stupid,’ as this will only create animosity in the classroom. Reassure them that other students are probably wondering the same thing.

3. Pace your class and encourage your students to tell you if you are going too fast or too slow. Students cannot respond if they do not understand the material and will tune out if the material is presented too slowly. Be *sensitive* to your audience. Are they looking around, or engaged? If you notice them dropping away, do something to bring them back (pass the pointer!). Be sure that when you are facing the screen you continuously check in with the class – often a hand goes up and it’s easy to miss it if you’re not watching the group.

4. Introduce major concepts clearly, either at the beginning of section and/or throughout the section; concepts mentioned only once or introduced too late in the section are less likely to be absorbed by students and will result in little class participation. Cover the material *well* even if you may not get through all of it (this is very common, and it’s a good idea to let the instructor know so exams can be adjusted accordingly). They’re more likely to remember something done carefully than rushing through a whole lot of material just to say it’s been covered.

5. Begin with factual questions and then move to analytical questions, or gradually increase the difficulty of questions as you move through the discussion. If you begin with an extremely complex question there is a significant chance that you will intimidate or alienate everyone in class before discussion has even begun. Try not to ask a question that has a very particular answer – students start fishing for the “right” answer rather than looking at the image and using their heads. Be flexible.

6. Another good way to get students to enhance discussion among section students is to tell them they can’t look at you, but must address the class. It will seem horribly awkward at first but it often gets them to discuss things among the group rather than dialoguing with you exclusively. After one or two times, they actually start to get it (and you can look at the screen whenever they try to look at you!).

7. Encourage discussion by throwing answers given by students back to the class so that someone else can build on a comment, or refine (or correct!) it. This works particularly well for an incorrect response. Asking the students to respond to each other helps them to think critically and can be less threatening than a dialogue with the TA. Break up the class into small groups. Students who may feel uncomfortable speaking up in class will often feel much more comfortable speaking to four or five people.

Assignments and Grading

Consult with the professor (instructor) at the beginning of the quarter to determine what standards will be used to evaluate the performance of the students. The importance of common goals and uniform grading among TAs cannot be stressed enough. The following sections will provide some practical information related to grading, but your primary source of information should always be the professor.

Record Keeping and Grade Sheets

Each TA will be issued an Excel spreadsheet for grade keeping. A copy of the final grade sheet should be sent to the instructor and the Staff Undergraduate Advisor at the end of the quarter. Neat and accurate records of your students' performance are an essential part of your duties as a TA. If you change a student's grade, make certain to do so only when you have your grade book; this will avoid any confusion that may arise at a later time.

If you are a TA for the 6 series courses, you will submit your grades to the instructor electronically via E-Grades (<https://egrades.sa.ucsb.edu/Login.aspx>).

Study Aids, Assignments and Exams

The syllabus, assignments, and deadlines should be fully explained to the students at the beginning of the quarter. If there is a website or a Gauchospace site for the class, you should let the students know the web address and password at the first section meeting. Generally the syllabus and all class assignments will also appear on the website, as well as the midterm and final study lists. Periodically remind the students of where they should be in their studies. Emphasize that taking effective notes is invaluable. You can go over note taking strategies at the first section meeting or whenever you feel it is appropriate.

Paper topics should be fully explained in section. Remember that in the lower division art history classes the paper is less a research project and more of an exercise in looking and learning to do analysis (although this may vary with the professor). Make certain to stress the deadlines for all written assignments and the effect that a late paper will have on a grade. Remind them of the deadline again the week before the due date. Make certain that all students know and understand that computer problems will not be considered an adequate excuse for a late assignment. For research oriented papers, suggest that the students consult with you and/or the research librarians for bibliographic references, especially for those sources outside of the reading list.

Emphasize the purpose and importance of image comparisons. It is extremely helpful to give a "test" comparison in section in order to practice for the exam. For comparisons, suggest that basic identification be given first. You should stress that the main body of the comparison needs to be in essay form, rather than a list, and you should discourage stream of consciousness writing. When students are confronted with an unknown image

on an exam they should be advised to take some time and examine the images closely. They may not be able to identify the image but many times they will be able to discuss its significance, which will at least result in partial credit. Encourage them to describe the image and to then draw conclusions from their descriptions. The students should know that you expect evidence of conceptual thinking and a grasp of the facts on all written assignments and exams.

Try to give particular attention to students with a 'C' average or less. One way to do this is to require students to pick up exams and papers during your office hours. In this atmosphere it is easier to ask about possible difficulties with the material and suggest study tips for the next assignment or exam.

Inform your students that they cannot turn in their papers to the office staff. All written assignments should be turned in to the TA during section, lecture or office hours. There is a TA mailbox located in the main office, but your students should be aware that the staff will *not* time stamp any assignments.

Ask your professor if you can impose a "24-hour rule" so that the students *can't* talk to you until they have had a full 24 hours to digest your comments and feedback. This minimizes the reactive and often disgruntled students who look only at the grade and none of the commentary. You should never be bullied by a student. When you *do* speak with them about their grades, it is a good idea to remind them that they are seeing their paper but you saw *all* the papers and that makes a difference. They need to understand that their self-perception isn't the only way to look at this. You are *never* under any obligation to change a grade, and a student should have a good argument for why it should be changed. You should not be on the defensive; you weighed the marks carefully and therefore it is up to the student to convince you. Remember too that word will spread if you concede a grade – every action has a consequence!

Grading

Different instructors use different grading systems; consult the instructor to determine which system will be used. It is *vital* that you follow the instructor's method, even if you disagree with it, otherwise the grading for the entire class will be compromised. It is the instructor, not the TA, who is ultimately responsible for all of the final grades.

The TAs and the instructor should make it a priority to grade all assignments and exams consistently. Exams and papers you read at different times may receive different amounts of attention, so be willing to re-read them in order to be fair. Don't grade too many exams or papers at any given time. Grading is time-consuming and tiring work. Sorting the work into different grade piles can help you visually gauge the curve as you grade. Try to grade your exams and papers anonymously in order to avoid any prejudice toward particular students. Although extensive commentary on every paper is not always possible, students deserve and value feedback, especially on assignments that are due earlier in the quarter.

Grading first in pencil can make it easier to make later changes, if necessary, but final grades should always be written in ink. Before you begin to grade it is helpful to skim through ten or fifteen exams to get a sense of student response and performance. Trends in student performance on assignments and exams indicate the progress of the class and alert you to individuals who need help and to subjects which need clarification.

Make-up Assignments and Exams

It is up to the instructor alone whether s/he will allow students to make up a missed exam. Be sure you understand this policy completely. Even if the professor will allow students to make up an exam, it is best not to advertise such a policy. All students who request a make-up exam will need to provide a written explanation or a doctor's note, which you should then turn over to the Head TA. Be aware that you may be asked to proctor a make-up exam for your student(s) by the Head TA or the instructor.

Alternative Arrangements for Students with Disabilities

Students who are registered with the Disabled Students Program have a temporary or permanent learning disability, and are allowed to take exams under conditions beyond the normal parameters of regularly scheduled exams. Alternate accommodations can range from an extended time period to providing an exam room that is free from the distraction of other students. It is the *student's responsibility* to contact the TA in advance of the scheduled exam if s/he wishes to take advantage of alternate accommodations; if the student gives less than one week's notice the instructor is not obliged to accommodate the student's request. Be sure to let both the Head TA and the instructor know that you have a DSP student so accommodations can be arranged.

The student must initiate the request and the DSP office will contact you by email, explaining where you go for the on line information. All accommodations for which the student is eligible will be listed on the site. The TA should then give this form to the Head TA so that s/he can schedule the alternate exam(s). Because the DSP student receives these accommodations it is important to grade his/her exam according to the same standards by which the other exams will be graded. You can encourage DSP to identify themselves to you by making a statement like, "All students requesting alternate accommodations for exams should speak with me or the Head TA by such and such a date." Please remember that the identification of a student as learning disabled is confidential information and should be treated as such.

TAs or students with questions about DSP services should contact the DSP office in Room 1201 of the SAASB, or visit the DSP website at <http://www.sa.ucsb.edu/dsp>. You can also speak to the instructor if you are having particular difficulties with arrangements or a student.

Returning Exams and Posting Grades

It is the responsibility of the TA to return all papers and exams either during sections or office hours, as exams are rarely returned in lecture. The deadline to return exams and papers should be made clear in the weekly TA meetings. Papers and exams cannot be placed in a pick-up box to which all students have access, nor may grades be posted *at any time*; this is considered the distribution of confidential information and is illegal. The office staff will not hand back any items to students. All unclaimed exams and papers are bundled together by course and stored for at least one year (in the Grad Lounge).

Problems and Student Complaints

Problems which may be encountered include but are not limited to: defining an appropriate relationship with students, dealing with student complaints, excuses and cheating, dealing with problem students in class, and handling equipment failures or technical problems.

A TA is in frequent and direct contact with students. Although the relationship can be informal, a professional distance should be maintained at all times. *Do not become involved in a sexual or romantic relationship with your students*; you could be setting yourself up for sexual harassment charges even if the relationship was consensual. Try to treat all of your students equally and be sensitive to the problems of minority students. Keep in mind that students will be coming from diverse religious, socio-economic and cultural backgrounds, so avoid making these types of generalizations in class.

You can expect to hear numerous complaints and at times imaginative excuses as to why a student has been unable to do his/her work. Many excuses are valid, but you should rely on your own judgment and ask the student for verification on an as needed basis.

If disagreement over the material being presented in section arises between you and a student, acknowledge the difference or clarify the point in question and recommend sources that might further explain difference points of view. Explain that it is okay to disagree about certain subjects, but make certain that students understand what they will be expected to know for the exams.

Complaints about class material, section and/or grades will inevitably arise and you should be prepared to handle them. Try to remain open-minded when dealing with students and their complaints. Consider imposing the 24-hour rule as noted above. When a student complains about a grade, you should hear the student's arguments for why this should occur, re-read the work and if merited, change the grade. You don't have to decide on the spot, although it will be easier not to string it along. If you do not change the grade explain the reason why to the student in a calm and firm tone. If the student is still not satisfied with your explanation, you should direct him/her to the Head TA.

Student Evaluations

Course Evaluations are distributed both in lecture (for the instructor) and in section (for the TA). The TAs are responsible for the distribution and collection of faculty evaluation in lecture because the instructor is not allowed access to the forms until the department has processed them.

You will be responsible for distributing your own TA evaluations in section. Similar to instructor evaluations, the TAs are not allowed to handle the evaluations until they have been processed. Ask for a student volunteer who can take the evaluations directly to the departmental office. Evaluation results will be distributed to you on line, usually early the following quarter. Student evaluations are used to help the department determine TAs for the following year, and also provide useful feedback for improving one's teaching strategies. Do not be discouraged when you get a cranky evaluation. Often students don't realize the purpose of the evaluations and they can be quite flippant, particularly if they're irritated about a grade or something. If you feel the student has raised some valid points, think about how to address them.

Academic Dishonesty

Academic dishonesty is fairly prevalent and has become a serious problem at the University in recent years. In response, this department has taken a proactive stance. Both the University and the department take any form of academic dishonesty seriously, whether it's copying off of another student's exam or handing in a plagiarized paper. Promote an atmosphere of academic integrity by informing your students that any form of academic dishonesty will not be tolerated. Make certain that the policy on academic dishonesty is clearly communicated to the students at the beginning of the quarter. Generally, this will be done as part of the syllabus and/or website, but you should also repeat it in section. The maximum penalty for plagiarism or cheating is suspension from the University for two quarters, so this is no laughing matter.

The three most common occurrences of academic dishonesty in lower division classes are: students handing in papers which have plagiarized both written and web sources, two or more students handing in the same paper (usually to different TAs), and students cheating on exams. All of the TAs should work together to ensure that it is difficult to cheat on exams. Actively proctor exams and keep your eyes on your own students during the exams to cut down on the presence of 'ringers' (students who take the exam for other students). Asking students to remove their baseball hats can be a helpful action. One way to do this is to seat students in sections according to TA; this makes it easier to monitor your own students. Require students to write exams in ink rather than pencil (which can be erased and altered later). Inform your students that their bluebooks must remain intact or they will not be accepted. And watch out for identical wrong answers from students who sat together during the exam. If a suspicious situation arises during the exam between two or more students, you should move the students to other (separate) locations. Notify the instructor immediately if you think

there is cheating going on. You can also enlist the help of the other TAs in either monitoring a suspicious situation and/or moving the students.

Plagiarism should be defined and clearly explained to the students. You can use the following definition in explaining plagiarism to your students, and you may wish to make a handout with this definition and hand it out to your students in section (Taken from *A Writer's Reference*, second edition, 1992, by Diana Hacker, pp. 213-14).

Sources are cited for two reasons: to alert readers to the sources of your information and to give credit to the writers from whom you have **borrowed words and ideas**. To borrow another writer's words and ideas without proper acknowledgment is a form of academic dishonesty known as plagiarism.

To avoid plagiarism you must cite all quotations, summaries, and paraphrases

In addition to citing summaries and paraphrases, cite any other specific borrowings from a source: statistics, little-known facts, controversial data, charts, diagrams, and original ideas. The only exception is common knowledge--information that readers could find in any number of general sources because it is commonly known.

When you summarize or paraphrase, it is not enough to name the source; you must restate the source's meaning using only your own words. You are guilty of plagiarism, a form of academic dishonesty, if you half-copy the author's sentences--- either by mixing the author's well-chosen words without using quotation marks or by plugging your own synonyms into the author's sentence structure.

Be alert for plagiarists: usually these students use phrases that are beyond the range of anything they have ever said in class. Unusual vocabulary is often a tip off. Of course some students are just articulate, but if you have any suspicions, talk to the instructor or follow the methods listed below. Remember that students who cheat are usually not the sharpest knives in the drawer, and they're no better at cheating than they are at anything else.

UCSB's Campus Regulations Applying to Campus Activities, Organizations and Students (available at http://www.sa.ucsb.edu/Regulations/student_conduct.htm) states:

It is expected that students attending the University of California understand and subscribe to the ideal of academic integrity, and are willing to bear individual responsibility for their work. Any work (written or otherwise) submitted to fulfill an academic requirement must represent a student's original work. Any act of academic dishonesty, such as cheating or plagiarism, will subject a person to University disciplinary action. Using or attempting to use materials, information, study aids, or commercial "research" services not authorized by the instructor of the course constitutes cheating. Representing the words, ideas, or concepts of another person without appropriate attribution is plagiarism. Whenever another

person's written work is utilized, whether it be a single phrase or longer, quotation marks must be used and sources cited. Paraphrasing another's work, i.e., borrowing the ideas or concepts and putting them into one's "own" words, must also be acknowledged. Although a person's state of mind and intention will be considered in determining the University response to an act of academic dishonesty, this in no way lessens the responsibility of the student.

Plagiarism has become a serious problem at UCSB, especially with the proliferation of web resources and free paper sites. Students can now simply download and print out free term papers, and/or cut and paste information from various websites together into a single paper. Students *must* understand that if they use information from the web they must still identify their source. Common knowledge, such as an artist's birth date, does not have to be cited, although anything that is word for word must be in quotations. It is imperative that students know that printing out a paper from the web or pasting together various bits of information without citing the source *will not be tolerated* and will result in a failing grade. In addition, students may be reported to the Dean. If you have a student who has plagiarized, be sure to let your instructor know about it. Cheating and plagiarism are delicate matters, and the instructor may have helpful advice on how to handle it.

For your information, the Faculty Report Form for Academically Related Misconduct is available as a PDF at:

<http://www.sa.ucsb.edu/osl/downloadfiles/AcademicMisconduct.pdf>.

If you suspect that one (or more) of your students has plagiarized, there are some ways that you can check and/or confirm your suspicions. For hard copy sources, you should first check textbooks (especially the ones that are not being used for the course) and major bibliographic sources and/or the *Dictionary of Art*. If you are not familiar with the material you should ask another TA or the Head TA for possible references. If there is a suggested reading list you should check these sources as well. While checking these types of sources may seem too obvious, 99% of the time the student will be plagiarizing from them so they are a worthwhile place to begin.

While the abundance of readily available information on the web has made it quick and easy for many students to plagiarize, fortunately, it is almost as easy to search the web for plagiarized information if you know what you are looking for and where to look for it. You should probably begin your search by taking the suspicious sentence or phrase and searching for it directly on the web. Make certain that you enclose the phrase or sentence with quotation marks when entering it into the search box, otherwise the search engine will look for any of those words to make a match. Make certain that you use a search engine that is broad as well as thorough.

Another way to search for plagiarized material and papers over the Internet is to go to a site that specializes in selling or providing free papers for students.

Popular member sites include the following two: <http://www.termpapersites.com> and <http://www.paperdue.com>, the latter of which has a CD-ROM of papers for purchase.

The largest and most comprehensive site of free papers is ChuckIII's College Resources, and it has links to over 100 other free paper sites: <http://www.chuckiii.com>. The site is growing rapidly and now has a database of over 17,000 papers. You can go directly to the art and architecture section

(<http://www.chuckiii.com/Reports/Art> and <http://www.chuckiii.com/Reports/Architecture>) where you'll find the papers listed in alphabetical order according to title/topic.

Other popular Term Paper Mills include the following

a1-termpaper.com

[ACI Writing Assistance Center](http://www.aci-plus.com/) (<http://www.aci-plus.com/>)

[Other People's Papers](http://www.oppapers.com/) (<http://www.oppapers.com/>)

[Free Termpapers International](http://www.freepapers.com/) (<http://www.freepapers.com/>)

[Dorian's Paper Archive](http://www.people.fas.harvard.edu/~dberger/papers/) (<http://www.people.fas.harvard.edu/~dberger/papers/>)

123HelpMe.com

[The Evil House of Cheat](http://www.cheathouse.com/uk/index.html) (<http://www.cheathouse.com/uk/index.html>)

With regard to term paper assignments, ask the instructor to refrain from using the same topics year after year to prevent students from handing in recycled papers. If possible, give short written assignments before papers are due so that you can gauge your students' writing abilities. Watch out for exceptionally well-written papers or passages, *and* for poorly written ones as well; these may have been plagiarized from other sources, including the textbook.

NEVER tell a student how you caught them. They don't need tips on how to improve their cheating skills!

The third most common form of academic dishonesty that TAs will encounter is when two (or more) students hand in the same paper. Occasionally this will occur because one student copied the other student's paper, but more commonly the two students are friends or roommates and think that having different TAs will prevent them from being caught. Communicate with other TAs about suspected papers; many students have been caught handing in one paper to two or more TAs. Grading parties are a great way to catch students who have committed an act of academic dishonesty.

Once you have determined that the student has plagiarized, you should underline or highlight the plagiarized portion(s), give the source from which the student has taken these portion(s), and photocopy the suspected paper/exam (always keep one copy for yourself). As with any case of suspected cheating or plagiarism, you should immediately contact the instructor and all suspected exams and papers should be turned over to the

instructor. It is the instructor's responsibility to review the suspected material and decide on the appropriate action.

If you suspect that a student has plagiarized but cannot find the source, you can contact either the Head TA or the instructor for help.

Miscellaneous

Offices and Office Hours

Every TA is required by the department to hold a minimum of two office hours per week for student consultation. The expectation is that office hours will be held in the Graduate Lounge (ARTS 2234). Some TAs prefer to hold their office hours at Nicoletti's or the Arbor, make sure this arrangement is approved by the course instructor. You will need to give the days, time and location of your office hours to both the Head TA and the Staff Undergraduate Advisor so that the information can be posted for students.

TA Mail and Phone Use

There is a mailbox for incoming TA mail in the main office; all items placed in the main TA mailbox are distributed at the end of the day by the office staff. It's a good idea to check your mailbox throughout the day, especially if you are expecting any late papers or assignments.

If you receive a message from a student that requires a local call back, you may use the office phone, but only during regular office hours. Do not share your personal phone numbers with a student unless you want them to have unlimited access to you. On occasion this might be necessary but try to avoid it and stick with email or sections to set up appointments.

Desk Copies of Textbooks

Desk copies of all required textbooks and readers will be distributed to TA mailboxes before the beginning of classes. Recommended texts are rarely distributed to TAs. If you wish to obtain a copy of a recommended text, you can do so at the UCSB bookstore. You must fill out a DESK COPY FORM in the Course Materials Dept. and pay the appropriate cost for the book(s). Keep the form and the receipt in a safe place and return them with the book at the end of the quarter, upon which a full refund will be given. The Staff Undergraduate Advisor is responsible for ordering of textbooks.

Enrollment

All enrollment procedures (adds/drops etc.) for your sections are handled by the Head TA. If you wish to access the latest course enrollment for your sections you can do so through E-Grades (<https://egrades.sa.ucsb.edu/Login.aspx>). Course enrollment may also be checked via GOLD (Gauchos On-Line Directory). GOLD can be accessed through any

Net station on campus (including the computers in the grad lounge and TA office). The web address for gold is <http://gnet.ucsb.edu/gold/>.

Resources for Teaching

Art History Department Staff

Department Office Hours: Monday-Friday, 9 a.m. to 12 p.m. and 1 p.m. to 4 p.m.

Department Phone: 893-8710

Office Staff:

Judi Haskell (jhaskell@hfa.ucsb.edu, x4444), Director, Arts Administrative Support Center

Since the Art Department, the University Art Museum and our department were “clustered” in 2009-10, Judi’s responsibilities apply to all of these departments. These include working with the Department Chairs and Museum Director on the budget, hiring and supervising the staff as well as determining their workloads and priorities. She is also responsible for working with faculty to facilitate their success in instructional and research matters and faculty welfare issues.

She has limited communication with graduate students, although she is the person to contact if students wish to meet with the Department Chair and she determines the number of reader’s hours for individual courses. She can be of assistance with questions and concerns regarding the role of staff, faculty advising and employment matters.

Alison Mastain, Undergraduate Program Advisor/Manager (amastain@hfa.ucsb.edu, x2417)

Ali is responsible for all aspects of undergraduate affairs in Art History. She assures that undergraduate students meet the academic requirements of both the Department and the University. She acts in an advisory capacity to Art History undergraduate students, interprets curriculum requirements, advises on University and departmental requirements. She is in charge of collecting TA and Faculty office hours and posting notices and information; course evaluations and textbook orders. She also assembles the evaluation forms at the end of the quarter.

Any questions you have about undergraduate requirements, deadlines and other related matter should be addressed to Ali; her office is located in the main office in Arts 1234.

Lesley Fredrickson, Graduate Program Manager (lfredrickson@hfa.ucsb.edu, x2454)

Lesley is responsible for assisting all graduate students. She also provides information about the departmental and Graduate Division policies and procedures. As Graduate Advisor, she keeps records of every graduate student in the program. Lesley, in consultation with the Faculty Graduate Advisor, coordinates all TA assignments and awarding of departmental financial support. Lesley appoints TA's in the payroll system and inputs associated quarterly fee credits. She is working a part-time schedule, usually M-F afternoons, noon to 4:00 p.m. Arts 1244.

Christian Brown, HAA Financial Manager (x3984)

Christian assists the Department Manager with all facets of departmental financial services. He monitors all fiscal activities and assists in the preparation of the annual support budget. He is the office staff member who will process all of your work-related paperwork (Non-TA's) and is the one who ensures that you get paid. Any questions about room keys or payroll matters should also be directed to him.

Mike Rambour, Applications and Database Manager (mrambour@hfa.ucsb.edu, x7894)

Mike is responsible for the set-up, development and support of the Visual Resources Collection's database and Digital Asset Management system and the University Art Museum's collection management system. He maintains the Windows server for these two units. He also assists with departmental website and computer support issues when required.

Office Equipment and Rooms for TA Use

Any course-related material, including exams and handouts for section, can be copied on the department copier. You need a code to access the copier. Each class has a code and the Head TA or the instructor to the rest of the TAs will distribute these codes. No personal copies are to be made using class codes. Copies can only be made during regular business hours.

The Art History department has a classroom for sections, Arts 2324. To schedule the department conference room (Arts 1330) or seminar room (Arts 2622) contact Christine Fritsch-Hammes in the IRC, christinef-h@hfa.ucsb.edu. If you would like to schedule a room elsewhere on campus, note that the Registrar requires a *five day advance notice* for course-related events. See the Staff Undergraduate Advisor for assistance in scheduling a room through the Registrar.

Instructional Development

If you would like professional help or services related to teaching you can contact Instructional Development. They are located in Kerr Hall in Room 1120. They provide many services including videotape consultations, mid-quarter evaluation services, TA-related video rentals and TA training seminars and workshops. All of these services are provided free of charge. You can contact instructional consultants at 893-3341 or 893-4346; they can arrange to send a specialist to videotape a TA during section and provide objective criticism and advice on how to improve your teaching style.

Instructional Resources maintains a video and film collection for TA and classroom use. Off-campus rentals can also be arranged, and each scheduled course can receive up to \$100.00 of video/film rental before the home department is charged. The Film and Video department is located in Room 1204, Kerr Hall, and can be reached at 893-3518.

CLAS (Campus Learning Assistance Resources)

CLAS offers a variety of workshops for students who need assistance in the development of basic skills such as time management, note taking, textbook reading and essay exam preparation. In past years, CLAS has offered term paper workshops for the Art History 6A-B-C classes. These workshops are topically tailored to suit the needs of the class from quarter to quarter. If the professor opts to have CLAS workshops, the times and dates of these workshops will be announced in lecture and you should encourage your students to attend these workshops, especially if they have little experience writing about art. Students are heavily encouraged to sign up in advance for these workshops.

CLAS maintains a drop-in writing lab and an ESL lab throughout the academic year. You can direct students to CLAS for more information; they are located in Building 300 (between the Women's Center and South Hall) and can be reached at 893-8776.

Fellow TAs

There is perhaps no better resource for valuable insight and advice on teaching than your fellow TAs. If you have a question about something, are unfamiliar with the material or just want to talk to someone about teaching strategies, speak with another TA! Your fellow TAs are perhaps your best resources for information about being a Teaching Assistant. You can also discuss TA-related issues and concerns with the Lead TA; the Lead TA is an experienced TA who can provide impartial advice and support outside of the larger class structure in a confidential environment. The Faculty Graduate Advisor or the Chair of the department can also provide impartial advice and support for all TAs and graduate students.

Image Resources Collection (IRC)

Hours: Monday-Thursday, 8:30AM-5PM and Friday 8:30AM-4:30

Location: Arts 1245 , Phone: 893-2509

Staff: **Jackie Spafford, Curator** (hfaspafford@hfa.ucsb.edu)

Christine Fritsch-Hammes, Assistant Curator (christinef-h@hfa.ucsb.edu)

The IRC maintains the digital image resources for all teaching and research needs. The IRC's own image collection (in MDID) is built on request, and works to support other licensed image resources such as Artstor. Training and support for groups and individuals are available for all image resources. The IRC also has a learning room with a large HD monitor and mini-Mac, which is ideal for training, small group discussions, section meetings, etc. The IRC also houses the department slide collection and contains over 350,000 35mm glass bound slides; it covers virtually every period and phase of Western and non-Western art and architecture and is the second largest collection in the UC system.

Graduate students and TAs in Art History can use the collection for on-campus class and seminar presentations as well as TA discussion sections. With prior approval of the department Chair and IRC Curator, collection materials may be borrowed for off-campus professional lectures or job interview presentations as well.

IRC Loan Procedures and Regulations

As early as possible in the academic year, incoming graduate students should become acquainted with the IRC Curator and staff. All incoming graduate students are required to take a tour of the IRC during which its policies and procedures will be explained. Written copies of all rules and regulations are posted in the IRC and can be picked up from the Curator, if so desired.

Use of slides: Generally, slides may be selected up to three days in advance of a presentation, but may not be removed from the collection until immediately prior to the section presentation. The slide carousels are stored in the Graduate Lounge during the week of use and must be returned immediately after the final section of the week. No slides are to be kept overnight, taken off-campus, left in a classroom office or given to another graduate student without the prior consent of the IRC Curator. Each borrower is responsible for all IRC materials for the duration of the time that s/he is away from the collection. Borrowers are required to select, withdraw and return their own material in person. The slides in the collection are copyrighted and MAY NOT BE REPRODUCED. There is a fine for lost or damaged slides. If you have any questions please speak with the IRC Curator or staff.

Special Consideration for TAs

Each instructor will have a preference as to how s/he wishes the TA to choose slides and/or images for section. The instructor may select some, all or none of the images for discussion. Each TA is responsible for the core section images that are selected. Generally the first TA to teach on Monday loads the powerpoint presentation on the classroom computer, and this is then available to all TAs for the week. If you are using slides, you must return all slides to IRC personnel at the end of the week. Speak with the IRC Curator or Head TA if you have any questions. If you wish to scan images, speak to Jackie Spafford or Christine Fritsch-Hammes.

Class Websites

The IRC is responsible for the maintenance of the class websites for all lower division art history courses. Students will only be able to access the class website with a log-in and password. This information will be distributed by the Head TA at the first TA meeting and in lecture. It is often included in the syllabus, which may appear in the course reader. You should also repeat this information at the first section meeting, and periodically throughout the rest of the quarter. The log-in and passwords are case sensitive so make certain that your students know this and that you write it on the board correctly. If your students report that they are having problems with the website ask them how they are logging in; you might also want to log in to see if you experience any difficulties. Any problems with the website should be reported ASAP to the Head TA and to Jackie Spafford, IRC.

Arts Library

Much of the following information has been taken from the Arts Library website: www.library.ucsb.edu/subj/art.html. You should refer your students to the website for the most current information about the Arts Library, its hours and its collections. Check for holiday closures. Usually the end of exams in the fall marks the closure of the UCSB Libraries over the December break.

New Arts Library Hours: Monday – Wednesday: 9 am - 10 pm,
Thursday – Friday: 9 am - 6 pm, Saturday : Closed,
Sunday : 2 pm - 10 pm

Phone: 893-2850 **Arts Library Director:** Susan Moon

Art Librarian: Chizu Morihara

The Arts Library houses both the Art Collection and the Music Collection and occupies two floors in the Music building; the Art Collection is located primarily on the first floor of the Arts Library. Most of the books and periodicals whose call numbers begin with N, NA, NB, ND, NE, NK, NX, and TR are housed in the Arts Library, along with the art exhibition catalogues (AECs) and art auction house catalogues. The Arts Library also

contains arts-related CD-ROMs and bibliographic searching services; pamphlet files on art subjects; a file of mounted prints; foreign language dictionaries and reference materials; a large collection of microforms and videos. Much of the microform collection and many of the videos are housed on the second floor of the library along with the Music Collection, although there are several microfilm collections on the first floor of the library.

Most books and periodicals are located in the stacks, which have open circulation. Non-circulating items include: AECs (Art Exhibition Catalogs); auction catalogues; reference materials; oversize books; microform; CD-ROMs; cage books; videos. If you wish to show a video in class you can make special arrangements with the Arts Librarian. Those books not located in the general stacks are stored off-campus at the Annex, and include most of the books whose call numbers begin with NK and NX. To request a book from the Annex your students will need to fill out a request form; these can be found at the Arts circulation desk. Books requested in the morning can be picked up that same afternoon.

Students in the lower division Art History survey courses may not be familiar with the Arts Library because of its separate location from the Main Library. Make certain to inform your students of both its location and its many resources for student assignments. You might suggest to your students that they sign up for an Arts Library orientation at the beginning of the quarter; see the Arts Librarian for more information.

Circulation and Reserve Book Procedures

Circulation guidelines and procedures are the same as those in the Main Library. For lower division courses with very large enrollments (6A-B-C), the reserve books will usually be in the Main Library's Circulation Desk. For those lower division classes with smaller enrollments (6D-E-H etc.), the reserve books will usually be in the Arts Library. Reserve books usually include multiple copies of the textbook and supplemental reading material. You should check with the instructor or Head TA at the beginning of the quarter to find out which books will be on reserve and where.

There are three types of reserve books in the Arts Library: library-use only reserves; 2-hour reserves; 1-day reserves. All reserve books are kept behind the circulation desk except for the 1-day reserves, which are located in the stacks. In the RBR, all of the reserve books are located behind the circulation desk. The students can check out up to three reserve books at one time and will need their registration (access) card. The student can access the information by professor and class number. 2-hour reserve books may be checked out overnight anytime after 8PM until closing.

Reserve books must be returned to the circulation desk, otherwise the student will incur a fine. there is no grace period for late returns. A TA may request that additional materials are placed on reserve, but any and all requests must first be discussed with the instructor and the Head TA.

Reference Aids

PEGASUS and MELVYL

There are two principal methods of accessing library material: PEGASUS, UCSB's on-line catalogue and MELVYL, UC's on-line catalogue. There are multiple terminals for accessing both of these catalogues throughout both the Main and Arts Libraries. Other arts-related databases can also be accessed through these terminals. Students can access MELVYL and PEGASUS from their home computers through the California Digital Library (CDL) by installing the off-campus proxy. See the library website for instructions.

CD-ROMs and Electronic Resources

There are many electronic resources available for student use. The Arts Library has a large collection of CD-ROMs including (but not limited to): the Art Index; the BHA (Bibliography of the History of Art); the Marburger Index; and RILA (International Repertoire of Art Literature). Several databases can also be accessed through the regular terminals. Inform your students that abstracts can be printed out from the main terminals (across from the circulation desk) with a copy card. For more information or a complete list of library-owned CD-ROMs, contact the Art Librarians.

Microform Collections

The Arts Library has a large collection of microform, the bulk of which is housed on the second floor of the library. The collection consists of over 330 titles and provides students with millions of images for observation and use, including: the Alinari Photo Archive; the Conway Library; the Historic American Buildings Survey; and the Index Photographique de l'Art en France. A microform reader is located in the rear of the first floor of the Arts Library, next to the copy machine, and copies can be printed with a copy card for ten cents. Additional microform readers are located on the second floor of the Arts Library.

Reference Room

Several specialized collections are located in the Arts Library Reference Room, along with computers for CD-ROM and reference use. You can also direct students who are seeking basic information and bibliographic references to the art databases, but remind them that the reference librarians are there to help them, and they should always ask if they are having difficulty locating materials.

Cage Books

All rare and valuable books are not kept in the general stacks but rather in a 'cage' at the rear of the Arts Library. Cage books are non-circulating but may be checked out for two hours at a time; students must sit at the front table and are only allowed to use

pencil when viewing a cage book. Undergraduate students are not allowed access to the cage and all books must be requested from the Arts Librarian.

Art Exhibition Catalogue Collection

The AEC Collection contains over 86,000 art exhibition catalogues and is located adjacent to the general stacks. It includes catalogues from both domestic and international exhibitions. Holdings are catalogued and organized on the shelf according to the order of acquisition. Please inform your students that the AEC collection is non-circulating. All AECs that have been placed on reserve for students will be located with all other reserve books. Since about 2006, all catalogues are now integrated into the regular stacks.

Davidson Library (Main Library)

Hours: Monday-Thursday, 8AM-12AM, Friday, 8AM-9PM, Saturday, 9AM-9PM, Sunday, 10AM-12AM. Phone: 893-2477

Although reading and research material for art history courses is concentrated at the Arts Library, the Main Library is also an invaluable resource for students, especially undergraduates. The Main Library is where students will find books on fields related to art history, such as history, archaeology, classics, sociology and religion.

The holdings of the Main Library, like those of the Arts Library, are catalogued in PEGASUS and MELVYL. Computers for searching library holdings are primarily on the first floor and there are additional terminals on each floor. The Periodicals department is located on the first floor and houses the useful Union Index for Periodicals.

Interlibrary Loan (ILL)

Through the ILL department, located on the second floor of the Main Library, one is able to order non-UCSB owned books and/or copies of articles from journals that UCSB does not own. Students are able to access UC holdings through MELVYL and the CDL. You can fill out a paper form for ILL books although they can be ordered over the net with CDL access. Students can create a personal profile with CDL that lets them track previous searches and search terms.

Special Collections

Special Collections is located on the third floor of the Main Library and may contain material pertinent to students of medieval, early modern and modern art. One of the largest collections is CEMA (California Ethnic and Multi-Cultural Archives), whose large collection of personal and institutional papers documents the social and political experiences of African-Americans, Chicanos/Latinos and Native Americans. Students of Latin American and/or Chicano art might find CEMA useful, especially since it contains papers from the Galería Las Américas and the Yolanda M. Lopez papers, as well as

archival image projects in the Chicano Visual Arts. Special Collections regularly exhibits holdings on a rotating basis; recent exhibitions included material from the Isaac Foot Collection and Vogue Magazine. Students/Researchers must apply to use the resources in Special Collections and applications are available on their website: www.library.ucsb.edu/speccoll/rules.html.

Web Resources for Students

Students no longer rely simply on printed sources to conduct research; increasingly websites are finding a place in bibliographies. Many students, however, do not necessarily know where to find *accurate* information on the internet. The first place you should direct the students is the class website (if there is one), which will have important class information and oftentimes, links to reputable sites. Note that the Library home page has links to guides for accessing the reliability of on-line resources. The department web page provides information about faculty, staff, and undergraduate and graduate programs, as well as links to other art resources. The web address for the department's homepage is <http://www.arthistory.ucsb.edu>. The following are additional websites to which you can direct your students with confidence:

1. Art History Research Centre: <http://art-history.concordia.ca/AHRC/index.htm>

This website is a good place for students to begin their research on the web. The AHRC provides its own search engines as well as access to the following: newsgroups; a mailing list; library catalogues; articles indices; art history departments on the web; art collections; and help with citing electronic sources. The home page provides a nice link to a short essay entitled, "The Internet as a Research Medium for Art Historians," which your students might find helpful.

2. Artsource: <http://www.ilpi.com/artsource/welcome.html>

This website provides a variety of art-related information and links: architectural resources; art and architecture libraries; online art journals; artists' projects, art-related events; electronic exhibitions; image collections; museum information; and information about art organizations.

3. Grove Art Online: <http://www.groveart.com/index.html>

This is a site provides artist biographies, bibliographies and image links.

4. @LA Museums: <http://www.at-la.com/@la-muse.htm>

This site provides information and links (when possible) to all museums in the greater LA area, including San Bernardino, Ventura and Santa Barbara Counties. This is a great place to point students who are interested in seeing and experiencing art first hand. The site also has email information for many of the museums listed.

5. The Mother of All Art History Link Pages:

<http://www.art-design.umich.edu/mother/>

This 'mother of a page' is run and maintained in part by the graduate students in art history at the University of Michigan. It provides valuable research links about many different periods of art history and students will find this site enormously helpful in terms of information.

6. Art History Resources on the Web:

<http://witcombe.sbc.edu/ARTHLinks.html>

This page is probably the most comprehensive site for art history on the web in terms of information and access to images. It is run and maintained by Prof. Chris Witcombe, from Sweet Briar College, and has information about and links to virtually every period and phase of art history, Western and non-Western, ancient to contemporary. You can access a variety of digital image databases through this site, as well as photo and print images, museum galleries and research links. All students interested in art history should be referred to this site.

7. UCSB Library Online Reference:

<http://www.library.ucsb.edu/eresources/online-ref.html>

This is a portal into numerous reference sources including: dictionaries, almanacs and citation guides.

Museums

The following are only a few of the many fine museums and galleries in the Santa Barbara and Southern California areas. You should encourage your students to visit museums whenever possible; slides are only a pedagogical tool, not a substitute for the art itself.

Local Museums and Collections

UCSB University Art Museum (UAM)

Entrance located facing Storke Plaza at the end of the Arts building

Phone: 893-7564

Hours: Tues., 12-8PM; Wed.-Sun., 12-5PM; Closed Mon.

Web address: <http://www.uam.ucsb.edu/index.html>

The UAM re-opened its doors after an extensive \$2.5 million renovation, with more space than ever for its permanent collections. On permanent exhibition is *The Age of Discovery: Europe in the Renaissance*, which highlights artifacts from the museum's Morgenroth and Sedgewick collections. For information on other exhibitions consult the UAM website's exhibition calendar. Entrance is free, and students should be encouraged to visit the museum.

Santa Barbara Museum of Art (SBMA)

130 State St., Santa Barbara

Phone: 963-4364

Hours: Tues.-Sun., 11AM-5PM; Sun., NOON-5PM; Fri., 11AM-9PM; Closed Mon.

Web address: <http://www.sbmuseart.org/>

The collections in the SBMA cover many areas of Western and non-Western art, including substantial holdings of ancient, modern, Asian and African art. In addition, traveling exhibitions are frequently on display. The museum offers a variety of lectures, concerts and films throughout the year.

Arrangements can be made with the SBMA for class visits; interested TAs should speak with the instructor and Head TA about this possibility. Regular student admission is only \$5.00 with student i.d., however, arrangements for free admissions can be made for students using museum holdings as topics for papers.

Students also have access to the Constance and George Fearling Library, whose collection of fine art books, periodicals, art exhibition catalogues, slides and videos focuses on museum holdings. The Library is open Tues.-Fri. from 12-4PM.

Southern California Museums

Museums in the greater Los Angeles area include (but by no means are limited to):

Los Angeles County Museum of Art (LACMA): <http://www.lacma.org/>

Paul Getty Museum: <http://www.getty.edu>

Norton Simon Museum: <http://www.nortonsimon.org/>

Huntington Library, Art Gallery and Botanical Gardens:

<http://www.huntington.org/>

Please consult a directory of museum resources for more information.

Useful Museum Websites

Students in lower division surveys may find the following websites helpful, and most of them allow students to take virtual tours through their collections:

Museum of Modern Art: <http://www.moma.org/>

Metropolitan Museum of Art: <http://www.metmuseum.org/>

Uffizi Gallery: <http://www.uffizi.firenze.it/>

Louvre: <http://mistral.culture.fr/louvre/louvrea.htm>

Local Architecture

There are various buildings of architectural interest in the Santa Barbara area that might be recommended for students to see. Some of the more accessible sites are the UCSB Faculty Club, the Santa Barbara Courthouse and the Santa Barbara Mission. David Gebhard's and Herb Andree's *Santa Barbara Architecture from Spanish Colonial to Modern* (Santa Barbara: Capua Press, 1975) is a particularly useful reference for more information.

HEAD TEACHING ASSISTANT HANDBOOK (6 A-B-C courses)

Introduction

There is no standard UCSB description for the position of Head TA. Each professor will have ideas about how your services can best be used to facilitate the functioning of the course. Some professors are very “hands-on,” while others want the Head TA to handle everything except giving lectures.

The position may at times seem thankless and overwhelming as you may be caught between the sometimes conflicting needs of the professor and the other TAs. The UCSB TA Development *Head TA Guide* publication written by Matthea Cremers in cooperation with Dr. Shirley Ronkowski sheds some positive light on the position:

Perhaps the most valuable part of the Head TA experience is the opportunity to work in close cooperation with an experienced instructor. This will more effectively prepare the present day Head TA for a career in teaching. You may want to carefully file class syllabi, sample exams, review sheets, etc., or even make additional notes on how you would change the class if you were the instructor. If you plan a career in academia, both your job opportunities and tenure potential will increase once you are able to speak with more sophistication about your teaching philosophy as well as the nuts and bolts of running a class effectively. This is especially true for large introductory classes, exactly those classes that have a Head TA because of their size. If sometimes the Head TA experience seems a bit overwhelming, you may want to remind yourself that you are actually working on career preparation as well as making a good impression on the instructor and earning an income.

Note: you may wish to open a gmail account to use as Head TA so that all student interactions go through this channel. This can be especially helpful as you work on the section enrollments so you won't have to sort through your regular email to find requests. If you do so, *make sure* to notify the instructor so that accurate information can be included in the course reader and/or the website.

Before the Quarter Begins:

Initial Contact with Professor

It is advisable to contact the professor with whom you will be working as soon as possible – generally 6 weeks before the start of the quarter. An email should be sufficient.

There are several matters that should be handled before the first class meeting. First, it would be appropriate to discuss the professor's expectations for you as the Head TA. If this is the first time that this professor has taught one of the major survey courses, your knowledge of procedures and past experience will be helpful to both of you. In such instances remember that inexperienced professors often don't understand what is involved in coordinating a large number of TAs and sections, TA meetings, preparation and distribution of section outlines. It is your job to act both as a liaison between the professor and the TAs and to help make the course run smoothly from start to finish. Good luck!

Questions to ask when you first speak with the professor (some are informational and other require action, as indicated):

1. When will the syllabus, readers and texts be available? Student obligations, TA information, course requirements and percentages? **Action:** make sure the instructor has all your correct information (email, phone number, etc.). The email address and possibly your office hours will be included on the website. The telephone number is for matters requiring more immediate attention.
2. TA meeting dates. **Action:** you need to book the room for this. See "Room Scheduling" below.
2. How many paper assignments will there be, what will they entail? What are the due dates? Most professors change topics yearly to avoid plagiarism, but if the professor is new you might suggest that the assignment/materials be different from the previous year. Know what they were before you meet.
3. Exam dates. Again, remember that these often use similar comparisons from year to year so be ready to supply the information on last year's comparisons. Will the professor want to schedule reviews prior to the exam? **Action:** if so, you may need to have the Undergraduate Advisor request a room of suitable size, particularly if the professor will be reviewing for students rather than sections.

4. Lecture schedule: be alert to holidays. **Action:** remind the professor if there is a Monday that will suspend Monday sections, or any other conflicts.

5. When will the first section be taught - first or second week? Has the Undergraduate Advisor been notified? **Action:** Make sure there are signs notifying students and be sure to have the professor announce this in lecture.

6. How will sections be organized? Will sections primarily review material taught in class or will new material be presented? How will sections and visual material be prepared? Who will be responsible for preparing the materials?

7. Reserve materials: are books and readers on Reserve in the RBR? Are there a sufficient number of copies? **Action:** you may need to put materials on reserve for the professor. You should also have a sense of when the books/readers will be available for the TAs.

8. Will there be Associated Students Notetaking Available for the course? **Action:** you may need to designate a note-taker among the TAs. Ask the professor if s/he has made a choice. Notetaking offers a small amount of money for the service and usually TA notes are preferable to student notes.

9. Will Campus Learning Assistance Services (CLAS) be offering a tutorial for the course? Contact Jay Stemmler at 893-4754 to schedule paper workshops.

10. Who will write exam? Will TAs be asked to submit questions? Will exams be objective, essay, or a combination? **Action:** warn the professor that you will need the original well in advance in order to be certain to have sufficient time to copy it (often this is done at Kinkos depending on class size. You get a budget number from the Financial Officer and the department will be invoiced.

Will a key be prepared for the TAs? And who will prepare it? This assists in maintaining consistent grades across TAs and is equally important for essay and objective exams.

11. What is the course procedure for issues of Academic Dishonesty? Do you have copies of the Faculty Report Form for Academically Related Misconduct? It is available as a PDF at: <http://www.sa.ucsb.edu/osl/downloadfiles/AcademicMisconduct.pdf>

12. Will the course be using GauchoSpace? How would the professor like to organize this (e.g. will you be inputting materials, will sections have interactive forums, etc.?)

13. Is there a website for the course? How will the images be collected to be posted?

14. How many sections are you teaching as Head TA? Are you teaching an Honors section?

15. Section and crashing requests from students. **Action:** ask the professor how s/he wishes to handle these. Will students be admitted by major, by seniority, first come first serve, etc.? See **Enrolling Sections** below for more information.

TA Scheduling

You should contact the TAs for the course as soon as possible - you can get a list from the Graduate Program Assistant. It is your responsibility to make certain that all section times are covered and at the same time that no one feels particularly put upon. It is a good idea to work on this before the first TA meeting. When emailing course TAs the time of the first meeting, you might request the following information:

Two sets of two sections that you would prefer to teach (four sections in all).

A list of times during which it is impossible for you to teach (and perhaps the reasons).

Any requests or important information the Head TA should keep in mind while doing the scheduling. Do you prefer to have or not have your sections in a row? Do you commute from a long distance or rely on a carpool?

With this information you should be able to make a set of TA section assignments that are possible for each TA, even if not what was really preferred.

Ongoing Issues

Missed Sections

Check with the professor to see what procedure will be followed in cases when TA is unable to make it to a section (or lecture or TA meeting) for which they are scheduled, whether due to illness or other pre-arranged excuses? **Action:** TAs should be told to contact you as soon as possible so that you can arrange for a substitute TA. This substitute is not necessarily *you*. Finding a replacement may well be placed on the TA whose absence necessitates the replacement. Point out to TAs that email is not an acceptable sole form for communicating this sort of information. Too many things can get “lost in translation” and you want to be sure that everything is lined up properly so students don’t wind up showing up to a section with nobody there to teach it.

Room Scheduling

Should you need to reserve an additional non-scheduled room for the course for a meeting, exam space, review session, etc., there are two paths of action depending on the nature of the room.

Art History Departmental Rooms: If the room is one controlled by the Art History Department, you will need to check with Christine Fritsch-Hammes in the IRC for availability.

Other Campus Rooms If you need to schedule a room not controlled by the department, this request is processed via the Undergraduate Advisor and the Office of the Registrar. At least five day advance notice is required to schedule course-related events.

Art History 500

Action: You need to remind all TAs to sign up for ARTHI 500 with the correct instructor.

Course Evaluations

You will need to coordinate processing of course evaluations for both Professor and TAs. **Action:** Thoroughly read the current quarter's instructions and explain the process to all TAs, especially those who are new. Emphasize that the improper facilitation of evaluations results in a low return rate. The department's policy is to consider graduate student teaching evaluations in decisions about financial awards.

Grade sheets

Action: Distribute grade sheets to TAs and make sure they understand how to use the spreadsheet. You must ensure that all TAs submit copies of their grade sheets to the Undergraduate Advisor at the end of the quarter. It is also your responsibility to organize the storing of student papers and exams in the Graduate Student Lounge. Please note that these must be stored for an entire year, but no longer. If, for instance, you have just completed 6A, the exams and grade sheets for the previous Fall's 6A may be destroyed for additional storage space. Coordinate this with the Office Staff. These materials should be shredded or disposed of in some other way to ensure the confidentiality of the materials.

Be sure to be aware of your responsibilities. It is very easy to become overloaded. The operative word here is *delegate*. Let the other TAs help whenever you can. When in doubt, *ask the instructor*.

Enrolling Sections

Enrollment

The Head TA is responsible for coordinating enrollment for 6A (Fall quarter), 6B (Winter quarter) and 6C (Spring quarter). This includes processing all requests to add the class or switch sections before the RBT/GOLD deadline. This deadline usually occurs on the last day of the third week of classes but may vary from quarter to quarter. Information about the deadline to add the class (or switch sections) over RBT/GOLD can be found in the schedule of classes. Enrollment in the class is by section and is coordinated over email *only*. Students must email the you with a request to add the class or switch sections by a certain date, and all add/approval codes are then distributed via email on or before the RBT/GOLD add deadline. Preparations for enrollment must be made *at least two weeks* before the beginning of each quarter. **Action:** meeting with the

instructor in order to determine priority for adds/switches, distribution of enrollment information, the add/switch request deadline, and how honors enrollment will be coordinated; meeting with the undergraduate advisor in order to distribute add/switch information and coordinate enrollment; attending the first TA meeting in order to distribute enrollment information to all of the TAs; creating an enrollment spreadsheet; and creating electronic files for student requests.

Meet with the instructor for the course before the beginning of the quarter. Arrangements for the distribution of add codes for the honors sections should be made in advance with the instructor. The instructor makes the final determination regarding which students have priority for adding the class/switching sections; priority usually is given first to graduating seniors, Art History majors and honors students, but this may change according to the wishes of the instructor. After priority has been assigned, students are generally accommodated on a first come, first serve basis. The deadline for students to request to add or switch the class is usually set by the Head TA, and generally occurs not before the eighth day of class (counting each day, not each lecture) and not after the tenth day of class. This deadline usually occurs at least one week before the RBT/GOLD deadline in order to accommodate as many students as possible.

Action: It is a good idea to create a powerpoint slide with this information before the classes commence so the instructor can screen and explain it in lecture. You must also explain enrollment procedures to all of the TAs for the course at the first TA meeting. It is essential that every TA understands *completely* the process of enrollment for the class and that *only* you may add/switch a student. Emphasize that TAs should not tell students that there is room in the course or in their sections, as you may have allotted the spaces already.

The same enrollment information goes to the Undergraduate Advisor. Generally, the Head TA will make small flyers noting all enrollment information so that the Undergraduate Advisor may distribute them to students interested in adding the class or switching sections. **Action:** to coordinate enrollment, the class *must be closed prior to the first day of classes*. Check and double check this because if it isn't done, students can add and drop at will, messing up your priority lists. The date on which the class is closed will be determined by you and the Undergraduate Advisor, and must occur before the first scheduled section and/or lecture, but may occur earlier depending on pre-instruction enrollment. The Undergraduate Advisor distributes all the class and section enrollment lists as well as the add/approval codes both before the beginning of classes and once instruction has begun. You may ask the Undergraduate Advisor to print out section enrollment sheets at any time, but generally printouts are reserved for the end of the first week of classes, immediately before the add/switch deadline and one or two days before the final RBT/GOLD deadline.

Enrollment spreadsheets and electronic files should be prepared before the beginning of classes or upon receipt of the first email request from a student, whichever occurs first. The following information should be recorded on the spreadsheet: student's name; class year; list of sections that the student can attend; reason for adding the class/switching sections; section in which the student is enrolled if s/he is requesting to

switch sections; contact information (generally an email address). A blank space should be left at the end of the column in order to record the section to which the student is added.

Once you receive the first email from a student, it is essential that the enrollment spreadsheet/waiting list is kept current. You must first transfer all of the appropriate information from the student's email to the spreadsheet/waiting list. Then, you must answer each email, notifying the student that s/he has been placed on a waiting list and briefly explaining distribution of add/approval codes. This reply should be a form letter to which only the student's name is added, and should state that only students who are able to successfully add the class will be contacted by the stated deadline. The student's email should then be saved into an electronic file so that there is a record of the student's request. Eventually, when add codes are distributed, this electronic file can then be accessed and you will only need to reply to the original email, which will help ensure that messages are sent to the correct email address.

In spite of the stated enrollment deadline, you should begin processing priority adds/switches at the end of the first week of classes, or before. First, the Lead TA should request new enrollment sheets from the undergraduate advisor. Available spaces are then determined by looking at the enrollment figure for each section. It is essential that you keep accurate records of available spaces so that sections are not overenrolled. The maximum enrollment for regular sections is 25 and the maximum enrollment for the honors sections is 15. All available spaces at the end of the first week are then assigned first to those with priority, and then chronologically to those students without priority, as space permits. Once spaces have been assigned, the you must email each student who has been approved to add the class/switch sections with add/approval codes. This can also be done with a form letter. This process is repeated immediately before the stated request deadline, and immediately before the RBT/GOLD deadline. Once the RBT/GOLD deadline has passed, you can no longer add students and so you're finished with enrollment for the quarter! If there are still students who were approved to switch sections/add the class, and given add/approval codes but never used them, the Lead TA can refer them to the Registrars Office where they can then petition to add/switch to the necessary section.