STUDENT HANDBOOK
Fine Art (Visual Art) Program
2017-2018

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Welcome to the Fine Art (Visual Art) Program. This handbook is a brief guide to the Program, facilities and your student responsibilities. Make sure to read over it carefully and keep it for reference. A copy can also be found online here.

1. WHEN YOU ARRIVE/BEFORE CLASSES START:

LOCKER USE AND DATES
- At the beginning of the Fall Term, students will be provided with lockers for personal use and material storage during the school year; while lockers are assigned, students are responsible for providing the security lock.
- When not in use, make sure the lockers are secured. The Fine Art (Visual Art) Program and Queen’s University are not responsible for missing or lost items from lockers.
- Following end-of-year cleanup, lockers must be emptied by the last day of classes; locks will be cut from those lockers not emptied and the contents will be disposed of at the discretion of the Program.

FOBS AND ACCESS TO ONTARIO HALL
- Each student will be issued a fob to allow access to Ontario Hall and studio space. Fobs can be obtained through the Main Office, and there is a $20 deposit fee.
- If the fob is lost, please notify the Main Office; there will be a replacement fee levied.
- The hours you will have access to Ontario Hall are noted on page 4 of this handbook; the fob will allow you access to the building once regular daytime hours are over and the doors are locked.

MATERIAL FEES AND PAYMENTS
- For many core courses, supplies have been ordered for the class in advance. To pay for these materials (including consumables that are used by all students), materials fees are assigned to students. The fee is calculated through total cost of materials, which is then divided by the number of students sharing these resources. Accordingly, the fees will vary for each individual course, and the amount will be provided the week before the first day of classes begin.
- Students will not be given access to studio supplies and materials until studio fees have been paid in full.
- The dates of the Fall and Winter Studio Fee Deadlines are as follows: Fall Studio Fee Deadline: September 8, 2017; Winter Studio Fee Deadline: January 5, 2018. Please make sure your payment is in by these dates.
- Payment can be made at the Main Office by the following methods: debit, MasterCard or Visa. No cash or cheque payments will be accepted.
- Note that students may be required to personally supply additional materials other than those provided for course assignments.

STUDIO FEES AND PAYMENTS
- Students entering their Fourth year are required to pay Studio Fees at the beginning of each semester. The Studio Fees cover consumables shared by students in each discipline/working space, and the Fees are as follows: $50 for Painting; $50 for Sculpture and New Media; and $150 for Print.
- Payment can be made at the Main Office by the following methods: debit, MasterCard or Visa. No cash or cheque payments will be accepted.

ACADEMIC ACCOMMODATIONS
- Queen’s University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities.
- Before any requests for special academic accommodations (such as extensions, specific studio requirements) can be acted upon, students must first be registered through Student Wellness Services. More information on registering and the services available can be found here: http://www.queensu.ca/studentwellness/counselling-services/accomodations-policy.

WHO TO ASK
Throughout the year, the staff and faculty of the Fine Art (Visual Art) Program are ready and willing to assist students. The following list will help clarify points of contact regarding specific issues:
- For issues regarding Program Curriculum, contact: Kevin Rodgers, Undergraduate Chair (email: kar9@queensu.ca)
- For specific Course Issues, contact the Course Instructor. (If unresolved please submit your concern in writing to the Undergraduate Chair).
- For Administrative issues, including payment of fees, purchasing supplies and general inquiries, contact the Administrative Assistant in the Main Office: (email: fineart@queensu.ca)
- For Injuries and Health and Safety Concerns, contact: Ryan Laidman, Safety Officer. (email: ryan.laidman@queensu.ca)
- For Security Issues, contact: Ryan Laidman, Safety Officer.
- (email: ryan.laidman@queensu.ca)

Note: for non-emergencies that take place after work hours, students can contact Campus Security at 613 533 6733. For on-campus emergencies, use the number: 613 533 6111. More information can be found here: http://www.queensu.ca/campuslife/safety

2. **GETTING TO KNOW ONTARIO HALL**

**BUILDING HOURS**

*September – April*
Monday – Sunday
7:00 am – 11:00 pm
*closed on statutory and university holidays

*May – August*
Monday – Friday
8:00 am – 5:00 pm
Saturday – Sunday
CLOSED
*closed on statutory and university holidays

Completed in 1903, Ontario Hall is a Victorian Romanesque building shared between the Fine Art (Visual Art) Program and the Art History Department. This building has served many different purposes over the years, being home at one time to the departments of Physics, Geology and Mineralogy, Chemical Engineering, a School of Navigation, Geography, Mathematics and Statistics, and Fine Art, which it houses today. At one time, there was a post office located in the building and during WWI, the basement was used as a dining room for the Fifth Field Company of Canadian Engineers. In the 1950s and 1960s, the basement held a sub-atomic particle accelerator and was fitted with a thick shield of concrete to contain the radiation that the accelerator produced.

Today the building features several art studios, display rooms, the Art Library, and several small lecture halls.

In addition to the Painting, Printmaking, Sculpture and New Media studios, there are a number of resources available to students, including wood and metal shops and the TBM Room.
WOOD & METAL SHOPS
Ontario Hall Room 109
- There is a well-equipped woodshop and a metal shop where students can work with gas, arc, MIG welding, or plasma-arc metal cutting. However, for safety reasons the woodshop is not available to students until they have taken the Tech Skills component in first-year, and the metal shop may be used only after students have taken the appropriate training.

- There are student monitors who keep the shops open most evenings and weekends. They are there to ensure student safety, not to teach. A schedule of the hours the shops are open will be posted on the woodshop door. If you would like to be a monitor, you will need to contact the Work Study Bursary Program. Please note that the last day to submit your completed Work Study application to the Student Awards Office is September 14, 2017.

TBM (TIME-BASED MEDIA) ROOM
Ontario Hall Room 208
- The TBM room is primarily used by Sculpture and New Media courses. In addition to having Mac computers, cameras, headphones, monitors, and an image scanner and tablet, the room is a shared studio space used for class presentations and discussion, visiting artist presentations and the production of time-based work. It is the student’s responsibility to keep the room clean and tidy. Hours of access to the TBM room are posted on the door.

OZONE
- The Ozone is a BFA funded student lounge located on the Third Floor, and is dedicated to the memory of Cameron O. It is often a meeting point, and has numerous tables and couches for study and eating. It is the responsibility of the students to help keep the Ozone tidy and hazardous-free.
ONTARIO HALL SAFETY REGULATIONS

PLEASE READ THE FOLLOWING VERY CAREFULLY
For your own safety and the safety of others it is necessary for you to understand and comply with Fine Art (Visual Art) Program Regulations and with those of the Ontario Health and Safety Act as they apply to this building. Painting, Printmaking, Time Based Media and Sculpture have specific safety regulations, and your professors will distribute these to you. However, there are a number of regulations for the Program as a whole:

a. Under no circumstances are you to obstruct access to Fire Equipment or obstruct passageways as defined by the yellow fire lines on the floors, even temporarily. Do not block EXITS or STAIRWELLS with your art work or materials/art supplies. If items are found in these areas, it is within the Program’s safety obligations to remove it.

b. There is an Emergency Call Button located at the First Floor Front Entrance and an ASSISTANCE PHONE on the Third Floor near the BFA Lounge (OZONE.)

c. If there is a fire alarm, leave the building in an orderly fashion by the stairwells only. Do not use the elevator! Do not return to the building until you are given proper authorization. There are fireproof containers for all oily and solvent permeated rags. Make sure you use these for hazardous waste.

d. It is forbidden to use electric kettles or cooking rings in the studios. Consumption of food or drink is not allowed in the studios. The BFA Lounge (OZONE) is for consuming food and drink and will only continue to be, if the area is kept clean. A garbage can and recycling can are provided to take care of trash.

e. Building hours are 7:00 am – 11:00 pm, Monday – Sunday during the regular school year. YOU ARE NOT PERMITTED TO WORK IN THE BUILDING AFTER USER HOURS. Do not work in the building on your own at any time. You should always have a fellow student on the same floor, preferably in the same room, you are encouraged to use a buddy system. If you do work alone at night (or weekends) please phone Campus Security at 613-545-6733, and report where you are working, how long you expect to be there, and if you will require an escort when you leave.

f. FIRST AID KITS ARE PROVIDED FOR EACH AREA. They are primarily outfitted for minor injuries. In the event of an emergency, call 613-533-6111 (from an internal phone, dial only 36111.) These phone numbers are posted on safety boards throughout the building.

g. This building is very old and dry, which makes it extremely susceptible to FIRE. Therefore, there is absolutely NO SMOKING permitted anywhere in the building. The use of alcohol and narcotics of any kind is STRICTLY FORBIDDEN.

h. BICYCLES are not to be stored in the building or attached anywhere on the building. Bicycles are to be parked only in bicycle racks or they will be taken away by security/Physical Plant Services.
i. Each area of the building has furniture, shelving and tables that are specific to that floor and medium. Please DO NOT REMOVE furniture from the rooms without consulting Course Instructors or the Technicians.

j. Do not leave valuables out in the open; please use your locker if you need to store items for any length of time.

k. No noxious substances (such as spraypaint) are to be used in the studios. Contact the area Technician for alternate spaces and available options.

**DISPLAY OF ARTWORK IN ONTARIO HALL**
- Many of the walls in the hallways of Ontario Hall are used for the display of artwork by students and classes; do not put work up until you have checked with your instructor, and any others teaching/working on the same floor.
- Please be considerate when sharing space with others. Do not leave work for extended periods, remove other’s artwork from display or obstruct passageways. If there is an issue, contact the Instructor/s working on the same floor.

**END OF TERM CLEANUP AND STORAGE**
- At the end of the Winter Semester, students are expected to remove their materials and artwork from the premises. Any materials left in Ontario Hall past the removal deadline (to be posted) will be disposed of at the discretion of the Program.

**FOURTH YEAR STUDIO RULES AND REGULATIONS**
- In the fourth year of the BFA Fine Art (Visual Art) Program at Queen’s, students are provided their own studio space for the duration of the academic year. Maintaining a clean and hazardous-free space is thus even more of a responsibility. In addition to following the outlined Ontario Hall and General Safety rules (pages 6 and 8), students are expected to work primarily in their own studios, unless requiring rooms that have the needed technical resources (printmaking, sculpture, woodshop, etc). If a circumstance arises that another classroom or space is temporarily needed, students will need to get the Permission of the Faculty teaching in that area. Permission is not always granted.

When installing work for the year-end BFA graduating exhibition, any spaces that are modified must be returned to their original condition.
3. **GENERAL STUDIO SAFETY RULES**

There are general studio safety rules students are expected to follow. Classrooms are shared spaces, and it is for the benefit of everyone that general safety rules are followed. These are outlined in more detail below:

- **CLOTHING:** Dress properly for your work. Remove coats and jackets, roll up loose sleeves. It is advisable to wear a shop apron that is snugly tied and protective shoes.

- **EYE/EAR/LUNG PROTECTION:** Wear safety glasses/Face Shield/ear protection/mask when doing any operation that may endanger your eyes, ears and lungs.

- **CLEAN HANDS:** Keep your hands clean and free of oil or grease. You will do better and safer work, and the tools and your project will stay in good condition.

- **CONSIDERATION OF OTHERS:** Be thoughtful and helpful toward other students in the class. Be sure that the work you are doing does not endanger someone else. Caution other students that are violating safety rules. Do not move studio furniture/supplies out of other studios or into the hallways.

- **TOOL SELECTION:** Select the proper size and type of tool for your work. An expert never uses a tool unless it is sharp and in good condition. Inform your Instructor/Technician if tools are broken, have loose handles, or need adjustment. REMEMBER to unplug all electrical tools after use.

- **CARRYING TOOLS:** Keep sharp and pointed tools turned down. Do not swing or raise your arms over your head while carrying tools. Carry only a few tools at one time, unless they are in a special holder. Do not carry sharp tools in the pockets of your clothes.

- **USING TOOLS:** Hold tools in the correct position while using them. Most edged tools should be held in both hands with the cutting motion away from yourself and other students. Be careful when using your hand or fingers as a guide to start a cut. Test the sharpness of a tool with a strip of paper or scrap wood. **DO NOT USE YOUR FINGERS.**

- **WORKING SPEED:** Do not rush and tear through your work. A steady and unhurried pace is safest for you and those around you.

- **TABLE/BENCH ORGANIZATION:** Keep your project materials carefully organized on your table/bench with tools located near the center. Do not pile tools on top of each other. Never allow edged or pointed tools to extend out over the edge of the work area. Close your vise when it is not in use and see that the handle is turned down. Keep drawers and doors closed and cover all paint/mediums and solvents with air tight spill proof lids and containers.

- **FLOOR SAFETY:** The floor should be kept clear of scrap paper/canvas and excessive litter. Keep projects, materials and other equipment you are using out of fire/traffic lanes. Immediately clean up any liquid spills on the floor.

- **MATERIAL AND PROJECT STORAGE:** Store and stack your project work carefully in **ASSIGNED AREAS** only. If storage is overhead, be sure the material
will not fall off. Do not leave anything protruding from the end of the storage racks, especially at or near eye level.

- **FIRE PROTECTION:** Many finishing materials, varnish, thinners, etc. are highly flammable. Others are toxic. Because of this, it is important that these materials be used only in approved areas. In addition, close containers of finishing materials immediately after use. Use flammable liquids in very small quantities. Be sure all containers are labeled. Dispose of oily rags and other combustible materials immediately in approved metal containers. Secure the instructors/technicians approval before you bring any of your own materials/supplies into the studio/shop.

- **INJURIES:** Report all injuries and near misses to your Instructor, area Technician or Health and Safety Officer.

- **ENVIRONMENTAL PROTECTION:** All Hazardous Waste must be labeled. No hazardous materials are permitted in washrooms. The last person to exit the studio should make sure everything is turned off, lights, water, etc. When studios are in use, check to ensure the ventilation system is working properly (paper strips.) Good housekeeping should be a priority in every area you work.

### 4. GETTING TO KNOW THE FACULTY AND STAFF

**FACULTY**

*Rebecca Anweiler* is a Kingston-based painter who completed her MFA at Concordia University and is a MEd (OISE) honours graduate of the Ontario College of Art and Design, receiving numerous awards for her work. She has taught Drawing and Painting at Queen's University for the past 10 years, as well as at the University of Lethbridge, Alberta and Concordia University, Montreal. A recipient of both Ontario Arts Council and Canada Council grants, Anweiler's artwork has been exhibited extensively in Toronto and Montreal, and she has paintings in several public collections including the Agnes Etherington Art Centre, the City of Toronto, and the University of Lethbridge Art Gallery.

*Alejandro Arauz* is an interdisciplinary artist exploring issues of identity, diaspora and transplantation through the vernacular of print media, performance and video. Digital applications allow Alejandro to create bridges between mediums to expand on the lineage of his imagery. Alejandro is particularly interested in the Latin American Diaspora within Canada and the USA. Alejandro earned his Honors BFA from the University of Windsor in Canada and an MFA degree from Louisiana State University. Website: www.alejandroarauz.com

*Sylvat Aziz* trained at universities in Lahore Pakistan; Pratt Institute NYC, USA and Concordia, Montreal Quebec, where she earned undergraduate degrees in the sciences and graduate degrees for comparative literature and visual art. She
was awarded the full year residency at the Banff Centre for the Arts and has held several funded residences in North America, UK, Europe and South Asia. Her work has been shown nationally and internationally, venues include: the Venice Biennale, the Istanbul Symposia, National Gallery of Pakistan, Cartwright Hall Bradford England, Nickle Arts Museum Calgary, Beaverbrook Art Gallery, Fredericton and Eicher Gallery, New Delhi. Currently she bases her research in Cyprus (Nicosia/Kyrenia) and teaches in the Fine Art (Visual Art) Program. She is also cross-listed with the Departments of Gender Studies and Cultural Studies, Queen’s University.

**Kevin Rodgers** is the Undergraduate Chair of the Program, and teaches Fine Art (Visual Art) courses in the Faculty of Education. He has exhibited work widely, including Netwerk Center for Contemporary Art (Aalst, Belgium), Dazibao (Montreal), G Gallery (Toronto), goodwater (Toronto), Galerie Tatjana Pieters (Ghent, Belgium), and McIntosh Gallery (London, Ontario). He has collaborated with diverse artists such as Marilou Lemmens and Richard Ibghy, Cynthia Girard and Derek Sullivan, as well as curated three exhibitions: *With You and Others* (2016), *THE FOX* (2011) and *IF DESTROYED...* (2010). His writings have appeared in numerous publications, including FUSE, C Magazine, Border Crossings, Artpapers, Millions and Prism of Reality. Rodgers has completed residencies at FLACC (Genk, Belgium) and at Komplot (Brussels, Belgium); in 2016, Rodgers participated in a two-month residency at the Nida Art Colony (Lithuania). Website: [www.kevinrodgers.ca](http://www.kevinrodgers.ca)

**Kathleen Sellars** teaches sculpture and time-based media in the Fine Art (Visual Art) Program. She has taught collaborative courses with the other creative arts departments in the Faculty of Arts and Science and with the Faculty of Applied Science at Queen's. Her recent work combines computer-based robotics, sculpture, graphics and animated video to examine current issues in medical research. Her work has been shown internationally in solo, collaborative and group exhibitions including "New Robiotics Research" at the Agnes Etherington Art Centre (2008); and "It's a Wonderful Life" at the Owen's Art Gallery, Sackville NB (2007).

**Jan Winton** has a 30-year practice in Printmaking and Painting. Her background began with illustration, drawing, painting and printmaking (University of Waterloo); Painting and Printmaking; (Caulfield Institute, now part of Monash University, Melbourne, Australia); The Toronto Art Therapy Institute; and Open Studio, Toronto: (Etching, Serigraphy, Lithography). Jan experiments with blended techniques that incorporate found images, hand drawing and painting, with her photographic works, to produce images full of paradox and double meanings. Her work illuminates the fragile nature of subjectivity, unconscious perception and social interpretation. Repositioning historical and borrowed images with her own original photos, drawings and themes, Winton asks the viewer to reconsider how given the chance they might re-construct their own views.
As Health and Safety officer, Ryan advises on and implements all safety in the Fine Art (Visual Art) Program, as well as Queen’s required safety procedures in Ontario Hall. This includes conducting building safety checks and presentations for first year BFA students, Art History Graduate students and all new faculty members in Art History and the Fine Art (Visual Art) Program. All near misses and accidents must be reported to Ryan as soon as possible. In addition to Health and Safety Officer, Ryan supervises all of the art technicians and student woodshop monitors. This includes setting schedules, liaising with faculty and technician’s own course needs and Instructing on safe work practices.

Print and Sculpture Technician
As well as being the Health and Safety Officer and Technician Supervisor, Ryan supports classes and 4th year students in the Sculpture and Print studios. He maintains the Sculpture and Print studios, including the Metal shop and Kiln. He is available to monitor students who are having difficulty with equipment. Ryan does not teach but can advise students having difficulty with equipment and material processes, assist in moving furniture, and distribute course materials and equipment for loan.

Matthew Zarichny
Painting and Drawing Technician
Matthew supports classes and 4th year students in Painting and Drawing. Matthew maintains the fourth floor studios and equipment, as well as the third floor studios. Matthew does not teach but he can advise students who are having difficulty with equipment, assist in moving furniture, and distribute course materials and equipment for loan.

Troy Leaman (email: leamant@queensu.ca)
Time-Based Media Technician
Troy supports class in Time-Based Media, and is available to BFA students for course related support. Troy maintains the equipment in the TBM (room 208). He is available to students to advise on software and equipment use, and for equipment loan. Please note that some equipment is prioritized for courses. Unless posted on the room schedule, 4th Year students have open access to the TBM room. Due to limited Technician time, students are asked to sign in so that room use may be monitored.
Patty Kenny
Woodshop Technician
email: pk14@queensu.ca
613-533-6000 ext. 75653

Patty maintains the woodshop and equipment, and is the instructor for the first year Technical Skills and Materials course. She is a licensed carpenter and has been working in the trade for over 20 years, as well as holding two degrees from Queen’s: BSc (Honours) and a BEd. Patty is available to students for consultation on woodshop equipment, woodworking and material problem-solving. Patty also supervises student use of the metal shop as needed. Her hours and woodshop schedule can be found on the main entrance to the woodshop.

OFFICE STAFF

Levanna Schönwandt is the Interim Fine Art (Visual Art) Program Administrative Assistant. She is your primary contact in the Main Office.
5. BFA PROGRAM DEGREE REQUIREMENTS AND GRADING:

Fine Art – Major (Fine Art) – Bachelor of Fine Art (Honours)
ARTF-M-BFH
Subject: Administered by the Fine Art (Visual Art) Program.
Plan: Consists of 72.0 units as described below.
Program: The Plan, alone, or in combination with a Minor in another subject, and with sufficient electives to total 120.0 units, will lead to a Bachelor of Fine Art (Honours) Degree.

1. CORE COURSES (60.0 units)
   A. 12.0 units in ARTF 127/6.0 and ARTF 128/6.0
   B. 12.0 units in ARTF 227/6.0 and ARTF 228/6.0
   C. 18.0 units in ARTF 337/9.0 and ARTF 338/9.0
   D. 18.0 units in ARTF 447/9.0 and ARTF 448/9.0

2. SUPPORTING COURSES (12.0 units)
   A. 6.0 units from ARTH 120/6.0
   B. 6.0 units from ARTH at the 200-level

NOTES
A. First and second year ARTF courses consist of 12 hours of studio classes plus 12 hours independent studio activities per week; Third and fourth year ARTF courses consist of 24 hours of studio activities per week.
B. ARTH 227/6.0 or (ARTH 231/3.0 and ARTH 232/3.0) are recommended.

Fine Art – General (Fine Art) – Bachelor of Fine Art
ARTF-G-BFA
Subject: Administered by the Department of Art.
Plan: Consists of 54.0 units as described below.
Program: The Plan, with sufficient electives to total 90.0 units will lead to a Bachelor of FineArt Degree.

1. CORE COURSES (42.0 units)
   A. 12.0 units in ARTF 127/6.0 and ARTF 128/6.0
   B. 12.0 units in ARTF 227/6.0 and ARTF 228/6.0
   C. 18.0 units in ARTF 337/9.0 and ARTF 338/9.0

2. SUPPORTING COURSES (12.0 units)
   A. 6.0 units in ARTH 120/6.0
   B. 6.0 units from ARTH at the 200-level

NOTES
A. This Plan, unlike most other General Plans, may not be added to a Major to form a Major-Minor Plan combination.

B. First and second year ARTF courses consist of 12 hours of studio classes plus 12 hours of independent studio activities per week; Third year ARTF courses consist of 24 hours of studio activities per week.

C. ARTH 227/6.0 or (ARTH 231/3.0 and ARTH 232/3.0) are recommended courses for Option 2B.

MARKING

Marking art can be somewhat more subjective than marking in other fields. All professors and instructors mark differently and emphasize different aesthetic approaches. Each of your professors must include in their syllabus their evaluation criteria. Speak to your professor if you are unsure about the criteria being used to evaluate your work. If you have any questions about your marks, ask your professor for feedback. Feedback may take different forms: some professors give feedback during critiques and others might write notes. Remember that faculty office hours are intended to ensure that you can see a professor about any questions you might have.

BFA MARKING EVALUATION CRITERIA GUIDE

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<th>GRADE</th>
<th>DESCRIPTOR</th>
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<tr>
<td>A+</td>
<td>SUPERLATIVE: Indicates truly exceptional performance. The work far exceeds all expectations for this course. Work which shows ground breaking technical conceptual and presentational mastery. Ideas and strategies used in the work indicate clearly that profound risks have been taken and boundaries pushed. Ability to edit and be self-critical is exceptionally developed. Course material has been rigorously reviewed, modified and refined as it progressed, and there is resolution in the work evidencing an extraordinary depth of comprehension and maturity of vision. A student functioning at this level has earned a mark that far exceeds even the highest level of accomplishment expected in this course.</td>
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<td>90-100% 4.3</td>
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<p>| A    | EXCEPTIONAL: Indicates outstanding performance that meets the highest advanced standards for this course. Work shows advanced evidence of technical conceptual and presentational mastery. Ability to apply material in new ways is clearly evident throughout, indicating a high level of independent thought. Work demonstrates the highest level expected of progressive purpose, resolution of ideas, experimentation and risk taking, and mastery of medium application. Self/viewer critical awareness are tested, and realized. An outstanding effort to communicate and interpret subject material through the art work has been accomplished. A student functioning at this level has earned a mark that |</p>
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<td>meets the highest level of accomplishment for this course.</td>
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<tr>
<td>A-</td>
<td>EXCELLENT: Indicates performance and work meets an excellent and strongly advanced level of technical, conceptual and presentational mastery for this course. Independence of thought is combined with a strong ability to communicate through the work. Course material has been well digested and adeptly applied in both proscribed and new ways and experimentation with the medium has occurred. Research has been diligently sought to support course projects. A visible effort has been made to work towards independent development and personal artistic growth within the limits of the medium. Experimentation has occurred and has contributed to growing visual literacy. Growth into new critical awareness through materials handling has been achieved at an advanced level, going beyond course expectation. Excellent time management.</td>
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<td>80-84 %</td>
<td>3.7</td>
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<tr>
<td>B+</td>
<td>ABOVE AVERAGE: Indicates work meets a very good performance. Strong technical and conceptual understanding evidenced in the work produced. Research is focussed and very well accomplished; showing very good evidence of self-direction and development of original idea building. An effort to extend beyond personal boundaries is evidenced. Time management skills are effective and evident in studio work. Shows engagement with contemporary source material and a sufficiently self-critical perspective.</td>
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<td>77-79 %</td>
<td>3.3</td>
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<td>B</td>
<td>GOOD: Indicates performance is appropriate to class level and course goals; good comprehension of the course material. Technical and conceptual understanding are evident in work. The expectations set for the course have been met. Shows independence of thought and is able to work beyond minimal requirements. Shows a willingness to engage in critical discussion. Some work may exceed course average. There is room for improvement in certain areas as identified by instructor.</td>
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<td>73-76 %</td>
<td>3.0</td>
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| B-    | REASONABLY GOOD: Indicates expectations set for the course have been met but fall below the course average. Has learned basic skills and quality of finished work does illustrate this. Student participates when called upon during class criticism and discussion. Keeps up with class assignments and produces reasonably competent work. Shows independence of thought but needs to work on communication of such in work and discussion. Should attend to and show improvement in specific areas as identified by instructor during the course.  

^THIS LEVEL MUST BE MET TO PROGRESS TO 4+ year LEVEL, HONOURS.|
<p>| 70-72 % | 2.7 |
| C+    | ACCEPTABLE: Indicates some but not all basic expectations for the course have been minimally met along with comprehension of course material. Performance is low enough to cause concern. Needs to show |</p>
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<th>GRADE</th>
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<td>improvement in specific areas identified by instructor. Feedback and advice should be actively sought by student if they wish to progress to 4th year.</td>
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<td>PROBLEMATIC: Indicates basic expectations for the course fall short of course standards. Comprehension of course material is existent but compromised. Performance is low enough to cause serious concern. Attention must to be paid to areas identified by instructor.</td>
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<td>UNSATISFACTORY: Indicates expectations for the course have not been met. Minimally acceptable. Students receiving marks at or below this level will be interviewed and advised to withdraw from the BFA program. *Consistent performance at this level is acceptable for a General Degree, but not for an Honours Degree.</td>
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<tr>
<td>UNSATISFACTORY: Comprehension of course material is sufficient only for credit. Advised to withdraw from BFA Program. *Consistent performance at this level will lead to placement on Academic Probation and, potentially, further sanctions.</td>
<td></td>
</tr>
<tr>
<td>UNSATISFACTORY: Comprehension of course material is sufficient only for credit. Advised to withdraw from BFA Program. *Consistent performance at this level will lead to placement on Academic Probation and, potentially, further sanctions.</td>
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</tr>
<tr>
<td>UNSATISFACTORY: Indicates comprehension was barely sufficient for credit to be granted. Advised to withdraw from BFA Program. *Consistent performance at this level will lead to automatic requirement to withdraw.</td>
<td></td>
</tr>
<tr>
<td>FAILURE: Indicates that the minimum standards have not been met. Credit has not been granted. *Consistent performance at this level will lead to automatic requirement to withdraw.</td>
<td></td>
</tr>
</tbody>
</table>