

INSTITUTE OF AMERICAN INDIAN ARTS

MFA MENTOR HANDBOOK

2023-2024

# Mentor Handbook 2023-2024

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For all matters involving MFA Mentors, the policies in this MFA Mentor Handbook supersede all other IAIA manuals.

# ABOUT IAIA

## Our Vision

To be a premier educational institution for Indigenous arts and cultures.

## Our Mission

To empower creativity and leadership in Indigenous arts and cultures through higher education, life-long learning, and community engagement.

## Our Mission Objectives

1. Improve student success
2. Strengthen academic programs
3. Build college community
4. Advance contemporary Native arts and culture
5. Build institutional capacity for growth

## Our Core Values

* **Collaboration:** Working together for student success
* **Excellence:** Upholding high standards for students, faculty and staff
* **Creativity:** Encouraging bold expression in art and life
* **Respect:** Fostering the appreciation of cultures, perspectives and identities through diversity, equity, inclusion, and accessibility
* **Integrity:** Expecting and honoring reciprocity, accountability, honest, and responsibility to ourselves, our community, and our world
* **Leadership:** Cultivating leaders in Indigenous arts, cultures, and communities
* **Stewardship:** Taking care of IAIA’s material and human resources
* **Sustainability:** Protecting the earth and our environment

## INSTITUTIONAL PRIORITIES

**I. Improve student success**

1. Increase resources for students
2. Improve retention and completion
3. Develop student leadership skills
4. Promote involvement of all stakeholders in student success

**II. Strengthen academic programs**

A. Raise academic and studio standards

B. Expand state of the art technology in academic programs

C. Improve student skills in business and marketing

D. Expand interdepartmental engagement in the academic programs

E. Foster indigenous identity, knowledge, and practice

**III. Build college community**

1. Promote community environmental engagement
2. Promote health, wellness, and safety
3. Identify and deliver effective institutional communication

**IV. Advance contemporary Indigenous arts and cultures**

1. Continue to refine and implement indigenous assessment
2. Consider developing a Native Research Center
3. Advance scholarship and dialogue on indigenous arts and culture
4. Increase internships and apprenticeship opportunities
5. Strengthen the connection between the College, its Museum, Tribes, and the Santa Fe community
6. Invest in professional development for faculty and staff

**V. Build institutional capacity for growth**

1. Ensure long-term sustainability and financial security
2. Implement a marketing and communication plan to brand and promote IAIA
3. Determine need and capacity for new undergraduate and graduate programs
4. Annually reduce IAIA’s carbon footprint by 5%
5. Increase staff and faculty as the institution grows

## Our Honor Statement

▪ We respect and value cultural and individual diversity.

▪ We honor honesty, integrity, creativity, originality, knowledge, skill, and excellence.

▪ We encourage personal expression and communal dialogue.

▪ We promote self-determination as innovative individuals and members of an international indigenous community.

## Key Facts

* IAIA is the only institution of higher learning in the world dedicated to contemporary Native American art
* We are the only national center of research, training, and scholarship for Native Americans devoted solely to American Indian and Alaska Native arts and culture, recognized by Congress as “our only native art form and cultural heritage.”
* IAIA is one of only three Congressionally chartered schools in the country.
* We are the only school in New Mexico that is accredited by the National Association of Schools of Art and Design (NASAD) to offer Certificates, Associate and Bachelor degrees, and the Masters’ of Fine Arts in Creative Writing. IAIA is also accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools (HLC).
* Although the great majority of our students, faculty and staff are Native American, one does not have to be Native American to attend IAIA or events at IAIA.

# Who We Are

The Institute of American Indian and Alaska Native Culture and Arts Development (IAIA) is one of 38 Tribal Colleges located in the United States and is a member of the American Indian Higher Education Consortium. We are accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools (HLC) as well as by the National Association of School of Art and Design (NASAD) to offer Certificates, Associate and Bachelor degrees, and the Masters of Fine Arts in Creative Writing.

In 1962, IAIA was established as a high school under the Department of Interior’s Bureau of Indian Affairs. In 1975, IAIA became a two-year college offering associate degrees in Studio Arts, Creative Writing, and Museum Studies. In 1986, IAIA became one of three congressionally chartered colleges in the United States and was charged with the study, preservation, and dissemination of traditional and contemporary expressions of Native American language, literature, history, oral traditions, and the visual and performing arts.

In August 2000, IAIA moved to its permanent 140-acre campus. Within two years IAIA expanded its academic programs to include baccalaureate degrees, introducing a BFA in Creative Writing, Studio Arts, Museum Studies, and Cinematic Arts and Technology, as well as a BA in Indigenous Liberal Studies (2006). In 2013, IAIA launched its first graduate program, an MFA in Creative Writing.

With these academic program expansions have come additional resources. The Library and Technology Center (LTC), completed in 2003, provides lab space for courses in graphic design, motion graphics, and digital video. The LTC also houses the Student Success Center, a 260-seat auditorium, and a library with over 38,000 titles including the IAIA archives.

The new Residence Center opened in the Spring of 2008, followed by Family Housing during the fall of 2009. Along with Family Housing, IAIA introduced The Center for Lifelong Education (CLE) Conference Center. The CLE Conference Center features a student bookstore, cafeteria, distance learning classrooms, conference rooms, and additional office space for Student Life staff.

In the fall of 2010, IAIA introduced two additional state-of-the-art facilities. The Barbara & Robert Ells Science & Technology Building (STB) features a fulldome theater, immersive laboratory, broadcast studio, green screen studio additional new media labs, conservation/ science labs, as well as faculty offices. The STB also houses the world class Museum of Contemporary Native Arts (MoCNA) permanent collection. Previously stored at the MoCNA and now on campus, the Collection provides new opportunities for students and scholars to view the collection as the basis for contemporary Native American art. Also making its debut is the Sculpture & Foundry Building (SFB). The SFB features studio space for wood/stone carving and metal works. The SFB also houses a student gallery.

In April 2014, the Lloyd Kiva New Welcome Center opened to provide a home for Admissions and administrative offices, including the President’s Office. This new “front door” to the campus is designed to provide prospective and current students and visitors with a central location for the business of the campus.

In 2017, IAIA celebrated the opening of its newest campus facility, the Performing Arts and Fitness Center. The 23,900 square feet building is a multi-purpose facility, housing both the College‘s fitness center and gym, along with learning spaces that include dance studios with sprung flooring, a costume shop, rehearsal space, a green room, and a state of the art black box theater with configurable audience seating for the IAIA Performing Arts program. The building was designed to LEED silver standards and incorporates a photo-voltaic array on its rooftop, comprised of 80 solar panels. A monitoring station is also being installed in the lobby so that visitors can see in real time how much energy is being generated by the array. In addition, LED lighting has been included throughout the building.

Many of the country’s most illustrious contemporary American Indian artists, poets, writers, musicians, and cultural leaders are IAIA alumni, while many others are affiliated with IAIA as faculty, staff, visiting artists, and scholars. Among these are Dan Namingha, Fritz Scholder, David Bradley, Sherwin Bitsui, James Thomas Stevens, Allison Hedge Coke, Doug Hyde, Allan Houser, Charlene Teters, Nancy Mithlo, Linda Lomahaftewa, Karita Coffey, Michelle McGeough, Jessie Ryker Crawford, Mateo Romero, Tony Abeyta, Charles Loloma, Otellie Loloma, Earl Biss, T.C. Cannon, Sheldon Peters Wolfchild, Darren Vigil Gray, Patty Harjo, Bill Prokopiof, Kevin Red Star, Joy Harjo, Irvin Morris, and others.

## OUR STUDENTS

The Institute of American Indian and Alaska Native Culture and Arts Development (IAIA) students come from rural and urban settings. They travel from reservations, pueblos, villages, and cities. They speak a medley of languages. They are sons and daughters, parents and grandparents, new students and returning students. They come to study the Fine and Liberal Arts while learning about their own and each other’s cultures. They come so that they may grow into their own unique voices.

## OUR FACULTY

IAIA faculty are just as diverse as our students. They come from across the U.S. and Canada bringing with them a rich tapestry of talents and experiences. They are sculptors, poets, painters, exhibit designers, scholars, jewelers, and filmmakers. They have exhibited nationally and internationally, published books, made films, produced plays, designed exhibits, served as tribal judges, won awards and fellowships, and held a variety of residencies. They travel, they create, and they continue to learn. They come together with the students at IAIA to share their knowledge and experiences, to explore exciting ideas and images, to discover new ways of seeing and understanding, and to explore the process of creating with the IAIA community of students, faculty, and staff. Many of our faculty represent the second generation of the IAIA community as they themselves are alumni of the high school or undergraduate programs.

## OUR STAFF

The IAIA staff serves student needs in a wide variety of ways. From librarians assisting in finding materials for research and enrichment to financial aid staff helping complete paperwork to apply for aid, they are all here to ensure students succeed. The IAIA staff comes from the nearby Pueblo communities, the Navajo Nation, many other Indigenous communities, and many other places around the world. They work in the cafeteria, in housing, in business and finance, in the museum, and in the tribal outreach programs. They help with computer services as IT specialists, and they help organize extracurricular activities. They serve as administrative assistants who can answer questions and direct students to find the appropriate services they need to succeed.

## Accreditation Statement

The Institute of American Indian and Alaska Native Culture and Arts Development (IAIA) is one of 38 Tribal Colleges located in the United States and is a member of the American Indian Higher Education Consortium. We are accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools (HLC) as well as by the National Association of School of Art and Design (NASAD) to offer Certificates, Associate and Bachelor degrees, and the Masters of Fine Arts in Creative Writing.

## Non-Discrimination Policy

IAIA has a policy of equal opportunity in education, activities, admissions, scholarships, and employment. IAIA complies with all federal regulations relating to non-discrimination based upon sex, race, religion, or handicap. Under Public Law 99-498, IAIA applies Indian preference in hiring. IAIA does not discriminate against any person on the basis of race, color, sex, age, religion, sexual orientation, marital status, handicap, national or ethnic background in its admissions or educational policies, financial aid, in employment, or in accordance of rights, privileges and activities generally made available at this educational institution.

## Americans with Disabilities (ADA) Compliance

The Institute of American Indian Arts does not discriminate against qualified individuals due to a disability in its programs, services, or activities. We are committed to providing access and reasonable accommodations to students, faculty, and staff with disabilities in compliance with the Americans with Disabilities Act of 1990 (as amended), Section 504 of the Rehabilitation Act of 1973, and corresponding state and federal law.

The ADA Office has been designated to coordinate the College’s overall compliance with the ADA. The Office maintains the College’s self-evaluation plan, develops strategies for compliance, coordinates the College’s accommodation processes, and monitors implementation efforts. The Office also handles inquiries about compliance and complaints relating to access and accommodations. Additional information is available by contacting Jeminie Shell, the ADA Coordinator, at adaoffice@iaia.edu.

## THE COLLEGE CAMPUS

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# The Academic Program

## Vision Statement of the Academic Program at IAIA

Providing a strong educational foundation for future leaders who will be prepared to utilize the power of art and culture to enrich communities.

## Values of the Academic Program

• Creative expression

• Respect for diverse cultures

• Ethical behavior

• Critical thinking

• Effective communication

• Community engagement

• Excellence in creating and maintaining a positive environment for teaching and learning

• Honoring the power of place as a foundation for cultural and creative strength

## Principles of Practice for Excellence in Teaching at IAIA

**Definition**

We define excellence in teaching at IAIA as the ability to create a stimulating learning environment for Native American students and other students to thrive, take creative risks, and learn from each other, from their teachers, and from the materials and experiences presented in the class.

**Philosophy**

There is no such thing as an acultural environment, situation, person or position. Each one of us is the result of cultural influences and a contributor to cultural influences. It is this acceptance of culture as a pervasive and profound shaper of human experience that underlies our educational philosophy at IAIA. We do not teach culture here, as we are a multicultural, multi-tribal institution. However, our educational model seeks to reinforce existing cultural foundations primarily through the study of the arts, indigenous knowledge and literature. We recognize that we may be knowledgeable about our own cultures, but we are not experts of each other’s cultures. Therefore, every student and teacher at IAIA is open to learning about culture and actively supports respect for and appreciation of our cultural diversity.

**Principles of Practice for IAIA Teachers**

An IAIA education supports students to have an awareness of the importance of the Native American story as a counter-narrative to the dominant narrative. We support this principle by actively engaging with our students to understand and analyze the underlying assumptions that are communicated through art, culture and story. An IAIA education supports active self-reflection as part of developing a deeper awareness of and appreciation for cultural differences. We support this principle by being self-reflective learners aware of our own cultural influences. The IAIA classroom promotes an environment in which multiple voices and viewpoints are encouraged and students are safe to share their experiences, perceptions and creativity. We support this principle through actively engaging with our students in critical and creative dialogues about art and artmaking.

In an IAIA education collaboration is valued over competition. We support this principal through facilitating collaborative learning. In an IAIA education attention is given to whose culture and whose voice is privileged. We support this principle through an engaged examination of texts, speakers, knowledge systems, institutions, or experiences.

**Academic Program Assessment**

Assessment is a key ongoing activity of the academic programs at IAIA. Each of the seven academic programs has identified its learning outcomes in relationship to the core competencies for every IAIA graduate. Learning Outcomes are stated in the college catalog and in each course syllabus.

**Evaluation of Instruction**

In every academic institution, a wide variety of teaching styles are incorporated by the faculty. IAIA is no different. Additionally, IAIA values indigenous ways of knowing and being. We strive for excellence in our teaching and learning environment and recognize that all teachers are also learning. In order to include input from our students about the instruction they are receiving, each semester students are asked to respond to the teaching they have received in every course. This is a formal survey conducted near the end of every semester. The Academic Dean and the MFA Director review each student evaluation of instruction as part of our commitment to Excellence in the Teaching & Learning environment. Professional development opportunities are made available to faculty to improve their skills and abilities as teachers and academic program leaders. Student feedback is a valuable part of this process.

## IAIA Core Competencies

• Students will develop the art of critical thinking

• Students will explore the power of place as a foundation of cultural and creative

strengths

• Students will communicate effectively

• Students will engage effectively in communities

• Students will produce original work that demonstrates learned skills and practices

• Students will articulate the value of diverse cultural perspectives

• Students will develop an understanding of ethical practice

# Master of Fine Arts

# Creative Writing (MFACW)

## MFA Program Summary

For over 50 years, the Institute of American Indian Arts has played a key role in the direction and shape of Native expression. With an internationally acclaimed college, museum, and tribal support resource through our Land Grant Programs, IAIA is dedicated to the study and advancement of Native arts and cultures—and is committed to student achievement and the preservation and progress of Native communities.

With the Low Residency MFA in Creative Writing, founded in 2013, IAIA is expanding on this legacy, graduating successful writers who are making distinct contributions to the body of Native American and world literatures.

## Guiding Statement

The MFA in Creative Writing program is guided by the core values of respect, integrity, creativity, and excellence, and holds these values as essential to professional growth and to building strong leaders who will make a difference.

Our two-year, low residency curriculum is craft- and student-based, placing priority on Indigenous world views in a contemporary context.

The program offers one-on-one mentorships with faculty who specialize in multiple genres, including screenwriting, poetry, creative non-fiction, and fiction. Students gather twice a year on the IAIA campus in Santa Fe, NM for an intensive week of workshops, lectures, and readings with prominent Native and non-Native faculty and visiting writers.

Our program is unique among low-residency MFA programs in Creative Writing, as we emphasize the importance of Native writers offering voice to the Native experience. The program and the literature we read carries a distinct Native American and First Nations emphasis.

Maintaining a strong base in IAIA’s commitment to Indigenous knowledge, the program’s goal is to graduate strong writers with a choice of career paths, who can make a difference in their field through their writing and for the betterment of their communities.

## Learning Outcomes

Students in the MFA Creative Writing Program will:

* Demonstrate mastery of their chosen genre.
* Be able to incorporate critiques into their revisions.
* Be able to critique work by others and themselves.
* Be able to analyze craft issues in published works and write about them incorporating outside sources.
* Be able to articulate their aesthetics.

## What is an MFACW Mentor?

An MFACW Mentor is a successful, published author, who brings years of experience reading, writing, and teaching to bear on the students’ work. An MFACW Mentor is not an employee of the Institute of American Arts but is instead an Independent Contractor. As such the following qualifications and responsibilities cover essential contract functions and expectations.

## Required Qualifications & Competencies

**Required Qualifications:** Must demonstrate a high level of professional achievement in the genre(s) you are teaching in, including minimum one nationally distributed book-length publication by an eligible press (subsidy or independent collectives are not eligible) in fiction, creative non-fiction, or poetry, or similar recognition and achievement in screenwriting. Must have a satisfactory background check. Must demonstrate a record of scholarship, artistic excellence, and achievement appropriate for teaching at the graduate level. Evident commitment to diversity and equity. Experience with American Indian and Alaska Native artists and cultures highly desirable. IAIA adheres to a “Native American preference” hiring policy.

**Required Education**: Requires MFA or PhD in Creative Writing, with recent and relevant Creative Writing teaching experience.

**Required Competencies (Skills/Knowledge and Abilities):**

* Possess comprehensive knowledge of creative writing pedagogy, critical theory, and Native American and world literatures as well as current scholarship by Native American and Indigenous authors.
* Demonstrated sensitivity towards diverse Native American students, ability to engage in critical and respectful discourse regarding diverse Native American issues, and an ability to motivate and teach students in a multi-cultural environment.
* Proven ability to communicate clearly and effectively with all levels and with all peoples and groups.
* Demonstrated ability and willingness to adapt teaching style towards learning outcomes and online learning pedagogy.
* Demonstrated ability and willingness to support Program goals and objectives and take a leadership role in further developing strategic goals of the MFA Program in Creative Writing.
* Demonstrated ability to guide and facilitate students through a process of knowledge and skill building.
* Ability to respond to requests in a timely manner.
* Excellent communication skills using the spoken and written word, as well as problem-solving skills as it relates to instructional responsibilities.
* Computer literacy, including experience with all Microsoft Office Suite programs, Canvas, Zoom, and other online learning tools.
* Ability to be a self-starter, begin assignments independently (or as assigned), and bring assignments to conclusion on a timely basis.
* Demonstrate compliance with all applicable and essential IAIA policies, processes and/or procedures.
* The mentor must adhere to appropriate professional standards of conduct and ethics, including: Confidentiality; Integrity and honesty; Compliance with directives; Cooperate and work respectfully with others.

## Mentor Responsibilities & Essential Functions

**Summary of Responsibilities:** Mentor will actively participate in the MFA Low Residency program by mentoring one or more students per year long-distance and serving as a teaching or non-teaching mentor during at least one nine-day residency per year. Participate in development of curriculum and assessment of student learning. Perform the duties, responsibilities, and requirements of the position outlined in the Essential Functions and Scope of Work. Support IAIA's mission, vision and core values.

**Essential Functions:**

* Serve as teaching Mentor for Creative Writing MFA students in the Low Residency program through online, distance learning one-on-one mentorships and on-campus residencies.
* Maintain on-going professional practices and demonstrate a recognized standing in the Creative Writing profession.
* Provide students with proficient advising in the Creative Writing MFA degree program and career opportunities.
* Participate in MFACW committee work (if requested) and meetings, as assigned by the Director.
* Participate in assessment and/or accreditation activities, as assigned by the Director.
* Utilize the online learning platform, Canvas, for all coursework and communications.
* Other duties as assigned: see Scope of Work Tasks 1-9.
* Demonstrate compliance with all applicable and essential IAIA policies, processes and/or procedures.

**Mentor Responsibilities:**

* IAIA expects Mentors to:
  + Follow the policies and procedures as outlined in the MFA Mentor Handbook.
  + Comply with the IAIA MFA Mentor Code of Conduct and adhere to appropriate professional standards of conduct and ethics, including: Confidentiality; Integrity and honesty; Compliance with directives; Cooperate and work respectfully with others
* The Mentors must comply with utilizing the IAIA online learning platform, Canvas, for all course delivery, instructions, and communications, and are required to participate in Canvas trainings.
* All professional email communications related to IAIA must take place through your iaia.edu email or through Canvas (refer to the Email Acceptable Use Policy in the MFA Mentor Handbook).
* Become familiar with and utilize the program’s Cultural Sensitivity and Competency Resources.
* Read and comply with the The #SaferLIT Pledge and Community Code of Conduct.
* Participate in assessment and/or accreditation activities, as assigned by the Director.
* When/if not at a residency, must be able to virtually participate in the Mentor In-service at the beginning of each residency and/orMid-week Mentor Meeting, as assigned, unless Director approves exception.
* Must complete the MFA Mentor orientation (on Canvas) and one Canvas training once per contract year
* Must present at least one craft talk per year at residency.
* Must attend one of three residencies per year as a Teaching Mentor or Visiting Mentor, unless Director determines or approves an exception.
* Must mentor a minimum of one student per contract year.
* Perform the required duties assigned to each task you are contracted for (see Scope of Work Tasks 1-9)

**Compensation:**

MFA Mentors are Independent Contractors for IAIA, and as such are compensated for services performed within the Scope of Work and according to the Independent Contractor Contract.

As an Independent Contractor performing professional services for IAIA, MFA Mentors are not employees of IAIA and therefore are not eligible for IAIA benefits during the term of the contract, including unemployment and workers' compensation benefits as defined by existing law

MFA Mentors are paid for all tasks that they are asked to perform, based on Tasks 1-9 specified in their contract’s Scope of Work. Not all mentors perform all tasks. Compensation is linked to particular tasks.

Up to two months prior to each summer residency, Mentors have the opportunity to renew their one-year contracts. Mentors must apply for renewal by presenting an updated CV and bio, teaching philosophy statement (if needed), and a completed self-evaluation and informational form to assist with planning (to be provided).

Contracts are not guaranteed each year, and are based on the mentor’s performance, availability, and the program need, as determined by the MFACW Director.

Each contract requires the mentor to participate in at least one residency per year (including graduation residency) as either a Teaching Mentor or a Visiting Mentor, give at least one craft talk per year at residency, and mentor at least one student per year. Each mentor is guaranteed at least one student per semester, but not all mentors are required to be available both semesters to mentor.

The total payments for services made to each mentor are not to exceed $34,000 during the annual period of contract (excluding reimbursements for travel). Activities/tasks cannot be assigned above this limit.

## MFA Mentors and IAIA’s Academic Philosophy

MFA Mentors are Independent Contractors with a unique Job Description and Scope of Work covering essential contract requirements. As such, MFA Mentors are expected to comply with IAIA’s **Academic Philosophy** and its **Principles of Practice for IAIA Teachers.** Please refer to page 9 of this Handbook for these Principles of Practice for Excellence in Teaching at IAIA.

## MFA Mentor Code of Conduct

To support a positive and inclusive residency and mentorship experience, it is essential that all students, mentors, and guests alike become familiar with and respect IAIA’s guiding values and philosophy.

**IAIA’s Core Values**

* **Collaboration:** Working together for student success
* **Excellence:** Upholding high standards for students, faculty and staff
* **Creativity:** Encouraging bold expression in art and life
* **Respect:** Fostering the appreciation of cultures, perspectives and identities through diversity, equity, inclusion, and accessibility
* **Integrity:** Expecting and honoring reciprocity, accountability, honest, and responsibility to ourselves, our community, and our world
* **Leadership:** Cultivating leaders in Indigenous arts, cultures, and communities
* **Stewardship:** Taking care of IAIA’s material and human resources
* **Sustainability:** Protecting the earth and our environment

**Principles of an IAIA Education**

At IAIA, we believe there is no such thing as an acultural environment, situation, person or position. Each one of us is the result of cultural influences and a contributor to cultural influences. It is this acceptance of culture as a pervasive and profound shaper of human experience that underlies our educational philosophy at IAIA. We do not teach culture here, as we are a multicultural, multi-tribal institution. However, our educational model seeks to reinforce existing cultural foundations primarily through the study of the arts, indigenous knowledge and literature. We recognize that we may be knowledgeable about our own cultures, but we are not experts of each other’s cultures.

* **We support these principles by being open to learning about culture and actively supporting respect for and appreciation of our cultural diversity.**

An IAIA education supports students to have an awareness of the importance of the Native American story as a counter-narrative to the dominant narrative.

* **We support this principle by actively engaging with one another to understand and examine the underlying assumptions that are communicated through art, culture and story.**

An IAIA education supports active self-reflection as part of developing a deeper awareness of and appreciation for cultural differences.

* **We support this principle by being self-reflective learners aware of our own cultural influences.**

The IAIA education promotes an environment in which multiple voices and viewpoints are encouraged and students are safe to share their experiences, perceptions, and creativity.

* **We support this principle through actively engaging in critical and creative dialogues.**

In an IAIA education collaboration is valued over competition.

* **We support this principal through facilitating collaborative learning and fostering a supportive community of respect and generosity.**

In support of these Core Values and principles, and in the interest of fostering an open and welcoming environment, MFACW Students, Mentors, Staff, and Visiting Writers are asked to abide by the following Code of Conduct:

* **To maintain an atmosphere conducive to education and scholarship by respecting the personal safety and individual rights of all IAIA community members.**
* **To contribute to making participation in our community a harassment-free experience for everyone, regardless of age, body size, disability, ethnicity, gender identity and expression, level of experience, education, socio-economic status, nationality, personal appearance, race, religion, or sexual identity and orientation.**
* **To honor honesty, integrity, creativity, originality, knowledge, skill and excellence.**
* **To practice being a self-reflective learner, listening respectfully to all voices in the conversation and asking questions before making assumptions.**
* **To encourage and support space for personal expression and communal dialogue.**
* **To maintain an openness to learning about your own and others’ cultures and cultural assumptions and influences.**
* **To actively respect and value cultural & individual diversity, including differing viewpoints and experiences.**

As members of the IAIA community, conduct of all residency participants must be in accordance with accepted standards of social behavior and the rules, regulations, and policies of IAIA. The following will not be tolerated:

* Public or private harassment or insult of colleagues or students, including threatening, offensive, or harmful communications.
* The use of sexualized language or imagery and unwelcome sexual attention or advances.
* Trolling, insulting/derogatory comments, and personal or political attacks towards colleagues or students.
* Public display of, and/or coercion to, disrespect a colleague, mentor, guest, or student.

Harassment and sexist, racist, or exclusionary jokes are not appropriate for the community.

This Community Code of Conduct applies both on campus and in public (including online) spaces when an individual is representing IAIA or its community.

All MFA Mentors are expected to take appropriate and fair corrective action in response to any instances of unacceptable behavior.

## Being Cross-Cultural in an Indigenous Educational Environment

The MFA program utilizes the low residency model, meaning our graduate students and faculty have limited time on campus and in community. Visiting faculty and guest writers are on campus for an even shorter period of time. Despite this, the impact of each person involved in the program is significant, and it is essential that students, mentors, and guests alike become familiar with and respect IAIA’s guiding values and philosophy.

As a multi-cultural and primarily Native community grounded in Indigenous programming, we understand that cultural humility is an essential part of our self- and community-awareness and growth. We also understand that there is always something more to learn about our cultural assumptions.

In order to orient all students, mentors, and guests, for the best, most respectful engagement, the MFA program is developing an accessible resource-base for becoming aware of, and improving, our sensitivity and competency in cross-cultural communications. We ask all participants—guests, faculty mentors, and students—in our Creative Writing IAIA community to familiarize themselves with these resources and readings, which can be found under the link, “Cross Cultural Competency and Sensitivity Resources” on the IAIA MFA Portal: [www.iaia.edu/mfaportal](http://www.iaia.edu/mfaportal) and in the MFA Program Resources in the HUB.

# Technology

All IAIA MFA Mentors are required to have access to these three systems:

IAIA EMAIL (for correspondence with students and IAIA business),

EMPOWER (for taking attendance and submitting grades), and

CANVAS (for all instructor-based coursework)

Upon approval of your initial Mentor contract, you will be assigned an EMPOWER ID and an IAIA email.

Note: You will also be able to acquire an IAIA Faculty photo ID card, which lists your Empower ID. See the Admissions office on campus at the beginning of residency to acquire this photo ID card.

## IAIA Portal

IAIA Portal lets the IAIA community access our systems with a single sign on. You log in once here, then convenient buttons allow you to sign in to the other systems (including Email, Canvas, and the Empower systems) without re-entering your user name and password.

To log in to PORTAL, use the first part of your email: firstname.lastname  (not the @iaia.edu part). Your password will be your Empower ID (you may change your password).

You can find instructions for accessing portal here: <http://iaia.screenstepslive.com/s/iaia_student_manual/m/62254/l/643104-using-the-iaia-portal>

## EMAIL/ Office 365

IAIA uses Microsoft Outlook. Until you download Outlook or link your current Outlook account to your IAIA account, you’ll go through the **IAIA Portal.**

Instructions for logging into IAIA Email can be found here:

<http://iaia.screenstepslive.com/s/iaia_student_manual/m/62254/l/781278-logging-into-iaia-email>

IAIA Email operates through a Microsoft Office 365 account. Office365 also gives you access to the Office Suite applications and OneDrive, which offers a large amount of cloud storage for your IAIA-related teaching materials and for storing student work.

If you are not able to log in to your IAIA EMAIL, contact Toby Martinez, [support@iaia.edu](mailto:support@iaia.edu), 505-424-5731.

## EMPOWER

What is Empower?

EMPOWER is our Student Information System. It is the main database for student records where you can:

* + check schedule of classes
  + check student schedule
  + check student transcripts
  + submit and check grades
  + perform attendance tracking

Instructions for logging into EMPOWER can be found here: <http://iaia.screenstepslive.com/s/iaia_student_manual/m/61889/l/905091-logging-in-to-empower>

To access Empower:

* Direct link: <https://empower.iaia.edu>
* Or through IAIA website: <http://www.iaia.edu/portal>

Click on “Empower Web Login” button

How to log in: Enter Username: **firstname.lastname**

Password: You will use your EMPOWER ID, which is the same password you use for PORTAL

**Current Filter Settings**

IMPORTANT: This should always be your first step – to make sure that the term is correct under the Current Filter Settings.

Your current settings will be displayed on your home page. To change settings, click on ‘Change’ link which will take you to the following screen.

The “Current Filter Settings” screen can also be accessed under ‘Settings and Tools’ tab

* Click on the “Current Filter Settings‘’ link
* Select the desired term from the drop-down list

**How to access Class Roster, Grading Roster, and Student Attendance**

The easiest way to access these three functionalities is from your EMPOWER Home Page.

* In the Faculty Classes box, select term from the drop down list. All your classes will be listed
* Click on the links for each class to access Class Roster, Grading Roster, and Student Attendance
* Please see the Empower tutorial at [iaia.edu/faculty-help](https://iaia.edu/faculty-help).

**How to check class lists**

Under ‘Student Records’ ‘Course Tools’

* Click on ‘Class Roster’
* Click on ‘Change Current filter settings’ which will take you to ‘Current Filter Settings’
* Select term, department, course, and section
* Click on ‘Return to Previous Page’ button

**How to submit and check grades**

Under ‘Student Records’ ‘Grades and Attendance’ tab

* Click on ‘Grading Roster’
* If your classes don’t show up, try to click on ‘Change Current filter settings’
* Select term, department, course, and section
* Click on ‘Return to Previous Page’ button
* In the box ‘Select Interim/Final’, select Final or Midterm
* In the ‘Input Grade’ column, select appropriate grade for each student
* Click on ‘Submit Grades’ button

**How to perform attendance tracking**

Under ‘Student Records’ ‘Grades and Attendance’

* Click on ‘Student Attendance’
* Select Date
* Select Default Attendance Code
* Click on ‘Default Attendance code and Activity code’ button. This will populate attendance field for all students
* Modify attendance code for individual student as appropriate by selecting the code from the drop-down list
* Click on ‘Save’ button

To get an overview of attendance by month, click on Student Records’ ‘Grades and Attendance’ ‘Attendance Summary’

For help with Empower contact Anita Gavin 505-424-5701, email: [anita.gavin@iaia.edu](mailto:anita.gavin@iaia.edu).

## CANVAS

To access Canvas:

Your Username is **firstname.lastname**

The Canvas Password is your Empower ID PLUS a #

<http://iaia.screenstepslive.com/s/15710/m/71455/l/777851>

For instructions on how to log directly into Canvas:

<http://iaia.screenstepslive.com/s/iaia_student_manual/m/canvas_basics/l/780744-logging-in-to-canvas>

This link goes to a Canvas Help Page for IAIA MFA Faculty, which will show screen-steps for using various elements of Canvas for the MFA:

<http://iaia.screenstepslive.com/s/iaia_faculty_manual/m/80146>

All Mentors will be required to participate in Canvas trainings, online and at residencies.

For help with Canvas contact Russel Stolins 505-424-5797, email [rstolins@iaia.edu](mailto:rstolins@iaia.edu)

**Login Details Summary**

| **System** | **Username/Password** |
| --- | --- |
| **EMAIL** | [firstname.lastname@iaia.edu](mailto:firstname.lastname@iaia.edu) |
| **EMPOWER** | firstname.lastname |
| **CANVAS** | firstname.lastname |
| **Default Password** | Student ID number |
| **Canvas Password** | Student ID number plus #  i.e. 1017229# |

## MFA CW HUB Course (Canvas)

Upon receiving your IAIA EMPOWER ID, you will be automatically enrolled in a Canvas course entitled MFA HUB. All students and Mentors are enrolled in the course, which serves as the center for program-wide communications and information. MFA Staff post announcements via the HUB, as well as distribute essential program materials. All announcements in HUB are configured as notifications sent to your IAIA email, so you will know when to check into the HUB for news or updates.

The MFA HUB gives access to the following:

* Announcements
* Resources:
  + Accommodations
  + Campus Info & Services
    - Campus Map and Navigation
    - Resources for Wellness, Safety, and Community Services
    - Contact list of MFA and IAIA Staff
  + MFA Program Resources
    - Student Resources Map
    - Mentor Resources Map
    - MFA Course Catalog
    - Cross-Cultural Sensitivity and Competency Resources
  + IAIA Policies
* Canvas training
* Residency Schedule
  + The residency schedule includes locations for all events, as well as craft talk and panel descriptions, mentor teaching statements, campus map, and reading series line-up

Most documents you will need for the residency and the mentoring will be sent to you via the HUB and also OneDrive as well as being available on the MFA Resource Map:

* + - Syllabi for your residency workshop and for the mentorship semester
    - Semester Study Plan for the upcoming mentorship semester
    - Semester Evaluation form

## MFA RESOURCE MAP

We use the following link to give information to our students about the program:

Direct Link:

<https://www.notion.so/iaiamfacw/Student-Resources-a772b167b0374825911abc29fc6ee501>

## IAIA MFA PORTAL

The MFA Portal is a site designated specifically for IAIA MFA students, alumni, and mentors to have easy access to necessary forms, policies, residency information, as well as career and fellowship opportunities.

You may want to have this unique Weblink—[www.iaia.edu/mfaportal--](http://www.iaia.edu/mfaportal--)as a quick reference tab on your phone, tablet, or laptop, as the portal is not discoverable through the IAIA website.

On **mfaportal** you will find:

* Residency Schedule
* Residency Information
* Opportunities for Writers
  + Grants, Jobs & Scholarships
  + Writing Residencies & Retreats
  + Calls for Submissions & Writing Contests
* Cross-Cultural Sensitivity and Competency Resources
* IAIA Catalog MFA in Creative Writing
* MFA Academic Calendar
* MFA Forms
* Policies & Campus Safety

## Campus WiFi

Students, Staff, and Mentors on personally owned mobile devices:

Connect to IAIA\_Student Wifi:

User ID: student

Password: taos5372

You may also connect to IAIA\_Guest Wifi:

User ID: guest

Password: 8383one

## Library Database Access

Students, faculty, mentors, and staff have access to all electronic library resources (eBooks, databases, etc.) from off-campus. When you click into an eBook, database, or online journal title on the library website from off-campus, you will be prompted to enter your IAIA ID# and Password.

Your IAIA ID# is your student/staff/faculty ID# usually beginning with 10\*\*\*\*\*; it is also available in Empower. **You will need to set your password if you have never done this before.**You set (create) your password by clicking “set/reset password”. You will be directed to enter your IAIA ID # and you will be sent an email in your **IAIA email**from "**Library Password Management.**" Check your junk mail if you don't see it within a few minutes. It contains a link where you will set your password. After you set it, you will be able to login with that password.

# Academic Policies

## Academic Honesty and Integrity

Students are expected to be honest in regard to their studies at IAIA. Plagiarizing assignments, copying examinations, illegally procuring or possessing examinations, presenting another’s artwork as one’s own, or altering records shall all be considered academic dishonesty.

**Plagiarism of Written Source Material**

Three different acts are considered plagiarism: Failing to cite quotations and borrowed ideas, failing to enclose borrowed language in quotation marks, and failing to put summaries and paraphrasing in a student’s own words.

Penalties for academic dishonesty may include: failing grades for individual assignments or a failing grade for the course. Repeated offenses may result in academic suspension and/or expulsion from IAIA.

## Attendance Policy

To stay in compliance with state and federal regulations, IAIA is required to maintain accurate attendance records in all courses. Online courses are no different from classroom courses in this regard; however, participation must be defined in a different manner. Student “attendance” in online courses will be defined as active participation in the course as described in each course syllabus.

For online courses, which includes the MFA courses, Attendance Policy is in effect on the first day of classes and attendance is mandatory. Mentors are required to record weekly attendance and report absences through the Empower system beginning the first day of class. As you are required to establish a weekly time to connect/correspond virtually with your students, this weekly correspondence counts for their weekly attendance.

This attendance policy applies to all courses taught at IAIA, unless a separate policy is explicitly stated in the course syllabus. Students in all courses are expected to attend classes regularly and to comply with class requirements to the satisfaction of the instructor. Excessive absenteeism may result in the student being dropped/withdrawn from a course.

## Instructor’s Responsibility

Take attendance once per week in Empower after you have had your weekly check-in with your student. Student attendance is very important to track, as it is connected to their financial aid. If a student does not complete the course, Financial Aid needs to know when the student stopped participating in the class in order to determine the amount of scholarship that might be due back to the student. The scholarships are only available for 4 semesters, and if their scholarship isn’t returned during their incomplete semester, it won’t be available for them upon their return.

## Absenteeism

Unless otherwise stated in the course syllabus, the following attendance policy will apply:

* After two unexcused absences (or failure to correspond at the agreed upon time/day), a warning will be sent to the student and the MFA Director via e-mail indicating that one more absence may result in a withdrawal from the course.
* After three absences, the student can be withdrawn from the course. If the third absence occurs prior to the withdrawal deadline, the student will receive a “W” grade. If the third absence occurs after the deadline, the student will receive an “F” grade.

It is strongly recommended that students miss your weekly scheduled check-ins only for bona fide instances of illness or real emergency.

During the residency, attendance at all regularly scheduled workshops and readings is required, without exception. If a student misses more than one workshop or reading, he or she may fail the residency course. Students are also required to attend at least six craft talks/ workshops. Failure to attend six craft talks/workshops may result in failing the residency course.

Faculty members take roll and report absences through the EMPOWER system beginning the first day of class.

## Online and Residency Student Conduct Policy

All students are expected to conduct themselves in a manner that contributes to a positive learning environment. Students are expected:

* To show respect for the instructor, guests, visiting writers, and their fellow classmates
* To be open to new ideas
* To demonstrate a positive attitude
* To be willing to learn and change
* To be prepared for class
* To respect other student’s property, projects, art work, etc.
* To maintain an orderly work space (in studios or labs)
* To comply with health and safety guidelines
* Discourteous, destructive, or disruptive behavior is never acceptable in the classroom or on the online learning platform.

The following behaviors are considered unacceptable and are subject to disciplinary action:

* Exhibiting disrespect toward the instructor, guests, or classmates
* Exhibiting anger inappropriately in any form (speech, body language, gestures, rough handling of equipment)
* Non-participation (refusal to do assignments, indifference)
* Being under the influence of drugs or alcohol (see alcohol and drug abuse policy above)
* Misuse of social media to intimidate or disrespect fellow students, staff or faculty constitutes unacceptable behavior.
* Specific to residency lectures and workshops:
  + The destruction or improper use of equipment
  + Behaving in a dangerous or unsafe manner

## Withdrawal Policy

MENTORS may initiate student withdrawal from a class for only the following three reasons:

1. Lack of attendance according to the Attendance Policy
2. Behavioral violation according to the Online and Residency Student Conduct Policy
3. Non-participation in fully online classes

The mentor must follow the correct procedure and complete the appropriate form and submit it to the Registrar to withdraw a student.

A mentor cannot enter a “W” onto the midterm or final grade sheet.

Only the Registrar can enter the W onto the grade sheet.

A STUDENT may initiate a withdrawal from a course with the MFA Director’s permission before the last day to withdraw (see Academic Calendar). The MFA Director must sign the Change of Registration form before it is filed in the Registrar’s Office. The “withdrawal” will be recorded as a “W” on the student transcript.

**Withdrawal of a Student Due to Behavior**

Procedure:

1. The Online and Residency Student Conduct Policy stipulates appropriate and inappropriate behavior in a classroom, lecture, reading, and online forum.
2. The mentor is responsible for enforcing the policy.
3. The mentor must speak to the student if a violation of the policy occurs. Speaking directly with the student is the required first step. It the violation occurs during residency, it is suggested that this be a private conversation between the mentor and the student and may occur in the hall outside of the classroom or in the faculty office and should occur immediately following the behavior violation.
4. If the violation is severe enough, the mentor may request the student to leave the class immediately; may request the student speak to him or her prior to returning to class; and/or may request the student leave immediately and contact either security and/or the Dean of Students. The student may subsequently be asked to leave the residency.
5. If the mentor is satisfied that after speaking with the student, the violation is understood and the student agrees not to repeat it, s/he may return to the class.
6. If the behavior is recurring, the mentor should report the violation to the Dean of Students using the INCIDENT REPORT FORM available online through IAIA’s website, in addition to calling the Dean of Students. If the student refuses to leave the class, lecture, or reading, security may be called to remove the student from the class.
7. If the behavior is not corrected after this second incident and report to the Dean of Students, the faculty member should withdraw the student from the class due to behavior violations. The WITHDRAWAL OF A STUDENT DUE TO BEHAVIOR VIOLATION FORM should be completed. A copy should be sent to the Dean of Students, the Registrar, and the student. The faculty member should keep a copy for his or her records.

A student may appeal a case utilizing the appeal process established for any behavior violation on campus. To appeal, the student should speak with the Dean of Students and receive instruction on the steps and process for a formal appeal.

## Policy on Changing Mentors

Mentors work one-on-one with select students during the semester. The following policy applies to assigning and changing mentors:

* In the middle of the residency week, second year students will be asked to submit a Mentor Preference Form, listing their top three choices for the mentor they would like to work with, based on the list of available mentors. First year students are assigned mentors; these assignments are made by the Director in coordination with the mentors. Though second year students are asked to state a preference, final assignments are made by the Director. Preference is given to fourth semester students.
* Students and their mentors write and agree upon a Semester Study Plan prior to the beginning of the semester. The Semester Study Plan constitutes an agreement towards mentor and mentee engagement, communications, calendar of due dates, and expectations. These Semester Study Plans must be signed by both student and Mentor and approved by the MFA Director before the first day of the semester.
* A student may only request a different Mentor once the semester begins under the following circumstances:
  + Mentor does not provide student with syllabus or signed Semester Study Plan by the third day of the start of the semester **AND** does not communicate circumstances for delay with the student or MFA Director.
  + Mentor is unreachable for the first week of the semester **AND** does not communicate circumstances for delay with the student or MFA Director.
  + Mentor has not responded to student emails and Canvas discussions for more than 7 days and has not communicated circumstances with the student or MFA Director. In the first instance, Director will facilitate an intervention meeting between Mentor and Mentee. In the second instance, student may request a different Mentor.
  + The Mentor has regularly or consistently not followed the Semester Study Plan agreement for communications and expectations. Director will ask for evidence of communications, facilitate an intervention, and make the determination of the student’s appeal.
  + Evidence of Mentor’s unlawful harassment, discrimination or retaliation against student. See IAIA’s Harassment and Sexual Harassment Definitions and Reporting Policy.
* The student will not be able to select their new Mentor; determination will made by the Director and will be based on Mentor availability.
* Request for Change in Mentor cannot be made after the 10th week of the semester.
* Student may not receive tuition refund for an unsuccessful mentorship unless formally withdrawing from the course. See Tuition Refund and Financial Aid Refund policy for more information.
* Mentor payment will be pro-rated from the time of determined absence; the new Mentor will also be compensated on a pro-rated basis.

## Policy on Changing Genre of Study

Upon applying to IAIA’s MFA in Creative Writing program, students may apply in two genres but can only be accepted into one. If the student wishes to change genres after being accepted into the program, the following rules apply:

* Up to the Add/Drop day of the first residency, a student may change genres. If they previously applied in the genre they are requesting switching to, they do not need to submit new application materials. If the student did not previously apply to that genre, they must submit a new creative manuscript (see application guidelines) in the preferred genre to the MFA Director. The student is not guaranteed acceptance into the new genre if the work does not meet the program’s standards and will be recommended to stay in the genre they were originally accepted for.
* If the student has completed their first residency and wishes to change genres, they must petition to do so before the first day of the start of the mentorship semester and follow the above guidelines. They must additionally complete a Change of Registration form.
* A student may not change genres once the mentorship semester has begun.
* If a student has completed Residency I and Mentorship I, they may switch genres for Residency II/Mentorship II only if approved by the Director and a committee of Mentors.
* Following Residency II/Mentorship II, a student may not switch genres, but may consider applying for a Second-Genre following completion of the second year (see Second Genre option).
* A student may pursue a hybrid course of study within their particular genre instead of switching genre of study. For example, if a poetry student wishes to study with a creative non fiction mentor because they are working with CNF material within a poetry manuscript. The student may present their project to the Director and Mentor with whom they wish to work; these scenarios will be considered on a case-by-case basis.

## Discipline Policy

The President of The Institute of American Indian Arts has the authority to suspend a student for violations of student conduct pending a hearing for said student. Hearings will be scheduled as promptly as possible without prejudicing the rights of the accused. Violations of Institute regulations or other forms of student misconduct will be investigated by appropriate personnel. The following disciplinary actions may be taken: warning, disciplinary probation, suspension, or restitution. The President may take immediate action if the misconduct warrants such action.

## Grading

Grading in all MFA in Creative Writing courses is PASS/FAIL. No GPA is associated with these grades. **PASS is the equivalent of a B (85%) or better in the course.** Your semester assignments may be graded with traditional number or letter grades, and your mentor may use those grades to determine your final grade, but at semester’s end, your grade will be either PASS or FAIL only.

## Students with Disabilities

**Disability Support Policy Statement**

All syllabi are required to have the following notice for student: If you anticipate any barriers to your learning related to this course, please meet with me so that we can discuss ways to ensure your full participation in the course. IAIA makes every effort to provide appropriate accommodations for students with documented disabilities. If you determine that disability-related accommodations are necessary, please contact [adaoffice@iaia.edu](mailto:adaoffice@iaia.edu) or visit the Retention Director in the Student Success Center. We can work together to plan how best to coordinate approved accommodations.

# Academic Standing

## Satisfactory Academic Progress

A fulltime MFA student must carry twelve academic credits (three-credit residency and a nine-credit mentorship) each academic semester. Failure to successfully complete the minimum number of academic credits for Satisfactory Academic Progress may result in academic probation.

## Academic Probation

The purpose of Academic Probation is to issue students a reminder that they will be suspended from attendance at IAIA if their academic performance does not improve. Failure of the Residency course will result in Academic Probation. Further, the student will not be able to enroll in the Mentorship until they re-take and pass the co-requisite Residency course. Likewise, a student who has failed a Mentorship course will be placed on Academic Probation and will be unable to enroll in the next-level Residency course until they re-take and pass the same Mentorship course. They will receive an official notice of Academic Probation from the Registrar’s office. Copies will be given to the MFA Director.

Students will be removed from Academic Probation at the end of the semester that they pass both the Residency and Mentorship courses. Students whose probation is linked to an Incomplete will be removed from Academic Probation when they receive a grade for that course. No permanent record of Academic Probation is placed on their transcript.

## Academic Suspension

Students placed on Academic Probation in the previous semester will be suspended if they do not pass their courses in the following semester and/or they have not achieved the required minimum number of credits. The result of Academic Suspension is that the student may not return for a period of one year. The student must re-apply for admission, and acceptance is not guaranteed. Their essay for re-admission should explicitly address how their academic preparedness has changed and what new strategies they intend to employ to support their success.

If the student has been suspended and is returning after the one-year Academic Suspension period, the student’s previous scholarship is not guaranteed. Any new scholarship support will be determined based on the quality of the new application and the student’s one-page essay describing how they plan to be successful at IAIA.

## Academic Warning at Midterm

The Academic Warning serves notice to students that the present quality of their academic work is below an acceptable level and that lack of improvement during the remainder of the semester will result in academic probation. Copies of the Academic Warning notice will be sent to the MFA Director. Students who receive an Academic Warning must contact the MFA Director.

Students will be removed from Academic Warning at the end of the semester if they pass their courses. If they do not pass their courses, the student will be placed on Academic Probation. No permanent record of Academic Warning is placed on their transcript.

## Financial Aid Warning at Midterm

A student is automatically placed on a one semester Financial Aid Warning after the first semester he/she fails to meet qualitative or completion rate requirements for satisfactory academic progress.   
  
If a student is given an incomplete, their scholarship is restored when they complete that incomplete successfully (if completed according to timeframe allowed, see Incomplete Policy). If a student fails the course, their scholarship will be reinstated once they retake the course and pass. (\*see note below) Scholarships are only given for four semesters, so the repeated course is not supported with scholarship funds.

If a student sits out for one year (up to two semesters), their scholarship is guaranteed upon their return if academic records show satisfactory progress up to the hiatus. If a student sits out for more than one year (three or more semesters), they forfeit the promised scholarship but will be reconsidered once enrolling again (in other words, the same scholarship is not guaranteed).

\*Note: Per the Catalog: Students placed on Academic Probation (having failed a mentorship) in the previous semester will be suspended if they do not pass their courses in the following semester and/or have not achieved the required minimum number of credits. The result of Academic Suspension is that the student may not return for a period of one year. The student may re-apply for admission, but a scholarship is not guaranteed. If a scholarship is awarded, it may not be in the same amount as the initial award.   
  
Incompletes for students must be completed during the first semester after the incomplete was issued whether the student is enrolled or not. An incomplete which is not changed by the specified date in the academic calendar automatically becomes an “F” and is recorded on the student’s record. A student may petition the Academic Dean for an extension of time.

## Incomplete

An incomplete grade is given for work in a course that a student is passing but could not complete due to circumstances beyond the student’s control. An Incomplete Form must be completed by the instructor, signed by the Academic Dean, and submitted to the Registrar at the end of the semester.

Reasons for an incomplete usually are limited to documented medical, family, or personal emergencies. The following rules apply to an incomplete:

* No incompletes are granted for Residency courses.
* Incompletes for students must be completed during the first semester after the incomplete was issued whether the student is enrolled or not.
* Incompletes in semester-long mentorship courses must be completed prior to enrolling in the residency.
* An incomplete will be changed to a Pass when the student completes the work in a manner acceptable to the instructor. A signed Assignment of Grade form must be submitted to the Registrar in order to change an incomplete to a Pass.
* Students are responsible for arranging with the instructor for the completion of the course requirements. The instructor may specify a shorter time in which the student must complete the work.
* A student should not register for the incomplete course again unless the time to complete the work has expired and the student has received an “F”.
* An incomplete grade which is not changed within the time specified by the instructor automatically becomes an ‘“F” and is recorded on the student’s record.
* In no case may an incomplete be used to avoid the assignment of “F” grades for marginal or failing work.
* There is no provision for stepping out of the program to avoid finished coursework on an incomplete.

NOTE: Faculty may not give an I (Incomplete) or a W (Withdrawal) at midterm. Midterm grades must be P or F for Pass/Fail courses.

## Grade Disputes

Students may dispute a final grade if they believe an instructor has miscalculated the grade according to the requirements set up in the syllabus for the course. If a student believes this to be the case, he/she must take the following steps:

1. Student must provide written explanation of a dispute with evidence of disputed grades to the instructor of the course within the first month of the immediately following semester. Within five working days the instructor will provide the student with a written response to the dispute. If the instructor is no longer available, the student may begin with the MFA Director (see Step 2) instead of the instructor.
2. If the student is still unsatisfied, within five working days of the instructor’s response, the student may take the written dispute with the instructor’s response to the MFA Director. Within five working days the Director will provide the student with a written response to the dispute. Additionally, if the instructor of the course is also the MFA Director, the student can skip this step and move to step
3. If the student is still unsatisfied, within five working days of MFA Director’s written response the student may take the written dispute with all responses to the Academic Dean. The Academic Dean will consider the materials and make a final decision concerning the matter. The Academic Dean will provide the student with a written response that indicates the final decision.

**NOTE:** Grade disputes based on discrimination or sexual harassment should be handled through the Student Appeals Committee established in the Student Handbook.

# MFACW Program Overview

The program begins with the seven-day Summer (Pre-Fall Semester) Residency on the IAIA campus in Santa Fe, New Mexico. During the summer residency, all new and returning students and mentors gather for an immersive week of workshops, readings, craft lectures, and panel discussions.

One month before the residency, students are assigned to and enrolled in a workshop facilitated by a mentor and are asked to submit work for peer review and workshop critique. The residency comprises a 3-credit course, co-requisite with the 9-credit semester-long mentorship course. To pass the residency, students must attend all 6 workshops, daily lectures, and evening craft workshops and readings.

At the conclusion of the summer residency, students are paired with a mentor, whom they will work one-on-one with for the 16-week fall mentorship semester. Additionally, first-year students must take an 8-week online critical writing course to finish their residency requirements. The one-on-one mentorship is required of all students. It is delivered through an online educational platform, Canvas, and involves the submission of a minimum of four packets of creative and critical work.

Each January, students and mentors gather for the Winter (Pre-Spring Semester) Residency, which follows the same format as in the summer.

The program is four semesters of the 3-credit residency and 9-credit mentorship. A fifth residency, the Graduation Residency, is required of all graduating students. The Graduation Residency carries no tuition and is a requirement of the 9-credit Thesis semester. During the Graduation Residency, which takes place the week before IAIA’s commencement in May, graduating students present their Thesis Craft Essay or deliver a craft talk based on their critical work. They also give a formal reading from their Creative Thesis and participate in a defense of their work.

It is highly recommended that students begin their program in the Fall, with the Summer Residency. Graduation the required Graduation Residency only takes place once per year, and only in the spring.

## The Residency

**Residency Schedule: Subject to slight alterations**

For Teaching Mentors, the residency begins with an in-service Zoom meeting the week prior to residency. For students, the residency begins on Sunday at 9 a.m., with an orientation in the morning and afternoon. A community-wide welcome presentation and dinner is held from 4-6 pm, followed by the opening reading in the auditorium at 6:30 pm.

Student and Mentor attendance is required at the Reading Series, which will take place 5 evenings of the residency. On Monday and Tuesday evening, in lieu of the Reading Series, there will be writing labs offered by Visiting Mentors from each genre.

Beginning Monday, each day opens with a morning meeting from 9:30 am to 10:00 am, followed craft talks and lectures by mentors from 10:00 am to 12:00 pm. Students will be required to attend and reflect on the morning lectures through craft talk response papers due to the workshop instructor.

Workshops begin Monday afternoon, from 1:00 pm until 3:00 pm, and will continue with that schedule through Friday. There are student readings in the library each day after workshop from 3:30 pm to 5 pm. On the last Saturday morning of the residency, students should work on their proposed syllabus for the semester, speak with their assigned mentor, attend a library research course via Zoom, and spend downtime bonding with their classmates.

**HUB on CANVAS**

At the beginning of your contract, you will be automatically enrolled, along with all students and mentors, in the HUB course. The HUB course will hold all common Residency information and required forms, including: Residency schedule, Craft Talk schedule, Campus maps, Course Evaluations, and Mentor Preference forms.

**The Workshop**

Each residency involves a 6-day workshop and WRT lab, which runs from 1 pm to 3:00 pm Monday through Saturday. The MFA Director enrolls all admitted students in a 6-day workshop comprised of other students in the genre.

Not all mentors will teach a workshop—workshop instructors (Teaching Mentors) are determined by the MFA Director based on student need and mentor availability.

**Guidelines for Workshop Instructors**

If you are participating in residency as a Teaching Mentor, you will be enrolled in a Residency Workshop course one month before the Residency. This Canvas course will include all students in your workshop. Here, you can ask your students to upload their workshop submissions, communicate with your students, and upload advance readings, if you would like to require this in your workshop.

The deadline for submission of work for the residency workshop is generally a month prior to each residency. This gives everyone sufficient time to read and write comments. By the time the workshop submissions are due, the students and workshop instructors will have access to the Residency Course on Canvas. Students are asked to upload their workshop piece onto Canvas instead of emailing it.

For the workshops, page or word limits (depending on genre) are strict:

* no more than 5000 words for fiction and nonfiction;
* an outline of your feature script and up to 25 standard courier font / standard format screenplay pages; and
* four pages of poetry, with no more than one poem per page.

Students are expected to upload to Canvas thorough critiques of their classmates' work by the first day of residency. You may also ask them to bring copies to workshop.

**Preparing for Workshop**

As soon as possible, set an order for workshop, and let the students know. Let the students know they should mark up their fellow students’ workshop pieces, and that they must compose summary end comments that can be uploaded to Canvas. These end comments should address global issues of structure and form, character development, or other big picture issues appropriate to the genre, as well as genre-appropriate comments on prose style, word choice, use of imagery, etc. These uploaded comments serve two purposes—they give the student writers a set of comments to guide their revisions and they satisfy the program’s need to document the students’ ability to critique work, one of the MFA outcomes. If you have specific guidelines for the critiques, please let students know soon.

Mentors’ written comments should address both global story/poetics issues and issues of style, word choice, etc. Mentor comments also need to be shared with students and uploaded to Canvas. The deadline for returning comments to students is the Friday after residency.

As the Teaching Mentor, you can shape the workshop however you choose, but the workshops should always involve thorough critiques and discussions of the students’ works. In the first-year residencies, much of the workshop time will naturally address global issues. In the second-year workshops, some of the attention should be turned to prose style, language, mechanics, line-by-line editing, and other refinements to produce polished work for the thesis.

**Syllabi for Residency Workshops**

Each genre/semester uses a generic syllabus, and you will have the opportunity to add a section to this template detailing your particular approach and course requirements/ activities. In-class and out-of-class writings and readings may be assigned at your discretion. The syllabi must be uploaded to Canvas prior by the first class meeting.

In the first class meeting, mentors will outline expectations for the 6 required craft-talk or lecture responses.

Students are required to attend all morning lectures, as well as evening readings and writing labs.

**Craft Talks/Lectures**

Beginning on Monday, there will be a two-hour window each morning for craft talks or lectures to be presented by Mentors. Craft Talks/lectures should be one hour in length. With about 15 minutes for a Q&A, you’re looking at about 45 minutes for a presentation. Some mentors give formal craft lectures, i.e reading an “essay” on some element of craft or literature. Others facilitate more of a conversation or use Powerpoint slides to talk about craft issues. You can also propose a “workshop” scenario, where you have the people in the lecture do some writing exercises based on your presentation.

During these morning sessions, we may offer genre-based panels in lieu of a lecture. The Director will solicit mentors for these panels.

**Writing Labs and Visiting Mentors**

Mentors who are not teaching a workshop may be invited to attend residency as a Visiting Mentor. Visiting Mentors will teach a Writing Lab in their genre on Monday and Tuesday evening; Wednesday evening’s Reading Series will present readings by the Visiting Mentors.

The Writing Lab is a two-part class, with each session running for 1.5 hours. Writing Labs can cover revision, consist of guided writing exercises, or explore specific areas of craft within a genre. However, it is expected that students will be inventing and revising their work during both sessions.

New Mentors are required to attend residency as a Visiting Mentor and teach a Writing Lab before being invited to attend residency as a Teaching Mentor.

**Reading Series**

The Reading Series will take place 5 evenings of the residency: Sunday, Wednesday, Thursday, Friday, and Saturday. As a Teaching or Visiting Mentor, you will be expected to present a 15-minute reading from your own work. These readings are free and open to the public, as well as recorded and occasionally live streamed when possible.

In addition to contracted MFA Mentors, each residency features a different selection of Visiting Writers who are present for approximately 2-3 days of the residency. The Visiting Writers will give a reading and visit the workshops in their genre.

**Eight-Week Critical Writing Class**

All first semester students must take an online critical writing class with a department adjunct. This class is designed to prepare them for non-creative writing, especially the 20-page critical essay due in their third semester.

## Mentor Residency Responsibilities

Mentors are required to attend at least one residency (including Graduation Residency) once per contract year as either a Teaching or Visiting Mentor, unless there are special circumstances approved by the MFA Director. Not all mentors are at every residency. If you’re not at residency but still available to mentor during the semester, students will be informed of your availability and will be given your teaching statement. Please be available for students to contact you to discuss a possible mentorship. When you are matched with your mentees, you will be connected via Zoom on the last Saturday of the residency to create a Semester Study Plan.

Each residency involves a Mentor In-Service at the beginning, during which time assessment activities, as well as committee reports and other planning and development topics are discussed. The In-Service will involve a Saturday afternoon session. An additional one-hour Mentor Meeting is held in the middle of the residency week.

When/if not at a residency, mentors must be able to virtually participate in part of the Mentor In-service at the beginning of residency *or* the mid-week Mentor Meeting, unless Director approves exception.

Mentors on contract are required to present at least one craft talk/lecture or Writing Lab per contract year. Any craft presentations above this requirement will involve additional compensation, as specified in the Scope of Work.

If invited to attend residency as a Teaching or Visiting Mentor, you will be required to submit a brief proposal/description of two possible lectures or Writing Lab topics one month prior to residency.

Five of the seven evenings during residency, there will be a Reading Series featuring Teaching and Visiting Mentors, as well as Visiting Writers. Your attendance at every reading is mandatory. You are also required to attend all morning lectures/craft talks, as well as the Morning Meetings. Teaching Mentors will have Monday and Tuesday evenings free during the Writing Labs.

You are also expected to attend all meals, as these are important times for meeting and engaging with students. Mentors should sit with students and be available for conversation during all meals. Mentors are also encouraged to attend all student readings.

**Teaching Statement**

You are required to prepare a statement of your teaching philosophy and your unique mentorship methods and expectations. This statement should be no longer than one page, but substantial enough so that students can gain insight into your pedagogy, teaching process, and guidelines. Each residency, students are provided with the teaching statements of all mentors available to teach that semester.

**Mentorship Selections**

You will be asked to specify the number of mentees you are willing and available to work with each semester, with a maximum of four. The Director will make the final decision on the number of students each Mentor will take on, and most should expect to be assigned about 2 students per semester. All Mentors are guaranteed at least one student per semester for the semesters they are available. Mentors are required to mentor at least one student per contract year.

The following guidelines apply to Mentorship Selections:

* Mentor preferences will only be considered during the selection period of Residency Week. Mentors should not promise any student that they will work with them in a given semester. This can lead to unfair selections, imbalanced allocations of teaching responsibilities, and disappointments among the students. Mentors are asked to refrain from promising to work with any one student in particular.
* It is highly encouraged for students to work with at least three different Mentors during the program – this may include workshop Mentors. Only during their third and fourth semesters can students work with the same Mentor for two consecutive semesters, but this is not encouraged. It is important that students are exposed to a diversity of perspectives and styles and are encouraged to work outside of their comfort zone.
* In the middle of the residency week, second, third, and fourth semester students will be asked to submit a Mentor Preference Form, listing their top three choices for the Mentor they would like to work with, based on the list of available Mentors. In order to provide a comprehensive and diverse learning experience, first semester students are assigned Mentors in order to facilitate long-term development in regard to craft, critical prose, and literary technique.
* While students are asked to state a preference, not all will be able to work with their first or second choices. Preference is given to fourth semester students, then third, then second. Director will consult with student if they are not able to be paired with any of their top three preferences. Final assignments are made by the Director.
* The Second Thesis Reader is not chosen by the students. Students are assigned a Second Reader by the Director in coordination with mentors.

**The Semester Study Plan**

Each semester, students and their mentors write and agree upon a study plan that lays out their learning objectives for the semester, discussing those goals within the context of the particular semester they are starting and their overall progress towards earning the degree. It is critical that the study plan be completed and agreed upon by both the mentor and the student prior to the start of the semester.

The Semester Study Plan will also be the basis for describing and discussing the semester's achievements in the end-of-semester narrative evaluations written by the mentor.

The student will be sent a link to the Semester Study Plan form. Once you are matched with your mentees on Friday of the residency week, you will have an opportunity to meet together to discuss your Semester Study Plan. If you are not at the residency, we will put you in touch via email or Skype/Zoom. Following this initial meeting, the students must prepare a draft of their Semester Study Plan, complete with a list of planned readings, before 12 p.m. on the final day of the residency. These drafts will be shared with each mentor. Mentors and mentees must finalize this plan prior to the start of the semester. Students will be required to submit their finalized Semester Study Plan to their OneDrive admin folder, and mentors will be required to upload it to their Canvas course.

The Semester Study plan constitutes an agreement towards mentor and mentee engagement, communications, and expectations. Failure to carry out the activities and meet the goals included in the study plan may be grounds for an unsuccessful semester.

## The Mentorship Semester

During the sixteen-week mentorship semester, your students will submit creative work and read and write analyses of craft elements in books from their chosen genre. At the beginning of the semester, you will develop a Semester Study Plan with your student(s) to include a selection of at least eight-twelve books. **At *minimum*, four out of the eight titles read must be written by an Indigenous author. See CANVAS link to NOTION for more details.**

At the center of each semester’s work is the student’s creative writing. Your students will produce four large “packets” of their own writing that you are asked to carefully read and critique. These critiques are meant to guide the student in their revision process and in the creation of new work.

The first and second semesters are devoted to generating creative work as well as to developing a critical reading and writing practice. The third semester continues the creative work, but also requires the student to produce a 20-25 double-spaced page Craft Essay on some aspect of the craft of writing based on works by published authors. During the fourth and final semester, the student assembles the final thesis, which includes a full creative manuscript, the Craft Essay, a Statement of Aesthetics, and a bibliography of all works (32) read during the program.

## Evaluation

**Student Evaluations of Instruction - Course Evaluations**

IAIA is committed to high quality instruction for all IAIA, Dual Credit, Online, and on-campus courses. Student feedback regarding instruction is an integral part of assuring quality in our department’s educational programs.

You are required to have your teaching evaluated by students every semester using the on-line course evaluation. Students will be given a link to an online course evaluation that they must complete during the designated week of the semester. Course evaluations are highly confidential and anonymous. Course evaluations are distributed after the final grades for all courses have been turned in to the Registrar.

Residency Workshops are likewise evaluated by students. By the end of the residency, all students must complete an online evaluation of the workshop and their instructor’s teaching.

In addition to the *Course Evaluation*, students are encouraged to complete an online *Residency Experience Survey*, which helps us in planning future residencies and identifying areas needing improvement.

The MFA Director will review your course evaluations every semester and may meet with you to review your evaluations if deemed necessary. The MFA Director will also conduct one teaching observation of a residency workshop or Writing Lab per year for each new mentor (and returning mentors if needed) and fill out a standard teaching observation form.

**Semester Evaluations**

At the end of each semester, each mentor is required to fill out a *Semester Evaluation* form, which asks for a review of the student’s progress, recommendations for future learning, and an overview of the semester’s work. These evaluations must be sent to both the student and the MFA Director, who will then share them with the student’s subsequent mentor. Mentors do not need to write semester evaluations for graduating students.

**Outside Evaluations**

The MFA Director sends all theses to Outside Evaluators (one per genre) every few years, following the Spring semester. These evaluations are not provided to the student but can be shared with mentors upon request. These evaluations are meant to help guide program assessment.

## Early Thesis Completion

Fourth semester thesis students who are studying in the fall semester as their final semester must complete all course material in a timely matter. Students opting to finish coursework in December should be aware that they cannot be conferred their degrees until they complete all graduation residency requirements. Unfortunately, none of those assignments can be expedited or take place *prior* to graduation residency in May. However, the registrar can write a note for job seekers that will say they have successfully completed their course work and time is the only obstacle to them receiving their degree.

## Graduation Residency

**Who attends Graduation Residency?**

Since the Graduation Residency is smaller, fewer mentors attend. The participating mentors are determined by the MFA Director. Generally, mentors with Fourth Semester students have priority. Additional factors for selecting Graduation Residency mentors may include need for representation of a genre or budget allowances for travel. Mentors at the Graduation Residency must attend all craft talks, defenses, and readings, as well as write evaluations as assigned by the MFA Director.

**Evaluations for Graduating Students**

***Thesis Reading & Craft Talk Evaluations:***

During each graduation residency, mentors present at the residency are assigned to be on students’ committees. A committee is comprised of two mentors, at least one in the student’s genre.

Each student is asked questions by the committee members (one question each) before or after their reading. In addition, one of the committee members is assigned to provide a written evaluation of the student’s craft talk and reading. These evaluations must be provided to both the student and the MFA Director.

***The Second Thesis Reader***The MFA Director selects the second readers. The role of the Second Thesis Reader is as follows:

* The Second Thesis Reader is sent the student’s thesis when they are submitted to the MFA office.
* Give the student’s thesis a thorough read and provide written feedback: a 2-paged (double-spaced) thesis review with marginalia as appropriate.
* Your feedback is meant to provide an additional perspective and reading of the student’s work. Your comments are intended to guide the student as he/she/they move towards a completed book/screen manuscript after graduation.The comments are not detailed revisions but general remarks of strengths and suggestions for improvements.
* You have one month after receiving the thesis to complete your review.
* Second Thesis Reader Reviews are due to both the MFA Office and the student.
* The Second Reader does not approve or disapprove the thesis.

## MFA Program Degree Requirements

**Graduation Requirements**

A student must complete 48 credit hours in order to graduate. In addition, they must complete:

* A 20-page Craft Essay with MLA documentation and Works Cited page.
* One of the following:
  + a double-spaced creative nonfiction manuscript of between 80 and 150 pages;
  + a single-spaced poetry manuscript of between 48 and 64 pages;
  + a double-spaced fiction manuscript between 80 and 150 pages; or
  + a feature screenplay of between 80 and 120 pages in industry-standard formatting.
* A bibliography in MLA format listing all books – at least 32 – read during the program. At minimum, 12 of these books must be written by an Indigenous author.
* For the 32 books read during the four semesters: 14 2-3 page Craft Responses, 14 4-5 sentence Annotations, and a 2-page Peer Critique.
  + None of these requirements are included in final Thesis but are instead submitted over the course of four semesters.
* A 15-minute public reading.
* A successful discussion/defense of the Thesis with mentors at the Graduation Residency.
* A successful lecture or craft talk (15 minutes) presented to mentors and other graduating students during the Graduation Residency.
* A successful critique of a peer’s work in your genre (2pg).

## Assignment Guidelines

**The Peer Critique**

The Peer Critique is a requirement of the **third** semester and is intended to demonstrate the student’s ability to critique clearly and constructively their own and others’ work.

In the past, this peer critique had to come from a prior thesis. For 2022 forward, it can be from a prior thesis, or it can be a peer critique on a section or chapter of a fellow student’s work. The main thing is that the student demonstrates their understanding of feedback and craft.

**The Statement of Aesthetics**

The statement is a brief 1-2 page description of the writer’s aesthetic approach. Consider the statement as an opportunity to take account of the project that is the thesis. The student might write about a few books that guided them or an aesthetic that they developed over the course of writing the thesis. They might write about hurdles they overcame or their motivations or inspirations for the project. The statement may also provide context for the thesis—for example, if the thesis is an excerpt from a novel or book-length creative nonfiction project, etc.

**The Craft Talk**

At Graduation Residency, each student must present a craft talk (15 minutes) to mentors and other graduating students. The Thesis Semester mentors should work with the student in determining the form for their craft talk. They may read their Craft Essay, adapted to a 15-minute presentation, or prepare a lecture or presentation on another craft topic of their choice. Craft talks may involve slides, handouts, or other multimedia, but this is not required.

**The 2-3 page Craft Response**

Students in their first and second semesters of the IAIA MFA Program are required to write **2-3 Page Craft Responses** on each of the books/scripts they have selected with their mentors. (Six the first semester in addition to their online critical writing class, and eight the second semester.)

The craft focus must be narrow. Help the student zero in on a single craft element such as the way the author:

* narrates or makes choices in point of view
* presents and balances dialog
* uses time (pacing, narrative span, transitions in flashforwards and flashbacks)
* sets up place or builds a world
* uses meter or breath in a poem
* uses form to constrain a poem or narrative
* uses Native language in the text
* reveals the interior or inner journey of a character
* or any element the student sees the author employing that interests them.

The craft response should explore the impact of the craft element. The student should illustrate or prove how the author’s craft choice affects the work or the meaning of the work. The craft response should be double-spaced, formatted in 12-point Times New Roman font, using MLA style. See the Assignment Guidelines on the Mentor Resources Map for detailed guidelines and examples. Students also have access to these guidelines on the Assignment Guidelines page in Notion.

**The 20-page Craft Essay**

The Craft Essay is a minimum 20-page essay based on works by published authorsin the student’s genre. There is no maximum page requirement but encourage your students to be conscientious of their readers by being concise and focused.

The essay should be an extended version of a 2-3 page Craft Response. As with the 2-3 page Craft Response, the students should focus on one or more craft elements that they find interesting. The Craft Essay must engage with more than one work. Multiple outside sources should be used and cited. The Thesis Craft Essay should use MLA format, be double-spaced, in 12-point Times New Roman font, and paginated. This Craft Essay will be submitted alongside the student’s creative manuscript in their MFA Thesis. See the Assignment Guidelines on the Mentor Resources Map for detailed guidelines and examples. Students also have access to these guidelines through the Student Resources Map.

**The Annotations**

An annotation is a brief description and evaluation of a book, article, or other work in print, and follows the work’s formal citation. Annotations are meant to be brief overviews of the work; the student does not need to give a synopsis or pass judgement on it. They might discuss any of the following: a) a single craft element at play in the work; b) the overall structure, theme, or scope of the work; c) commentary on the work’s critical context or intended audience; and/or d) the relevance of the work to their own current writing practice and concerns.

The annotation is an opportunity to practice effective, clear, and concise descriptions or reviews of a creative work.

In the students’ third semester, they are required to complete 6 annotations of 8 works.

In the fourth semester, they are required to complete annotations of 8 annotations of the 8 works read primarily in their genre. In total, the students must complete 14 annotations of the 32 books read in total.

The annotations should be approximately 150 words in MLA style, double-spaced, in 12pt Times New Roman. That is approximately 4-5 sentences. See the Assignment Guidelines in Notion for detailed guidelines and examples.

**The Bibliography**

The student’s Thesis should include the bibliography of all (at least 32 books / works / scripts) read during their four semesters. The bibliography must be presented in the most recent MLA format. The bibliography should be separate from the Works Cited, which is part of the 20 page Craft Essay. It may, but does not need to, include all the works cited in the essay.

**Thesis Manuscript Instructions**

Students ready for the award of the MFA degree must submit a completed Thesis by May 1. This manuscript must be submitted to [mfacw@iaia.edu](mailto:mfacw@iaia.edu) as a PDF attachment. As the Thesis semester mentor, you must read, approve, and sign this Thesis prior to the submission to the MFA office. **The secondary thesis approver is the MFA Director.** Instructions for submitting the Thesis can be found in the Assignment Guidelines on the Mentor Resources Map. Students also have access to the Thesis Guidelines and Graduation Deadlines & Schedule on Notion.

The PDF volume of each Thesis should include:

1. **Title Page** (see sample) which includes the following statement: “Submitted in partial fulfillment of the requirements for the Master of Fine Arts in Creative Writing at the Institute of American Indian Arts.”

\*Note: Thesis Mentor and the MFA Director must sign this title page

1. **Acknowledgements page** (if material in the manuscript has been published). Use the following format:

*Inadvertent Caps*: “The Skelligs, the Endlessly Circling Boats”

*Catastrophizing Review*: “When Last I Saw You on the Ramparts”

You may also use this opportunity to offer personal acknowledgements.

1. **Statement of Aesthetics:** The statement is a brief 1-2 page description of the writer’s aesthetic approach. Consider the statement as an opportunity to take account of the project that is the thesis. You might write about a few books that guided you or an aesthetic that you developed over the course of writing the thesis. You might write about hurdles you overcame or your motivations or inspirations for the project. The statement may also provide context for the thesis—for example, if the thesis is an excerpt from a novel or book-length creative nonfiction project, etc.
2. **Table of Contents:** This should be placed after the Statement of Aesthetics. Page 1 should begin with the first page of the creative manuscript.
3. **Creative Manuscript:** A collection of your original creative work—poems, short stories, novella, novel, creative nonfiction essays, memoir, or screenplay completed or substantially revised while in the program. Required lengths (not including title page, etc.) are:

Creative Nonfiction: 80-150 double-spaced pages

Poetry: 48-64 single-spaced pages

Fiction: 80-150 double-spaced pages

Screenplay: 80-120 pages, industry-standard format

\*Note that the Thesis *will be returned for revision* if the page numbers for the creative manuscript fall outside of the lower and upper length limits.

1. **Craft Essay:** 20-page craft essay with MLA style citations and Works Cited page.

\*Note that the Works Cited page references the Craft Essay and is a separate requirement from the complete bibliography.

1. **Complete alphabetical bibliography**, prepared in MLA style, of all books/works/screenplays (*at least 48*) read during the student’s four semesters.

**Format:** All following items must be present in this order:

* Title Page
* Acknowledgements (if appropriate)
* Statement of Aesthetics
* Table of Contents
* Creative Thesis
* Craft Essay with Works Cited page
* Complete Bibliography

**Pagination:** Should be consecutive, beginning with the first page of the Creative Thesis and continuing through the last page of the Bibliography. Title page, acknowledgements, statement of aesthetics, and table of contents should not be included in the pagination. [Optional: Number them i, ii, iii, etc.]

**Margins:** 1” at top, bottom, and sides. Font must be Times New Roman 12 point—unless the typographical design and visual presentation are substantial elements in the thesis. Screenplays are in Courier, as is standard.

## Two-Year MFA Course Plan: Course Descriptions

**Year One, Fall semester**

**CRWR 561 Residency I, 3 credits**. The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students’ work, attending all readings, workshops, craft lectures and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires forty-one hours of contact time spread across seven days—15 hours of daily workshops in the student’s primary genre and 26 hours of craft lectures, writings labs, and readings. PREREQ: Admission to the MFA Program

**CRWR 561.D1 Residency I Extension, Critical Writing, 0 credits** (zero credits are assigned because it is a continuation of Residency I). The Critical Writing 8 week course is designed for students in their first semester to get the academic writing support they need. Workshops are held each weekend on a variety of topics, including research methods, how to structure a craft paper, and more. There will also be time just for creative writing. PREREQ: CRWR 561 Residency I

*And one of the following:*

**CRWR 501 Mentorship I, Creative Nonfiction. 9 credits**. An intensive study of the writing of creative nonfiction, focusing on advanced techniques of exposition, descriptive detail, narrative voice, and other elements of creative nonfiction. All instruction is revision-based. Students must submit four packets of 3500-5000 words of creative nonfiction each during the mentorship. Students will also attend an 8-week critical writing course. In addition to this online course, the student will also read at least six works, selected by the mentor in consultation with the individual student. Students will then write six 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 561.

**CRWR 511 Mentorship I, Poetry. 9 credits.** An intensive study of poetry writing focusing on advanced techniques of imagery, prosody, form, and other elements of poetry. All instruction is revision-based. Students must submit four packets of at least four to six poems each during the course. Students will also attend an 8-week critical writing course. In addition to this online writing course, students will also read at least six works, selected by the mentor in collaboration with the individual student. Students will then write six 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 561.

**CRWR 531 Mentorship I, Fiction. 9 credits**. An intensive study of fiction writing, focusing on advanced techniques of prosody, narration, exposition, scenic development, point of view, and other elements of fiction. All instruction is revision-based. Students must submit four packets of 3500-5000 words of fiction each during the course. Students will also attend an 8-week critical writing course. In addition to this online writing course, students will also read six works, selected by the mentor in consultation with the individual student. Students will then write six 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 561.

**CRWR 541 Mentorship I, Screenwriting. 9 credits**. An intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction is revision-based. Students must submit four 15-page packets of creative work each during the course. Students will also attend an 8-week critical writing course. In addition to this online writing course, students will also read six screenplays and watch six films produced from those screenplays, selected by the mentor in consultation with the individual student. Students will then write six 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 561.

**Year One, Spring Semester**

**CRWR 562 Residency II, 3 credits.** A continuation of CRWR 561. The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students’ work, attending all readings, workshops, craft lectures and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires forty-one hours of contact time spread across seven days—15 hours of daily workshops in the student’s primary genre and 26 hours of craft lectures, writings labs, and readings. PREREQ: CRWR 501, CRWR 511, CRWR 531, or CRWR 541.

*And one of the following:*

**CRWR 502 Mentorship II, Creative Nonfiction. 9 credits.** A continuation of CRWR 501. An intensive study of the writing of creative nonfiction, focusing on advanced techniques of exposition, descriptive detail, narrative voice, and other elements of creative nonfiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3500-5000 words of creative nonfiction each during the mentorship. Students will also read eight works, selected by the mentor in consultation with the individual student. Students will write eight 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 562.

**CRWR 512 Mentorship II, Poetry. 9 credits**. A continuation of CRWR 511. An intensive study of poetry writing focusing on advanced techniques of imagery, prosody, form, and other elements of poetry. All instruction and discussion is revision-based. Students must submit four packets of at least four to six poems each during the course. Students will also read twelve works, selected by the mentor in collaboration with the individual student. Students will write eight 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 562.

**CRWR 532 Mentorship II, Fiction. 9 credits.** A continuation of CRWR 531. An intensive study of fiction writing, focusing on advanced techniques of narration, exposition, scene development, point of view, and other elements of fiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3500-5000 words of fiction each during the course. Students will also read eight works, selected by the mentor in consultation with the individual student. Students will write eight 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 562.

**CRWR 542 Mentorship II, Screenwriting. 9 credits.** A continuation of CRWR 541. An intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction and discussion is revision-based. Students must submit four packets of fifteen pages of creative work each during the course. Students will also read at least eight screenplays and watch the films produced from those screenplays. These screenplays / films will be selected by the mentor in consultation with the individual student. Students will write eigth 2-3 page craft responses addressing each work from the writer’s point of view, focusing on issues of craft. COREQ: CRWR 562.

**Year Two, Fall Semester**

**CRWR 661 Residency III, 3 credits.** A continuation of CRWR 562. The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students’ work, attending all readings, workshops, craft lectures and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires forty-one hours of contact time spread across seven days—15 hours of daily workshops in the student’s primary genre and 26 hours of craft lectures, writings labs, and readings. PREREQ: CRWR 502, CRWR 512, CRWR 532, or CRWR 542

*And one of the following:*

**CRWR 601 Mentorship III, Creative Nonfiction. 9 credits**. A continuation of CRWR 502. An intensive study of the writing of creative nonfiction, focusing on advanced techniques of exposition, descriptive detail, narrative voice, and other elements of creative nonfiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3500-5000 words of creative work each during the course. In addition, students complete the following: read at least eight works of (primarily) creative nonfiction and write annotations for six of these eight works; write a 2-page peer critique on an essay or chapter from an approved MFA Thesis (chosen by mentor); and write a 20 page craft essay based on work by published creative nonfiction authors. COREQ: CRWR 661.

**CRWR 611 Mentorship III, Poetry. 9 credits**. A continuation of CRWR 512. An intensive study of poetry writing focusing on advanced techniques of imagery, prosody, form, and other elements of poetry. All instruction and discussion is revision-based. Students must submit four packets of at least four to six poems each during the course. In addition, students complete the following: read at least eight works of (primarily) poetry and write annotations for six of these eight works; write a 2-page peer critique on a poem or series of poems from an approved MFA Thesis (chosen by mentor); and write a 20 page craft essay based on work by published poets. COREQ: CRWR 661.

**CRWR 631 Mentorship III, Fiction. 9 credits.** A continuation of CRWR 532. An intensive study of fiction writing, focused on advanced techniques of narration, exposition, scene development, point of view, and other elements of fiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3500-5000 words of creative work each during the course. In addition, students complete the following: read at least eight works of (primarily) fiction and write annotations for six of these eight works; write a 2-page peer critique on a section or chapter from an approved MFA Thesis (chosen by mentor); and write a 20 page craft essay based on work by published fiction authors. COREQ: CRWR 661.

**CRWR 641 Mentorship III, Screenwriting. 9 credits.** A continuation of CRWR 542. An intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction and discussion is revision-based. Students must submit four packets of at least fifteen pages of creative work during the course. In addition, students complete the following: read and watch at least eight screenplays/films and write annotations for six of these eight works; write a 2-page peer critique on a scene or scenes from an approved MFA Thesis (chosen by mentor); and write a 20 page craft essay based on work by published/ produced screenwriters. COREQ: CRWR 661.

**Year Two, Spring Semester**

**CRWR 662 Residency IV, 3 credits.** A continuation of CRWR 661. The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students’ work, attending all readings, workshops, craft lectures and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires forty-one hours of contact time spread across seven days—15 hours of daily workshops in the student’s primary genre and 26 hours of craft lectures, writings labs, and readings. PREREQ: CRWR 601, CRWR 611, CRWR 631, or CRWR 641

*And one of the following:*

**CRWR 602 MFA Thesis, Creative Nonfiction. 9 credits.** A continuation of CRWR 601. An intensive study of the writing of creative nonfiction, focusing on advanced techniques. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least eight works. Additional requirements:

* Preparation of a 15 minute reading of original work to be given during the final residency
* Preparation of a 15 minute craft presentation to be given during the final residency
* Submission of complete thesis to faculty and program archive by May 1
* Attendance at **Graduation Residency:** During this on-campus residency, held the week before Commencement, the graduating MFA student presents a 15 minute craft lecture and a 15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency.

COREQ: CRWR 662.

**CRWR 612 MFA Thesis, Poetry. 9 credits**. A continuation of CRWR 611. An intensive study of poetry writing, focusing on advanced techniques. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least eight works. Additional requirements:

* Preparation of a 10-15 minute reading of original work to be given during the final residency
* Preparation of a craft presentation to be given during the final residency
* Submission of complete thesis to faculty and program archive
* Attendance at **Graduation Residency:** During this on-campus residency, held the week before Commencement, the graduating MFA student presents a 10-15 minute craft lecture and a 10-15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency.

COREQ: CRWR 662.

**CRWR 632 MFA Thesis, Fiction. 9 credits.** A continuation of CRWR 631. An intensive study of fiction writing, focusing on advanced techniques. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least eight works. Additional requirements:

* Preparation of a 10-15 minute reading of original work to be given during the final residency
* Preparation of a craft presentation to be given during the final residency
* Submission of complete thesis to faculty and program archive
* Attendance at **Graduation Residency:** During this on-campus residency, held the week before Commencement, the graduating MFA student presents a 10-15 minute craft lecture and a 10-15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency.

COREQ: CRWR 662.

**CRWR 642 MFA Thesis, Screenwriting. 9 credits.** A continuation of CRWR 641: Intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least eight works. Additional requirements:

* Preparation of a 10-15 minute reading of original work to be given during the final residency
* Preparation of a craft presentation to be given during the final residency
* Submission of complete thesis to faculty and program archive
* Attendance at **Graduation Residency:** During this on-campus residency, held the week before Commencement, the graduating MFA student presents a 10-15 minute craft lecture and a 10-15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency.

COREQ: CRWR 662.

# Additional Opportunities for Students

## Second Genre Option

**Once students are in their final semester** and are on track to complete all graduation requirements in one genre, they have the option of applying for two additional semesters to complete a degree in a second genre. The student’s application will be competitively considered, as they must demonstrate appropriate skill level and experience in the second genre in order to be accepted.

As mentors, you will work with this student for only their third and fourth semesters.

Students wishing to continue in a second genre must:

* Apply to the second genre (creative work and Statement of Interest only).
* Attend at least two semesters (24 credits) in the second genre.
* Produce a 10-12 page craft essay in the second genre.
* For the 16 books read during the two semesters: 16 4-5 sentence annotations of books read during the program and one 2-page peer critique.
* Produce a thesis manuscript in the second genre: a double-spaced creative nonfiction manuscript of between 80 and 150 pages, a single-spaced poetry manuscript of between 48 and 64 pages, a double-spaced fiction manuscript between 80 and 150 pages, or a feature screenplay of between 80 and 120 pages in industry-standard formatting.
* Produce a bibliography in MLA format of all books—at least 16—read in the genre during the program.
* A 15 minute public reading.
* A successful discussion/defense of the thesis with mentors at the Graduation Residency.
* A successful lecture or craft talk (12-15 minutes) presented to mentors and other graduating students during the Graduation Residency.

## Alumni Participation in Residency

For the purposes of students creating their own community dynamic as a cohort, IAIA MFA alumni may attend craft talk and panels on the following conditions:

1. In exchange for attendance at unlimited craft talks, alumni may apply to serve as a Residency Volunteer. Alumni must contact Director for more information about volunteer positions available.
2. An alum may observe or visit no more than one of the six student workshops, and only at the request of the Workshop Instructor. The Workshop Instructor must submit request to the Director, stating which day the alum will observe or visit the workshop.
3. IAIA MFA Alumni are only allowed to attend or observe a full week of workshops if requested by Workshop Instructor and permitted by Director to serve as a Volunteer Teaching Assistant. To be eligible to serve as a Volunteer Teaching Assistant, the alum must submit the following application materials to the Director:

* Statement of Interest addressing your teaching goals and experience
* Letter of recommendation from the Workshop Instructor you wish to assist
* Teaching Assistant Agreement, completed and signed by you and the Workshop Instructor

Alumni are not eligible for the student meal plan – must purchase meals individually. All evening readings are free and open to all alumni and to the public, but daytime events of the residency are not open to the public unless otherwise noted.

# Campus Resources During Residency

## Lodging & Transportation

Per the mentor contract, travel and lodging is reimbursed up to a specific limit once travel is completed, pending all receipts for lodging and transportation.

**Lodging**

It is recommended that mentors stay off campus in accommodations of their choice.

During the Summer Residency, students may opt to stay on campus in the residency halls, but limited rooms are available. There are no campus rooms available during the Winter Residency, so students also have to secure off-campus accommodations.

The closest hotel to campus is the Inn at Santa Fe, which offers special rates for IAIA students and faculty. Hotel Santa Fe also offers a special rate for IAIA students and faculty. However, it is located downtown near the plaza.

**Transportation During Residency**

If you stay at the Inn at Santa Fe, which is the closest hotel to campus, you can arrange to have the Inn shuttle you to campus in the morning and back at the end of the day. If staying in a different hotel in town, you will have to arrange for an Uber/Lyft to take you to campus or have access to a vehicle. Mentors often arrange carpools if staying in proximity to one another.

The IAIA campus is approximately 13 miles from downtown Santa Fe, and relatively remote from public services. You may take the city bus, but we don’t recommend this given that each residency day begins early and ends late. You would need to plan ample time in the morning to take the city bus, and Route 22, which connects to the campus, does not run on weekend days. The City of Santa Fe bus service, Santa Fe Trails Route 22, is available on an hourly basis Monday through Friday with bus stops located on either side of Avan Nu Po Road. Route 22 makes two connecting stops: the Santa Fe Community College and the Santa Fe Place Mall. It also provides a direct connection to and from the NM 599 Rail Runner Station. From the mall, passengers may connect to any bus route in the city.

If you're flying into Albuquerque and need a shuttle to Santa Fe, try Groome Shuttle, toll free at (888) 775-5696 and online at <https://groometransportation.com/>. It will take you roughly an hour to get from the Albuquerque Sunport to the 599 Railrunner Station, which is the first Santa Fe shuttle stop. If you’re choosing to stay at the Inn at Santa Fe or another hotel in town, the shuttle should be able to drop you off at your hotel (please inquire when you call to make your reservation). There is also the option of taking the New Mexico Railrunner Express train from Albuquerque to Santa Fe and getting off at the 599 Station. Train tickets are $8 one-way. Santa Fe Trails Route 22 bus travels from the 599 Railrunner Station to IAIA, but only on weekdays. See [riometro.org](http://riometro.org) for planning train travel and bus-train connections.

## Cafeteria/ Meals

IAIA contracts with Bon Appetit Café to provide meals for students, faculty and staff. Visit Bon Appetit’s website at [www.cafebonappetit.com](http://www.cafebonappetit.com/)and click on **Visit My Café** for the weekly menu and prices.

Meals are covered during the residency for all MFA Mentors. Upon arrival on campus, you will receive meal tickets for use for breakfast, lunch, and dinner. Each of these tickets represent the meal cost. Bon Appetit will collect each ticket at the cafeteria kiosk as you enter the cafeteria. Meals are also available to significant others (spouses, partners, children), but they must purchase food on a single-meal basis (only credit cards are accepted).

## Parking

Mentors and students do not need to apply for a parking permit during the campus residencies. If you live locally and visit campus often, it is recommended to apply for a parking permit. The permit is issued by the Dean of Students’ Office. The parking permit does not expire. If you change your primary vehicle, submit new vehicle information using the parking permit application using the same permit number.

## Security 505-577-1660

IAIA security provides **Safe Walk, Facility Patrol** and **Regulation Enforcement** services 24/7 for students, staff, faculty and visitors to the Campus. All are encouraged to take advantage of the services IAIA security offers to be safe and feel safe on Campus.

Campus Safety – Safe Walk IAIA security is on-site 24 hours/day. IAIA security will provide on-campus safe walk escorts for students, faculty and staff by calling 505.428.5800 or 505.577.1660

## Inclement Weather

The President makes decisions to close or delay the opening of IAIA because of inclement weather. When the weather is inclement, employees are responsible for calling in to determine if or when IAIA or any of its departments will be open for business. To do so, you may call IAIA’s snow telephone number (below) and receive a message stating whether there will be a delay in opening or a closing. As we are a relatively small group, the MFA Director will, additionally, send an email in the morning if the workshops are to be delayed. If a decision to close early is made during regular business hours, we will make the announcement during the residency activities.

IAIA Snow Number: (505) 424-2363

## Campus Emergency Alert System

Sign Up for IAIA’s Emergency Alert System

IAIA Alert is our service for emergency and weather alerts to students, faculty, staff and community members. IAIA Alert can send timely notifications in case of an emergency or weather delays/closures to you via text, email, the IAIA website and social media. IAIA Alert requires no installation of hardware or software.

It’s easy to register: go to [www.getrave.com/login/iaia](https://www.getrave.com/login/iaia) and follow the instructions.

Once registered, you will receive a welcome email with a confirmation link. Once you confirm your email address, you can edit your options to receive alerts via **text message** – up to 3 different mobile numbers; **email** - up to 3 different addresses.

Registrants may incur standard text messaging costs in accordance with their mobile plan. If you’d like to avoid messaging charges, you can sign up without providing a cell phone number.

**For more information,** contact IAIA Facilities Manager Peter Romero, 424.2326 or [peter.romero@iaia.edu.](mailto:peter.romero@iaia.edu)

## Wellness & Community Services

**Police, Ambulance, Fire Emergency 911**

**Emergency Medical Support:**

**CHRISTUS St. Vincent** Urgent Care, Emergency Room and Regional Medical Center:

Entrada Contenta: 5501 Herrera Drive (located across from Super Walmart off Cerillos Rd)

Main: 505-983-3361

Urgent Care: 505-913-4180

**The Santa Fe Indian Health Service (IHS)** is located at 1700 Cerrillos Road. Services include dental, optometry, behavioral health, and medical appointments. Appointments can be made for these services by calling: Dental-505.946.9485, Optometry-505.946.9218, and Behavior Health-505.946.9263. For Prescriptions and refills please call the Outpatient Pharmacy-505.946.9387, or the Refill line-505.946.9376. For non-urgent Medical appointments, call 505.946.9282. I.H.S. will no longer see patients on a walk in basis. To schedule a same day appointment call, 505. 946.9282. Same day appointments are scheduled everyday except Wednesdays, including weekends between 8:00 am to 5:00 pm. On Wednesdays all clinics are closed from 8:00 am to 1:00 pm. Appointments will resume at 1:00 pm.

**NM State Police** 505-827-9300

**Santa Fe County Sheriff’s Office** 505-986-2400

**Santa Fe Police Department** 505-428-3710

**Mental Health Crisis Support:**

NM Crisis & Access Line: [1-855-662-7474](tel:1-855-662-7474)

National Suicide Prevention Lifeline: [1-800-273-8255](tel:1-800-273-8255)

NM Peer to Peer Warmline: [1-855-466-7100](tel:1-855-466-7100)

Crisis Response Santa Fe: [1-505-820-6333](tel:1-505-820-6333)

LGBTQ Trevor Lifeline [1-866-488-7386](tel:1-866-488-7386)

Transgender Resources Center of NM: 505-200-9086

Trans Lifeline [1-877-565-8860](tel:1-866-488-7386)

**Support Programs for Addiction and Recovery**

**REFUGE RECOVERY (alternative to AA)**

Refuge Recovery is a non-profit organization grounded in the belief that Buddhist principles and practices create a strong foundation for the addiction recovery process. Wisdom and compassion enable those struggling with any form of addiction to become more mindful of their mental processes while also developing a deep understanding of the suffering that addiction has created and compassion for their own pain. (You do not have to be Buddhist to attend)  <https://refugerecovery.org>

5pm Sunday @ Friendship Club

1316 Apache Ave Santa Fe, NM 87505

5:30pm Wednesday @ Unitarian Universalist

107 W Barcelona Rd Santa Fe, NM 87505

**AA and Al-Anon** meetings take place at IAIA at the Hogan every Saturday (see below).

Since the these will be difficult times for meetings given our Residency Schedule, you can visit the Santa Fe Area AA District website for a comprehensive listing of meetings (times and locations). We can help accommodate your needs to attend these meetings, as well as help with transportation. Please let one of the MFA Staff know if you would like assistance or accommodations to attend these meetings.

<https://santafeaa.org/>

**JOIN THE TRIBE AA**

Alcoholics Anonymous is an international fellowship of men and women who have had a drinking problem. It is nonprofessional, self-supporting, multiracial, apolitical, and available almost everywhere. There are no age or education requirements. Membership is open to anyone who wants to do something about his or her drinking problem. [www.aa.org](http://www.aa.org)

6-7 pm Saturday @ IAIA Hogan

83 Avan Nu Po Road Santa Fe, NM 87508

**JOIN THE TRIBE AL-ANON**

Al‑Anon is a mutual support program for people whose lives have been affected by someone else’s drinking. By sharing common experiences and applying the Al-Anon principles, families and friends of alcoholics can bring positive changes to their individual situations, whether or not the alcoholic admits the existence of a drinking problem or seeks help. www.al-anon.org

4:30pm – 5:30pm Saturday @IAIA Hogan

83 Avan Nu Po Road Santa Fe, NM 87508

# Photo & Video Consent

You are asked to sign a Photography Release form with your contract, which grants the Institute of American Indian Arts (IAIA), or its designees, the rights to photograph or video you during any event on campus that you attend, or any photo session where you are a subject of the photographs. It is requested, but not mandatory, that you sign this release.

Craft talks, panels, and readings at each Residency are professionally recorded. Please notify the MFA Director if you wish for your craft talk, lecture, or reading to not be recorded.

# IAIA MFA CW STAFF CONTACT LIST

MFA Creative Writing Director: Deborah Taffa

P: (505) 424-2365

E: [deborah.taffa@iaia.edu](mailto:deborah.taffa@iaia.edu)

MFA Creative Writing Program Coordinator:

P: (505) 424-2349

E: [mfacw@iaia.edu](mailto:mfacw@iaia.edu)

Key Campus Staff Contact List

Provost (oversees MFA programs): Felipe Colon

P: (505) 424-5798

E: [fcolon@iaia.edu](mailto:fcolon@iaia.edu)

Registrar (enrollment / grade issues / incompletes):

Melanie Buchleiter

P: (505) 424-5954

E: [melanie.buchleiter@iaia.edu](mailto:melanie.buchleiter@iaia.edu)

Title IX Coordinator (reporting & resolving Title IX issues):

Laurie Logan Brayshaw, MPH

P: 505-424-2305

E: [llogan@iaia.edu](mailto:llogan@iaia.edu)

Academic Tech/ Canvas

Russel Stolins [rstolins@iaia.edu](mailto:rstolins@iaia.edu) (505) 424-5797

Leaning Management System Coordinator/ Canvas

Tamara Johnson tamara.johnson@iaia.edu (505) 424-5797

Human Resource Director

Todd Spillman [tood.spillman@iaia.edu](mailto:tood.spillman@iaia.edu) (505) 424-2317

Senior HR Specialist

Elizabeth Lucero [elizabeth.lucero@iaia.edu](mailto:elizabeth.lucero@iaia.edu) (505) 424-2329

For the most comprehensive and up to date contact list, please go to: <https://iaia.edu/contact/>

# MFA Academic Calendar

For the most up to date Academic Calendar, please go to: <https://iaia.edu/academics/academic-calendars/>

#### IAIA General Policies

## IAIA Employee Alcohol and Drug Free Workplace Policy

IAIA is a drug-free and alcohol-free workplace and has adopted a no tolerance policy with respect to alcohol and drug abuse. IAIA is committed to providing a safe work environment and to promote and protect the health, safety, and wellbeing of our employees and students. This commitment is jeopardized when any employee engages in use, possession, sale, conveyance, distribution or manufacture of illegal drugs, intoxicants, controlled substances or abuses prescription drugs or alcohol.

It is a violation of IAIA policies for any employee:

* to use, possess, sell, convey, distribute, or manufacture illegal drugs, intoxicants, or controlled substances, or to attempt to do the same
* to use, abuse or be under the influence of alcohol anytime during hours of business operation in any IAIA location or IAIA vehicle
* to use prescription drugs illegally and it is the responsibility of the employee to report the use of prescribed drugs that MAY (per warning labels provided by the pharmacy) affect the employee’s judgment, performance, or behavior

Violations of this policy are subject to corrective action up to and including termination of employment. IAIA may contact law enforcement and other external authorities when it suspects a violation of this policy has occurred. Employees must notify the HR Director in writing of convictions under any criminal drug statute occurring in any IAIA location or IAIA vehicle, no later than five calendar days after such conviction. Employees authorized to operate any IAIA vehicle must also notify the HR Director of any suspension of their driver’s license immediately upon legal notification. At IAIA’s discretion, any employee who violates this policy may be required to participate satisfactorily in a substance abuse treatment or rehabilitation program.

**Employee Assistance Program (EAP)**

IAIA strongly encourages employees who engage in any form of substance abuse, including abuse of alcohol or other drug, to voluntarily refer themselves for treatment and assistance. IAIA will provide information or referral for employee assistance, rehabilitation, and/or counseling.

**Alcohol at IAIA Events**

The only exception to the alcohol-free policy relates to the serving and consumption of alcohol at functions at the IAIA Museum as officially allowed according to the resolution of the IAIA Board of Trustees, May 14, 1999. The Board of Trustees further resolves that this approval does not extend to any other IAIA properties. IAIA sponsored activities or other social events where alcoholic beverages are served are not considered alcohol abuse. However, inappropriate behavior exhibited under the influence of alcohol is grounds for corrective action up to and including termination of employment.

## IAIA Employee Harassment and Sexual Harassment Policy

IAIA seeks to provide a work environment free of all harassment. IAIA policy prohibits sexual harassment and harassment based on pregnancy, childbirth or related medical conditions, race, religious creed, color, gender, national origin or ancestry, physical or mental disability, medical condition including genetic characteristics and family history, marital status, age, sexual orientation or any other basis protected by federal, state or local law or ordinance or regulation. It also prohibits unlawful harassment based on the perception that anyone has any of those characteristics or is associated with a person who has or is perceived as having any of those characteristics. Harassment or sexual harassment of any IAIA employee including supervisors and managers, as well as vendors, contractors, customers, students or volunteers or any other persons is strictly prohibited.

This policy also prohibits retaliation against any employee who files a complaint, grievance or discrimination charge with IAIA or federal or state organizations designated to accept discrimination complaints. This policy and reporting procedure apply equally to any report of retaliation.

**Definitions**

Sexual harassment is defined as unwelcome verbal or physical sexual advances, requests for sexual favors, sexual flirtations or gestures, sexually related comments or joking, uninvited physical contact or touching, such as patting, pinching or constant brushing against another’s body; comments regarding physical or personality characteristics of a sexual nature; sexually oriented "kidding," "teasing," double-entendres, or jokes; visual displays or communication in any media type, (i.e. Email, text messages, IMs) such as derogatory and/or sexually-oriented posters, photography, cartoons, drawings or gestures; and any harassing conduct to which an employee would not be subjected but for his/her sex. This definition also applies to any such comments based on any category protected by anti-discrimination laws and to any claim of retaliation.

Verbal or physical conduct of a sexual nature constitutes sexual harassment when:

* submission to or rejection of such conduct is used explicitly or implicitly as a condition for employment related decisions, or
* the purpose or effect of such conduct is to interfere unreasonably with the work performance of the person being harassed, or
* the purpose or effect of such conduct to a reasonable person creates an intimidating, hostile, or offensive work environment.

In addition, all employees are prohibited from harassing other employees or students by virtue of intimidation, abuse of authority, creating a hostile work environment, undue influence, verbal or physical threats or abuse, and misuse of staff, if such actions are based on the employee’s or student’s characteristics as described in C 1. above.

**Reporting Procedure**

If you believe that you have been unlawfully harassed, or discriminated or retaliated against, or if you have observed conduct believed to be harassing, discriminatory or retaliatory, bring your complaint to your own or any other IAIA supervisor, the President or the HR Director as soon as possible after the incident. You will be asked to provide details of the incident or incidents, names of individuals involved and names of any witnesses. It would be best to communicate your complaint in writing, but this is not mandatory. Supervisors will refer all harassment complaints to the HR Director or the President of IAIA. IAIA will immediately undertake an effective, thorough and objective investigation of the harassment allegations.

If IAIA determines that unlawful harassment has occurred, prompt remedial action designed to stop the harassing behavior will be taken in accordance with the circumstances involved. Any employee determined by IAIA to be responsible for unlawful harassment will be subject to appropriate corrective action, up to, and including termination. The HR Director, President or designated authority will advise all parties concerned of the results of the investigation, but may not be able to release a written report to the complainant.

**Confidentiality and Non-Retaliation**

Confidentiality will be maintained to the extent possible, consistent with the need to conduct an investigation and take remedial action. IAIA will not retaliate against you for filing a complaint, or participating in an investigation, and will not tolerate or permit retaliation by management, employees or co-workers. Any person found to have retaliated against another individual for reporting harassment will be subject to appropriate corrective action, up to and including termination. An employee who believes that they have been subject to retaliation must follow the reporting procedures in this section.

**Frivolous and Malicious Allegations/Complaints**

If any fact-finding body determines that a harassment allegation is frivolous, the complainant will be counseled and the complaint dismissed. A frivolous complaint or allegation is characterized as lacking seriousness or sense; or lacking serious purpose. If it is determined that a harassment complaint is malicious, the complainant will be subject to disciplinary action. A malicious complaint or allegation is characterized by showing malice, malevolent, vicious, wanton, or mischievous in motivation or purpose. Repeated filing of frivolous complaints will be considered a malicious action, and handled by appropriate disciplinary procedures. The failure to substantiate a harassment charge does not automatically constitute a frivolous or malicious act.

For further information and for assistance with reporting, please contact the Campus Title IX Coordinator:

Laurie Logan Brayshaw, MPH

505-424-2305

[llogan@iaia.edu](mailto:llogan@iaia.edu)

## When to contact the IAIA Title IX Coordinator

Title IX protects people from discrimination based on sex in education programs or activities that receive Federal financial assistance. Title IX states that:

No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.

Title IX prohibits discrimination in all educational programs and activities, including but not limited to: recruitment, admissions, and counseling; financial assistance; athletics; sex-based harassment and misconduct; the needs of pregnant and parenting community members; discipline; and employment.

Any IAIA student, faculty, MFA mentor, staff member, or applicant for admission or education who has concerns about sex or gender discrimination or sexual misconduct is encouraged to seek the assistance of the IAIA Title IX coordinator.

Contact the Title IX Coordinator if you:

* Wish to understand your options if you think you may have encountered sex discrimination or sexual misconduct;
* Learn of a situation that you feel may warrant an investigation by IAIA;
* Need help on how to handle a situation by which you are indirectly affected;
* Seek guidance on possible informal remedies or administrative measures to de-escalate or alleviate a difficult situation;
* Have questions about IAIA’s policies and procedures.

Confidentiality

Conversations with the Title IX Coordinator are kept confidential, but information about incidents of sexual misconduct must be shared with relevant administrators if IAIA needs to take action for reasons of community safety. In all cases, the wishes of the person initiating the conversation are given full consideration.

Reporting Sexual Misconduct to the Title IX Coordinator

If you believe you have been a victim of or are aware of discrimination, harassment, including sexual violence or misconduct, and retaliation, IAIA encourages you to report the incident. You may contact the Interim Title IX Coordinator, Laurie Logan Brayshaw at [llogan@iaia.edu](mailto:llogan@iaia.edu), or at 505-424-2305. You may also stop by my office on the 2nd floor of the Lloyd Kiva New Welcome Center in the President’s Suite Room 201B.

You also have the option to file a report through the IAIA website at <https://iaia.edu/student-life/title-ix-campus-safety/>. The report may be made anonymously or you can provide your contact information. The report will go directly to the campus Title IX Coordinator to begin an inquiry into the incident. We respect and pursue to maintain confidentiality in all cases at all times.

## Social Media Guidelines

**Social Media Guidelines Overview**

The rapid growth of social media technologies combined with their ease of use and pervasiveness make them attractive channels of communication. However, these tools also hold the possibility of a host of unintended consequences. To help the IAIA community identify and avoid potential issues these guidelines have been compiled. These guidelines are examples of best practices from various institutions and are intended to develop an understanding from a wide range of perspectives, the implications of participation in social media.

**Things to Consider When Using Social Media:**

Any Applications that allow you to interact with others online (e.g. Facebook, Twitter, Google+, etc.) require careful consideration to assess the implications of “friending,” “linking”, “following” or accepting such a request from another person. For example, there is the potential for misinterpretation of the relationship or the potential of sharing protected information. Relationships such as faculty-student and staff-student merit close consideration of the implications and the nature of the social interaction.

Sharing IAIA news, events or promoting faculty and student work through social media tools is an excellent, low-cost way to engage the community and build our brand.

Employees can repost and share publicly with their family and friends. The best way to share IAIA news is to link to the original source. When sharing information that is not a matter of public record, please follow the guidelines below.

**Maintain Confidentiality**

Do not post confidential or proprietary information about IAIA, its students and alumni. Use good ethical judgment and follow IAIA policies and federal requirements, such as the Health Insurance Portability and Accountability Act (HIPAA) of 1996 and the Family Educational Rights and Privacy Act (FERPA).

www.hhs.gov/ocr/privacy

www2.ed.gov/policy/gen/guid/fpco/ferpa/ index.html

**Maintain Privacy**

Do not discuss a situation involving named or pictured individuals on a social media site without their permission. As a guideline, do not post anything that you would not present in any public forum.

**Respect IAIA Time and Property**

It is appropriate to post during work and classroom hours if your comments are directly related to accomplishing work goals, such as seeking sources for information or working with others to resolve a problem. Participation in personal social media conversations should take place on your own time.

**Do No Harm**

Students and employees should not let Internet social networking do any harm to the IAIA community or to themselves.

**Understand Your Personal Responsibility**

Members of the IAIA community are personally responsible for the content they publish on blogs, wikis or any other form of user-generated content. Be mindful that what you publish will remain public for a long time—protect your privacy.

**Be Aware of Liability**

You are responsible for what you post on your own site and on the sites of others. Individual users of social media have been held liable for commentary deemed to be defamatory, proprietary, libelous, or obscene (as defined by the courts).

**Maintain Transparency**

The line between professional and personal business is sometimes blurred: Be mindful about your posts’ content and potential audiences. Be honest about your identity. In personal posts, you may identify yourself as an IAIA community member. However, please understand that you are sharing your views as an individual, not as a representative of IAIA.

Be aware that if your post is in relation to IAIA, its employees, faculty, alumni, or students, and you may be considered as representing IAIA or it community, you must adhere to the Code of Conduct for MFA Mentors, which applies both on campus and in public (including online) spaces.

**Correct Mistakes**

If you make a mistake, admit it. Be upfront and be quick with your correction. If you’re posting to a blog, you may choose to modify an earlier post—just make it clear that you have done so.

**Think Before You Post**

There’s no such thing as a “private” social media site. Search engines can turn up posts and pictures years after the publication date. Comments can be forwarded or copied. Archival systems save information even if you delete a post. Post only pictures that you would be comfortable sharing with the general public.

## E-Mail Acceptable Use Policy

**1. General**

E-mail is a critical mechanism for communications at the Institute of American Indian Arts (hereinafter: IAIA). Use of IAIA’s electronic mail systems and services is a privilege, not a right, and therefore must be used with respect and in accordance with the rules, regulations, and policies of IAIA.

The objectives of this policy are to outline appropriate and inappropriate use of IAIA’s e-mail systems and services in order to minimize disruptions to services and activities, as well as to comply with applicable policies and laws.

**1.1 Scope**

This policy applies to all e-mail systems and services owned or operated by IAIA, all e-mail account users/holders at IAIA (both temporary and permanent), and all Institute e-mail records.

**1.2 Account Activation/Termination**

E-mail access at IAIA is controlled through individual accounts and passwords. Each user of IAIA’s e-mail system is required to read and sign a copy of this EMail Acceptable Use Policy prior to receiving an e-mail access account and password. It is the responsibility of each user to protect the confidentiality of their account and password information. Substantial changes to this policy may require users to read and sign an updated copy of this Use Policy. All staff, faculty, adjunct faculty, and students at IAIA will receive an e-mail account. E-mail accounts will be granted to third party non-employees on a case by case basis. Possible non-employees that may be eligible for access include:

IAIA Board members

Contractors

Vendors

Remote users (e.g., distance learning students and course developers)

Applications for these temporary accounts must be submitted to the person responsible for operating the IAIA e-mail systems by sending an e-mail to: Postmaster@IAIA.edu. All terms, conditions, and restrictions governing e-mail use must be in a written and signed agreement.

E-mail access will be terminated when the e-mail account holder terminates their association with IAIA, unless other arrangements are made. IAIA is under no obligation to store or forward the contents of an individual’s e-mail inbox/outbox after the account holder’s association with IAIA has ceased. For students, e-mail accounts will be deleted 30 days after graduation and immediately upon suspension or withdrawal from the College.

**2. Rights and Responsibilities**

The Institute often delivers official communications via e-mail. As a result, staff, faculty, adjunct faculty, and students at IAIA with e-mail accounts are expected to check their e-mail in a consistent and timely manner so that they are aware of important Institute announcements and updates, as well as for fulfilling business and role-oriented tasks.

**2.1 Disclaimer**

IAIA assumes no liability for direct and/or indirect damages arising from the user’s use of IAIA’s e-mail system and services. Users are solely responsible for the content they disseminate. IAIA is not responsible for any third-party claim, demand, or damage arising out of use the IAIA’s e-mail systems or services.

**2.2 User Responsibilities**

E-mail users are responsible for mailbox management, including organization and cleaning. If a user subscribes to a mailing list, he or she must be aware of how to unsubscribe from the list, and is responsible for doing so in the event that their current e-mail address changes.

E-mail users are expected to remember that e-mail sent from the Institute’s email accounts reflects on the Institute. Please comply with normal standards of professional and personal courtesy and conduct. Individuals at IAIA are encouraged to use e-mail to further the goals and objectives of IAIA.

Acceptable Use of IAIA e-mail systems includes:

* communication with fellow employees, business partners of IAIA, and students within the context of an individual’s assigned responsibilities;
* acquisition or sharing of only the information necessary or related to the performance of an individual’s assigned responsibilities;
* participation in educational or professional development activities.

Inappropriate Use:

IAIA’s e-mail systems and services are not to be used for purposes that could be reasonably expected to strain storage or bandwidth (e.g., e-mailing large attachments instead of pointing to a location on a shared drive). Individual e-mail use shall not interfere with others’ use and enjoyment of IAIA’s e-mail system and services. E-mail use at IAIA shall comply with all applicable laws, all IAIA policies, and all IAIA contracts.

The following activities are deemed inappropriate uses of IAIA e-mail systems and services and are prohibited:

It is NOT ACCEPTABLE to:

* use e-mail for illegal or unlawful purposes, including copyright infringement, obscenity, libel, slander, fraud, defamation, plagiarism, harassment, intimidation, forgery, impersonation, soliciting for illegal pyramid schemes, and computer tampering (e.g., spreading of computer viruses)
* use e-mail in any way that violates IAIA’s policies, rules, or administrative orders, including, but not limited to, the IAIA Acceptable Use Policy and the IAIA Distribution List Policy
  + view, copy, alter, or delete e-mail accounts or files belonging to IAIA or another individual without authorization
  + send unreasonably large e-mail attachments: The total size of an individual e-mail message sent (including attachment) should be 3 MB or less
  + open e-mail attachments from unknown or unsigned sources.
  + attachments are the primary source of computer viruses and should be treated with utmost caution
  + share e-mail account passwords with another person, or attempt to obtain another person’s e-mail account password. E-mail accounts are only to be used by the registered user
  + make excessive personal use of IAIA e-mail resources. IAIA allows limited personal use for communication with family and friends, independent learning, and public service so long as it does not interfere with productivity, pre-empt any business activity, or consume more than a trivial amount of resources. IAIA prohibits personal use of its e-mail systems and services for unsolicited mass mailings, non- IAIA commercial activity, political campaigning, dissemination of chain letters, and use by non-employees.

**2.3 Reporting Misuse**

Any allegations of misuse should be promptly reported to the person responsible for operating the IAIA e-mail systems by sending an e-mail to: Postmaster@IAIA.edu. If you receive an offensive e-mail, do not forward, delete, or reply to the message. Instead, report it directly to the individual named above.

**3. Monitoring and Confidentiality**

The e-mail systems and services used at IAIA are owned by the Institute and are therefore its property. This gives IAIA the right to monitor any and all e-mail traffic passing through its e-mail system. This monitoring may include, but is not limited to, inadvertent reading by IT staff during the normal course of managing the email system, review by the legal team during the e-mail discovery phase of litigation, and observation by management in cases of suspected abuse or to monitor employee efficiency.

**3.1 E-Mail Retention**

In addition, archival and backup copies of e-mail messages may exist, despite end-user deletion, in compliance with IAIA’s various records retention policies. The goals of these backup and archiving procedures are to ensure system reliability, prevent business data loss, meet regulatory and litigation needs, and to provide business intelligence. Backup copies exist primarily to restore service in case of failure. Archival copies are designed for quick and accurate access by Institute delegates for a variety of management and legal needs. Both backups and archives are governed by the Institute’s document retention policies. These policies indicate that in some cases e-mail must be kept for up to 7 years.

**3.2 E-Mail Retrieval**

If IAIA discovers or has good reason to suspect activities that do not comply with applicable laws or this policy, e-mail records may be retrieved and used to document the activity in accordance with due process. All reasonable efforts will be made to notify an e-mail account holder if his or her e-mail records are to be reviewed. Notification may not be possible, however, if the account holder cannot be contacted, as in the case of employee absence due to vacation.

**3.3 Content Sensitivity and Disclosure**

Use extreme caution when communicating confidential or sensitive information via e-mail. Keep in mind that all e-mail messages sent outside of IAIA become the property of the receiver. A good rule is to not communicate anything that you wouldn’t feel comfortable being made public. Demonstrate particular care when using the “Reply” command during e-mail correspondence to ensure the resulting message is not delivered to unintended recipients.

**4. Failure to Comply**

Violations of this policy will be treated like other allegations of wrongdoing at IAIA. Allegations of misconduct will be adjudicated according to established procedures.

**4.1 Sanctions**

Sanctions for inappropriate use on IAIA’s e-mail systems and services may include, but are not limited to, one or more of the following:

* temporary or permanent revocation of e-mail access;
* disciplinary action according to applicable IAIA policies;
* termination of employment; and/or
* legal action according to applicable laws and contractual agreements

## Network, Computer, And Communication Device Acceptable Use Policy

**1. General**

The Institute of American Indian Arts (hereinafter: IAIA) provides communication and computing services to IAIA faculty, staff, and students (hereinafter: User and Users). Additionally, authorized third parties may be granted temporary access to IAIA communication and computing resources and when using those resources will be considered Users. IAIA communication and computing resources are used to support the educational, research, and public service missions of the Institute. Activities involving these resources must be in accord with the Institute’s honor codes, Policies and Procedures Manual, student handbooks, and relevant local, state, federal, and international laws and regulations. The use of IAIA computing services is a privilege. Users who have been granted this privilege must use the services in an appropriate, ethical, and lawful manner. Unauthorized access is prohibited and may be monitored and reported to the proper authorities.

**1.1 Scope**

For the purposes of this policy, the term “communication and computing services” includes all IAIA information and systems using hardware, software, and network services including computer resources entrusted to IAIA by other organizations. Computing services explicitly includes the use of network services by personally owned computer systems (hereinafter: personal systems) which have been granted access to IAIA-provided network services for authorized Users.

**1.2 Definitions**

As used herein:

“Access” means the ability to read, change or enter data using a computer or an information system.

“Information technology resources (IT resources)” means all computer hardware, software, databases, electronic messaging systems, communication equipment, computer networks, telecommunications circuits, and any information that is used by IAIA to support programs or operations that is generated by, transmitted within, or stored on any electronic media.

“Mobile data storage media;” includes all forms of computer data storage and transport, including, but not limited to, computer floppy disks, writable CDs and DVDs, solid state storage cards, mobile computer storage and playback devices: including, but not limited to MP3 players, USB and Firewire drives, mobile phones or smart phones and personal digital assistants (PDAs).

“Restricted personal data” means data containing confidential personal information including addresses, medical information, and financial data as defined by federal or state statute or board policy.

“Security mechanism” means a firewall, proxy, internet address-screening or filtering program, or other system installed to prevent the disruption or denial of services or the unauthorized use, damage, destruction, or modification of data and software.

“User” and “Users” means all persons who have been granted access to IAIA’s information technology resources.

**2. Rights and Responsibilities**

Under this policy, all Users are required to act ethically and legally, to protect the integrity and security of the resources, and to comply with all applicable laws, contractual obligations and regulations. Users must also abide by all the prevailing policies, rules, guidelines and standards applicable to the use IAIA Information Technology (IT) facilities and services, as announced by the IT department or as promulgated on the IAIA website from time to time.

**2.1 Disclaimer**

IAIA does not provide a warranty, either expressly or implied, for the computing services provided. IAIA reserves the right to limit a computer User’s session if there are insufficient resources, and to cancel, restart, or hold a job, process, or program to protect or improve system performance if necessary.

**2.2 User Responsibilities**

Users are responsible for all their activities using computing services and shall respect the intended use of such services. IAIA has specific rules and regulations that govern the use of equipment at each site and Users shall comply with the rules and regulations governing the use of such computing facilities and equipment. Users must understand and keep up-to-date with this policy and other applicable IAIA policies and procedures.

Users shall respect all copyrights including software copyrights. Users shall not reproduce copyrighted work without the owner’s permission. In accordance with copyright laws, including the Digital Millennium Copyright Act, the IAIA Information Technology Department, upon receipt of official notice from a copyright owner, may authorize blocking access to information alleged to be in violation of another’s copyright. If after an investigation information is determined to be in violation of another’s copyright, such information will be deleted from IAIA computing systems.

Acceptable use of resources REQUIRES that Users:

* use resources only for authorized purposes;
* protect their user id and systems from unauthorized use. Each User is responsible for all activities on their user id or that originate from their systems;
* access only information that is their own, that is publicly available, or to which the User has been given authorized access;
* use only legal versions of copyrighted software in compliance with vendor license requirements;
* protect all IAIA-owned information assets, i.e., all the IAIA-related data you use in all of your IAIA-related work, by adhering to the IAIA Information Backup Policy which requires the periodic backup of IAIA-owned information to a central location;
* be considerate in your use of shared resources. Users must refrain from monopolizing systems, overloading networks with excessive data, degrading services, or wasting computer time, connect time, disk space, printer paper, manuals, or other resources;
* immediately report the loss (or any other potential compromise) of any IAIA resource, to the IAIA Information Technology Department; [Loss or compromise includes actual loss, damage that requires repair, compromise of data, and any other circumstance which might expose IAIA information assets to any unauthorized person.]

It is NOT ACCEPTABLE to:

* use another User’s system, files, or data without permission;
* use computer programs to decode passwords or access control information;
* attempt to circumvent or subvert system management or security mechanism;
* engage in any activity that might be purposefully harmful to systems or to any information stored thereon, such as creating or propagating viruses, disrupting services, or damaging files or making unauthorized modifications to IAIA data;
* use IAIA systems for commercial or partisan political purposes, such as using electronic mail to circulate advertising for products or for political candidates;
* make or use illegal copies of copyrighted materials or software, store such copies on IAIA systems, or transmit them over IAIA networks;
* to violate the IAIA Acceptable Email Use Policy by using mail or messaging services to harass or intimidate another person, for example, by broadcasting unsolicited messages, by repeatedly sending unwanted mail, or by using another User’s name or user id;
* use IAIA’s systems or networks for personal gain; for example, selling access to your user id or to IAIA systems or networks, or performing work for profit with IAIA resources in a manner not authorized by the Institute;
* use programs that degrade the available bandwidth, including but not limited to music/radio programs, videos, peer-to-peer sharing services, and game playing from Internet sites, unless these programs are incorporated into instruction;
* transfer any restricted personal data and / or student record data under the purview of the Family Educational Rights and Privacy Act (FERPA) to any non-IAIA personal mobile data storage media or any non-IAIA owned computers;
* install or use any encryption software on any of IAIA’s computers or mobile data storage media without first obtaining written permission from their supervisor. Even with such permission, encryption keys and passwords must be made available to the supervisor;
* undertake any form of activity deemed to be malicious by the IT Dept. concerning IAIA computing or network resources.

**2.3 Misuse of Computing Services**

IAIA reserves the right to sanction a User pursuant to Section 4. herein if it is determined, after an investigation by the appropriate office, that the User violated federal or state law or IAIA policy by misusing IAIA computing services.

In addition to other standards listed in this policy, examples of misuse include, but are not limited to:

* attempting to defeat or circumvent any security measures, controls, accounts, or record-keeping systems;
* using systems for unauthorized access;
* intentionally altering, misappropriating, dismantling, disfiguring, disabling, or destroying any computing information and/or services;
* using computing services for workplace violence of any kind as defined in the IAIA Policy and Procedures Manual, sections 2.4, 2.7, and 2.8;
* using computing services for unlawful purposes including fraudulent, threatening, defamatory, harassing, or obscene communications;
* invading the privacy rights of anyone;
* disclosing or using non-public information for unauthorized purposes,
* disclosing student records in violation of the Family Educational Rights and Privacy Act of 1974 (FERPA); or
* violating copyright laws.

**2.4 Incidental Personal Use**

IAIA allows incidental personal use of computing services. Such use must not interfere with a User fulfilling his or her job or student responsibilities, interfere with other Users’ access to resources, or be excessive as determined by the IT Department.

**3. Monitoring and Privacy**

Users, including managers, supervisors, and systems administrators shall respect the privacy of other Users. Users must be aware, however, that computing systems can never be totally secure and the IAIA cannot guarantee privacy.

Users expressly waive any right of privacy in anything they create, store, send, or receive on the computer or through the Internet or any other computer network.

Users consent to allowing authorized persons to access and review all materials users create, store, send, or receive on the computer or through the Internet or any other computer network.

**3.1 Activity Retention**

While IAIA does not routinely monitor individual usage of its computing resources, the normal operation and maintenance of IAIA’s computing resources require the backup and storage of data and communications, the logging of activity, the monitoring of general usage patterns, and other such activities that are necessary for the rendering of services.

**3.2 Activity and Data Retrieval**

IAIA may also specifically access and examine the account of an individual User if necessary to comply with federal or state law or if there is reasonable suspicion that a law or IAIA policy has been violated and examination of the account is needed to investigate the apparent violation. Requests for access based on reasonable suspicion must be approved in writing, in advance, by the appropriate Director or Administrator. Each request must specify the purpose of access and such access will be limited to information related to the purpose for which access was granted. If such access is being requested by a senior executive, access must be approved by the President. If access is being requested by the President, access must be approved by the two other senior executives.

Accessing a faculty member’s computer files for work-related, non-investigatory purposes--e.g., to retrieve a file or document needed while the faculty member who maintains the file or document is away from the office--is permitted and does not require authorization by a Director or Administrator as long as access is limited to the work-related need. When a faculty member separates from IAIA, work-related files remain the property of IAIA. Communications and other documents made by means of IAIA computing resources are generally subject to disclosure to the same extent as they would be if made on paper. Information stored electronically may also be made available in administrative or judicial proceedings; therefore, all faculty members are urged to use the same discretion and good judgment in creating electronic documents as they would use in creating written paper documents. IAIA will disclose illegal or unauthorized activities to appropriate IAIA personnel and/or law enforcement agencies.

**4. Failure to Comply**

Violations of this policy will be treated like other allegations of wrongdoing at IAIA. Allegations of misconduct will be adjudicated according to established procedures.

**4.1 Sanctions**

Use of IAIA computing services in violation of applicable laws or IAIA policy may result in sanctions, which may include, but are not limited to, one or more of the following:

1. temporary or permanent withdrawal of use privilege;
2. disciplinary action according to applicable IAIA policies, up to and including, expulsion from IAIA or discharge from a position; and/or
3. legal prosecution under applicable federal and/or state law.

# Library Use Policy

## Circulation & Services Policy

Statement of Confidentiality

The IAIA library believes that privacy is essential to the exercise of free speech, free thought, and free association.  In a library (physical and virtual), the right to privacy is the right to open inquiry without having the subject of one’s interest examined or scrutinized by others.  Confidentiality exists when a library is in possession of personally identifiable information about users and keeps that information private on their behalf.

The IAIA library follows New Mexico Library Privacy Act [18-9-1 to 18-9-6 1978] that states: “Patron records shall not be disclosed or released to any person not a member of the library staff in the performance of his duties, except upon written consent of the person identified in the record, or except upon court order issued to the library. The library shall have the right to be represented by counsel at any hearing on disclosure or release of its patron records.”

**Eligible Borrowers**

All library users must have a library account in good standing before checking out any item.

* IAIA Students – currently enrolled students
* IAIA Faculty – current faculty
* IAIA Adjunct Faculty – eligible semester-by-semester to currently teaching faculty
* IAIA MFA Mentors — eligible year-by-year to currently contracted MFA Mentors (you will use your “IAIA Faculty” ID to check out materials)
* IAIA Staff – current employees
* Passport – students from other institutions of higher education with a valid NMCAL Passport for the current semester

**Patron Responsibility**

An IAIA id is required to check out any item.  Another form of photo id with verification of current standing at IAIA may be taken in unique circumstances, in lieu of an IAIA id.

**Passports to New Mexico’s Academic Libraries**

All eligible borrowers have Passport privileges to a large number of academic libraries in New Mexico.  Patrons interested in obtaining a Passport must visit the IAIA library prior to checking out items at another New Mexico academic institution.

**Loan Periods & Checkout Limits**

*IAIA Students*

* Books, 30 item maximum, checkout period is 21 days.
* Audiovisual material, 6 item maximum, checkout period is 7 days.
* Course Reserves – 2 maximum, checkout period is 3 hours in the library.

*Faculty, Adjunct Faculty, MFA Mentors, and Staff*

* Books - 30 item maximum, checkout period is 21 days.
* Audiovisual material - 6 item maximum, checkout period is 7 days.
* Course Reserves – 2 item maximum, checkout period is 3 hours in the library.
* Equipment – 6 item maximum, checkout period is 1 day.
* Non-Circulating Items – 6 item maximum checkout period is 7 days.
* Periodicals – 6 item maximum, checkout period is 7 days.
* Reference Material – 6 item maximum, checkout period is 7 days.
* Special Collections – 6 item maximum, checkout period is 7 days.

*IAIA Special Groups*

* Books - 6 item maximum, checkout period is 7 days.

*Passport Visitors*

* Books – 6 item maximum, checkout period is 14 days.

**Interlibrary Loan (ILL) -** This service is available to IAIA students, faculty, mentors, and staff who need specific items not available at the IAIA Library or in any of the libraries in Santa Fe.  ILL is a service provided through a network of libraries, and sometimes delivery of an interlibrary loan may take 2-3 weeks.  Borrowing periods are set by the lending library.  Rarely, the lending library charges fees to loan material.  When the IAIA library is notified of a fee, the patron requesting the item will be notified of the fees and may choose not to receive the requested item.  If the patron chooses to receive the item, the patron will be responsible for paying the assessed fees. ILL items must be picked up at the IAIA library.

**Overdue Policy**

Borrowers with more than 5 overdue items will have all borrowing privileges suspended until the items are returned.  Patrons with any item more than one month overdue will have all borrowing privileges suspended until the item/s are returned or the library is reimbursed the replacement cost.

The library will send courtesy email reminders of overdue materials.  It remains the responsibility of borrowers to keep their email addresses current at the library’s circulation desk and return materials promptly when notified.  Items that are not returned promptly will be subject to replacement charges.  The library will send a bill to a student’s IAIA account and will clear the borrower’s library account.

**Fines**

No daily late fines are assessed for IAIA materials.  However, if an item is not returned or renewed, the patron will be billed for the replacement cost.  Refunds will be granted if the items are returned promptly and undamaged.  An overdue fine will be assessed after 3 overdue notices have been sent and if the item is not returned a bill for the replacement cost of the item will be added to the IAIA student account.

**Renewing Material**

Patrons may renew items in-person, via phone or email, or may renew items through the library’s online catalog.  Items may be renewed only once.

**Recalls**

To ensure equitable access to the collections for all users, the library provides a recall service which may shorten the loan period of materials charged to one borrower so that they can be used by another borrower, or group of borrowers.  All checked out items are subject to recall at any time, and must be returned by the recall due date.  When an item is recalled, the borrower of the item will be contacted by e-mail and/or phone.  The item must be returned within 7 days of the date of recall.  Items that are already due in 7 days or less keep their original due date and cannot be renewed.

**Replacement of Lost/Damaged Items**

Library users are responsible for the items they check out from the IAIA library.  If an item is lost, damaged, or stolen, the borrower will be responsible for paying the item’s full replacement or repair costs.  The borrower may not be allowed to check out any more items until the repair or replacement cost has been paid in full.  Bills will be applied to student accounts at the end of each semester.

**Lost Items**

In the case of lost library material, an item will be considered "lost" if the borrower indicates to a library staff member that he or she has lost the item. Items that are not returned by the end of the semester will be assumed to be lost and a bill will be assessed to the borrower’s account.

**Damaged Items**

An item is considered damaged when it is returned to the library in a condition that requires extensive repair or when the item is unable to be repaired and cannot be returned to the library’s collection.  The determination of damage will be made by a member of the library staff.   The replacement or repair costs will be charged to the borrower’s student account.  The library will not allow patrons to retain the library’s copy of a damaged material.  The borrower’s account may be cleared in one of two ways:

1. Replacement Costs

Determining a fair and adequate replacement cost for library materials will be decided by the library staff and will be based on the average cost of a new item on Amazon.com.  When an item is out of print, the replacement cost will be determined by the prices available through a rare book dealer. Or the patron may be assessed a replacement cost based on the price of a similar title on the subject.

If a patron decides to purchase a replacement copy of an item, the patron will be responsible for bringing the replacement copy to the library’s circulation desk so it can be processed and the bill/hold removed from the borrower’s account.

Replacement Criteria:

* Lost item replacements must be in new or excellent condition.   Replacement items must be complete, undamaged, and free of markings or stains.
* The replacement item must be identical to the copy that was checked out from the library.  To help ensure this, patrons are encouraged to use the International Standard Book Number (ISBN) when searching online or in a bookstore for a replacement copy.  If the item does not have an ISBN, the patron should speak to a librarian to get the necessary publication information before purchasing a replacement copy.
* An exception to purchasing an identical copy of the book may be made if a newer edition of a book is available.  For example, a 4th edition can generally replace a 2nd edition.

**Interim Periods Check-Out Policy**

Students, faculty, and staff may check out library resources during the interim periods.  In order to check out an item, students must show proof that they are enrolled in courses in the semester following the interim period.  Students working on campus and/or living in family housing who are not yet enrolled in the following semester may check out items.  Adjunct professors may check out items when they are teaching a course in the semester following the interim period.

**Online Access**

All current students, faculty, MFA mentors, and staff may have access to the library’s electronic resources from remote locations.  Information about online library access is distributed via campus email.  The library’s online login credentials are available on the faculty help map and are located under the library’s tab.  Library logon credentials may also be obtained from library staff members.

**Services**

***Computers –*** Desktop computers in the library are for the use of current IAIA students, faculty, and staff.  Community members not associated with IAIA may use the library’s computers for two hours unless there is an IAIA student waiting to use a computer.  Community members not associated with IAIA may not use the library’s computers for printing.

***Passport –*** Current IAIA students, faculty, and staff may use many academic libraries in New Mexico by asking for a Passport document from the IAIA library staff.  Borrowing privileges are governed by the policies of the lending library.

***Reference and Research –*** Services are available to anyone who contacts IAIA with a reference question.  Priority reference and research services are provided to IAIA students, faculty, and staff.  IAIA’s library is a teaching library with the goal of teaching patrons how to find information by developing patrons’ research skills.

***Research & Instruction Sessions –*** Librarians will work with faculty to create meaningful research projects for students.  In order to schedule a session, librarians should be contacted at least 1 week prior to request a library instruction session.  Librarians must know the assignment required for the class and must know the faculty member’s expectations for the assignment prior to the instruction session.  Faculty must attend the library instruction session with their students.

***Reserves –*** Faculty may place items on reserve for classes they are teaching.  Reserve items can include personal copies of items that faculty wish to make available for their students to use, as well as items from the library collection.  Librarians will work to identify books owned by the library that are required reading each semester.  Faculty, however, are strongly encouraged to confirm that the material they think is on reserve for their classes each semester is actually on reserve.  Copies of materials not owned by the IAIA library may be copied and made available for course reserves when they are:

* In the public domain
* Used with permission from the copyright holder
* Used under a license agreement
* Or used under the provisions of Fair Use as provided in the US Copyright Act, 17 U.S.C. Section 107.

***Study Rooms –*** These spaces are primarily for student use and are available during the library’s open hours. Students who wish to use a study room may enter any unoccupied room, or they may reserve a room in advance by contacting a library staff member. During the weeks of midterms and finals, only students may reserve rooms.

Approved by APPC 2/24/15

Food is not allowed in the Library. Beverages are allowed only in cups with screw-on lids. Noise from conversation or cell phones must be kept at a low level so as not to disturb other patrons. Any prolonged conversation should take place in the corner area beyond the computer bar or in one of the study rooms. Library patrons who are disruptive will be asked to leave.

A phone for outgoing calls is available for patron use in the corner area beyond the computer bar. Library staff phones are not to be used by patrons. Library staff will not take messages for students.

The three study rooms are primarily for student use/group study use. They may be reserved in advance by contacting Library staff or may be used when not occupied during normal Library hours.

The IAIA Library provides an adult, unsupervised environment for the purpose of academic research and support of the college’s curriculum. Children will not be monitored or supervised by the staff; therefore the safety of unattended children cannot be guaranteed. Consequently children under the age of 15 who are not IAIA students must be accompanied and supervised by a parent or adult guardian at all times. Children who are disruptive will be asked to leave the library.

Unattended belongings are not the responsibility of the Library and staff cannot guarantee the security of these items. Items left at closing time will be put in the Library Lost and Found and may be identified for return the following day. Security will not open the Library after closing for students to retrieve their belongings.

# FERPA For Faculty

**What is FERPA?**

It stands for the Family Educational Rights and Privacy Act of 1974.

It is also known as the Buckley Amendment.

FERPA is a federal law designed to protect the privacy of education records, to establish the right of student to inspect and review their education records, and to provide guidelines for the correction of inaccurate and misleading data through informal and formal hearings.

**Why do we need to comply with FERPA?**

It is the law.

Failure to comply could result in the withholding of Federal Funds, including Student Financial Aid.

Lawsuits caused by violations cost both time and money.

This act (FERPA) is enforced by the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. The Family Policy Compliance Office is the office within the Department of Education that administers FERPA and is responsible for providing technical assistance regarding FERPA to educational institutions. FERPA is applicable to both K-12 and higher education.

FERPA rights are granted to parents until their son/daughter reaches the age of 18 OR begins attending an institution of higher education regardless of age. Once the student matriculates into an institution of higher education, the student must authorize in writing with their signature any persons to whom information may be released.

**The essence of FERPA**

College students must be permitted to inspect their own educational records. Educational records are typically housed in the Registrar’s Office, but also include advising files of faculty and staff advisors.

School officials may not disclose personally identifiable information about students nor permit inspection of their records without their written permission, unless such action is covered by certain exceptions permitted by the Act.

**Who is and is not covered under FERPA?**

Students who are or have been in attendance at a postsecondary institution are covered under FERPA.

Applicants who are denied admission or who never attend are not covered under FERPA.

**When do FERPA rights begin and end for a student?**

Rights begin when the student is in attendance as defined by the institution.

FERPA rights continue after the student leaves the institution and are only terminated upon the death of the student.

**Student and former student rights under FERPA**

To inspect their own education records.

To request an amendment to their record and a hearing if the request for amendment is unsatisfactory.

To file a complaint with the U.S. Department of Education is they feel their rights are/were violated.

To expect that their education records are kept confidential except where special provisions are made.

To suppress the disclosure of directory information.

**What are education records?**

All records that directly relate to a student and are maintained by the institution.

These records can be in any media form: handwritten, print, type, film, electronic, microfiche, etc. and also includes all types of social media.

**What information needs to be handled in a secure way?**

Any personally identifiable piece of information, other than strictly directory information. Items such as those listed below fall into this category.

• Registration forms

• Transcripts

• Student information displayed on a computer screen

• Grades

• Student schedules

• Class assignments

• Class rosters

• Any paper with the student’s SSN/Student ID number or name on it.

**What are not considered to be education records?**

* Personal Notes kept by a faculty/staff member if kept in the sole possession of the one who made the record (should not be kept in advising files).
* Personal notes taken in conjunction with any other person are not sole possession notes.
* Sharing personal notes with another person or placing them in an area where they can be viewed by others make them educational records.
* Law Enforcement Unit Records that are maintained solely for law enforcement purposes and revealed only to law enforcement agencies.
* Employment Records of those whose employment is not contingent upon being a student.
* Records created as a result of being a student (work study, graduate assistant, etc.) are education records.
* Medical Records created by a health care professional used only for the medical/health treatment of a student.
* Alumni Records created after a student has left the institution.
* What information can be released?
* Directory Information
* Information that the student has given written consent to release.
* Information needed by IAIA faculty and staff who have a legitimate educational interest.
* Information needed by certain government agencies.
* What is “Directory Information”?
* It is information that can be released without the student’s written consent.

Each individual institution of higher education, to some extent, can determine what information is classified as directory information. Directory Information includes:

* Name
* Address\*
* Telephone number\*
* Campus e-mail address
* Field of study, including majors, minors, certifications, and pre-professional areas of study
* Classification (e.g., freshman, sophomore)
* Enrollment status (full-time, part-time, or less than part-time)
* Participation in officially recognized activities and sports, including photographs of athletes
* Dates of attendance, including matriculation, drop, and withdrawal dates
* Degrees and certificates received including date awarded
* Awards received, including dean’s/president’s list, scholastic honors, departmental honors, memberships in national honor societies, athletic letters, and institution funded scholarships (excluding those that are need-based)
* Previous educational institutions attended

\*IAIA maintains a number of different address and telephone types for students. These (campus and primary/permanent) are considered directory information.

**FERPA Holds**

Students have the right under the law of FERPA to request that their directory information NOT be released.

A FERPA hold prevents IAIA from releasing ANY information about a student; IAIA cannot even acknowledge that the person is a student at IAIA.

It is strongly recommended that students only apply for a FERPA hold if it is absolutely necessary.

**Who can access student information without obtaining written consent:**

IAIA faculty, staff, and other designated officials, who, to carry out their responsibilities, have a legitimate educational interest.

A designated official is a person employed by IAIA in an administrative, supervisory, academic, research, or support staff position (including law enforcement personnel and health staff). Also considered IAIA officials are members of the Board of Governors, a person or company with whom the institution has contracted (such as an attorney, auditor, or collection agent), temporary employees, student workers, and graduate assistants employed by the institution.

Legitimate educational interest is defined as the need to know in order to:

* Perform an administrative task outlined in a person’s official job duties
* Perform a supervisory or instructional task directly related to the student’s education
* Perform a service or benefit for the student such as health care, job placement, financial aid, etc.

Who else can access student information without obtaining prior written consent?

* The individual student
* Whomever the student authorizes by providing the institution with a written release (release must be written, signed, and dated and must specify the records to be disclosed and the identity of the recipient)
* Any party requesting directory information (unless the student has a Privacy or FERPA Hold)
* IAIA officials who have a legitimate educational interest
* Officials of other schools in which a student seeks or intends to enroll or is enrolled
* Parents if the parents claim the student as a dependent for tax purposes. IAIA will exercise this option only on the condition that evidence of such dependency is furnished to the Registrar and all requests for disclosure are referred to that office
* Persons in connection with a health or safety agency
* An alleged victim of an alleged perpetrator of a crime of violence or a non-forcible sex offence in connection with a Disciplinary Proceeding
* Parents regarding alcohol and drug violations of a student under 21 years of age
* As otherwise provided in 20 U.S.C 1232g(b) and 34 CFR Sec. 99.31
* Deceased students are not covered under FERPA

Parents’ rights

* Parents may obtain directory information
* Parents may obtain non-directory information by obtaining a signed consent from their student

Special notes:

Access to student information via computer software does not authorize unrestricted use of that information.

Curiosity is not a valid reason to view student information.

Records should only be accessed in the context of official business.

More important information:

When in doubt – don’t give it out.

Refer requests for student academic information to the Registrar.

Information about a student can be released with a signed consent from the student.

Information on a computer should be treated with the same confidentiality as a paper copy: do not leave confidential information displayed on an unattended computer.

Cover or put away papers that contain confidential information if you are going to step away from your desk.

**Record disposal**

Records containing Social Security Numbers or grades should be shredded, not just thrown in the garbage or placed in an unsecured recycling bin.

**Helpful Hints for Faculty**

**To Avoid FERPA Violations –** Please Do Not:

• Use the SSN/Student ID Number/Name to post grades.

• Leave graded tests in a stack for students to sort through.

• Circulate a printed class list with the Student Name and SSN/Student ID.

• Provide anyone with student schedules.

• Provide anyone with lists of students enrolled in your classes.

• Include confidential information (e.g., grades, GPA, number of credit hours) in a

recommendation letter without the written consent of the student.

Remember that many of your interactions with students are via telephone and you need to make sure that you do not disclose information over the phone that would violate FERPA regulations.

**Recommendations for Faculty**

Post grades through Empower – known only to the instructor and the individual student.

List grades randomly, not in alphabetical order.

**Letters of Recommendation**

If non-directory information is included in a letter of recommendation, you must have a signed consent from the student.

The signed consent should include the following:

* Who has permission to write the letter
* Where the letter should be sent
* What non-directory information should be included