DESCRIPTION AND PURPOSE

This handbook has been prepared by the Department of Art for graduate students, faculty and staff to provide information about the policies, procedures and opportunities in the graduate program. It supplements the university policies and procedures listed in the general graduate catalogue (available online: https://catalog.memphis.edu/index.php). All information concerning degree requirements, course descriptions, academic policies, graduation, etc. can be found online at the Graduate School Web site: www.memphis.edu/gradschool/index.php. This is where students also will find information on financial aid, assistantships, fellowships & awards, forms, calendars, teaching workshops and general student information. The instructions and procedures found in the graduate catalog and graduate school website are not repeated in this handbook.

It is the responsibility of students, faculty and staff involved in the program to make themselves familiar with all pertinent information in both the graduate catalogue and this handbook. Further questions about the program or interpretation of this document should be directed to the Assistant Chair of the department.

The Department of Art offers the Master of Arts degree in Art History with concentrations in Egyptian Art and Archaeology, the Arts and Visual Culture of Africa and the African Diaspora, and the Art of Europe and the Americas. The department also offers the Master of Fine Arts with concentrations in Ceramics, Graphic Design, Painting, Printmaking/Photography, and Sculpture.

The Department of Art is a fully accredited institutional member of the National Association of Schools of Art and Design.

CAMPUS MAP: http://map.memphis.edu
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II. GRADUATE FACULTY AND ADMINISTRATION

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Art Memphis/ArtLab
III. MA DEGREE PROGRAM

Art History at The University of Memphis is the study of art as both a reflection of culture and an active agent in shaping it. As such, all media, including painting, sculpture, architecture, photography, video, performance, and mixed media are understood to be intricately related to a broader cultural context including literature, philosophy, religion, politics, and science. Students are trained to closely analyze art and visual culture from an interdisciplinary perspective, taking into consideration the creative process, viewer reception, and artistic function. The goal of the Master’s program is to equip students with a specialist knowledge in a specific field of art and visual culture and produce graduates with the analytical training, writing skills, and research techniques necessary to pursue further doctoral studies or a range of employment opportunities in education, museums and galleries, conservation, arts organizations, or publishing.

A. Concentrations

I. Egyptian Art and Archaeology

a. The concentration in Egyptian art and archaeology provides students with a wide range of experience and knowledge that emphasizes a formal approach to the study of ancient Egyptian art and culture. Graduate seminars that focus on such topics as gender studies, religion, and material and technology help to frame art historical inquiry. The program recognizes the direct interrelationship between Egyptian art and language by offering one year of Middle Egyptian language training as well as additional classes for the study of primary texts. Students benefit from access to the Egyptian antiquities collection on display in the Art Museum of the University of Memphis and the Egyptology library of the Institute of Egyptian Art & Archaeology. The program also offers students the opportunity to participate in sponsored fieldwork in Egypt. This program is unique within the Academic Common Market of the Southern Regional Education Board; residents of SREB states, who are enrolled, are eligible to pay in-state tuition rates.

II. Arts and Visual Culture of Africa and the African Diaspora

a. The Arts of Africa and the African Diaspora is an interdisciplinary area of concentration within the existing M.A. program that examines the fine arts and visual culture from a global perspective. It investigates how cultural factors such as race and ethnicity, gender, sexuality, class, economics, science, religion, and politics affect the diverse arts and visual cultures of peoples of African descent from a global perspective. The program emphasizes the visual histories of African Atlantic subjects since the beginnings of migration and dispersal to the New World, focusing on modern and contemporary African American art and culture. The M. A. in Art History with a concentration in the Arts of Africa and the African Diaspora prepares students for careers in the visual arts by offering two options of study.

b. The M. A. in Art History with a concentration in the Arts of Africa and the
African Diaspora, a 30-hour program, is designed for students interested in teaching and research at the university level. It prepares students for doctoral study and requires preparation of a publishable thesis.

c. The M.A. in Art History with a concentration in the Arts of Africa and the African Diaspora combined with the Museum Certificate offered by the Interdisciplinary Graduate Certificate Program in Museum Studies is a 33-hour program. It trains students in the skills necessary to enter the world of art galleries, museums, community centers, and cultural sites. The museum directed concentration also requires ARTH 7996, defined as a Thesis Project, consisting of a 30-page research paper and Art History Graduate Student Exhibit that expands on the thesis topic.

d. Students selecting the museum focused option of the Arts of Africa and the African Diaspora concentration are strongly encouraged to conduct original research using Department of Art and Art Museum archives and collections, as well as a number of significant, internationally recognized local resources focused on African American art, culture, and history of the Mid-south. This includes the African Diaspora Art, Film and Photograph Archive within the Department of Art and the Martha and Robert Fogelman Collection of African Art at the Art Museum at the University of Memphis.

III. Art of Europe and the Americas

a. This concentration explores the history of art, architecture, and visual culture from the basin of the ancient Mediterranean to the global setting of the contemporary world. In both seminars and lecture courses, students apply a variety of methodological approaches to their examination of art from particular eras and cultures, including ancient Greece and Rome, medieval Europe, the Early Modern world (Renaissance and Baroque), nineteenth-century Europe and America, and the modern and contemporary world of the twentieth and twenty-first centuries. From one of these chronological/regional fields of study, students select a topic for extensive investigation in their MA thesis.

B. Program objectives

I. Equip students with a specialist knowledge in a specific field of art and visual culture
II. Practical application of critical analysis of the major theories and documents of art history to individual research
III. Provide field opportunities through museum internships or archaeological excavations
IV. Cultivate ability to present research in a clear and persuasive format.

C. Program Admission

I. For Fall semester admission with Graduate Assistantship application, completed
materials must be received at the University by February 15. Applications without Graduate Assistantship must be received before April 1; applications after April 1 cannot be guaranteed consideration for the Fall semester.

II. For Spring semester admission, the deadline is November 1.

III. For the concentration in the Art of Europe and the Americas, an undergraduate course in each of the major areas of art history is desirable: American, ancient, medieval, renaissance, baroque, and modern.

IV. For the concentration in the Arts of Africa and the African Diaspora, an undergraduate course in each of the major areas of art history is desirable: African, the Americas, ancient or medieval, renaissance or baroque, and modern or contemporary.

V. For the concentration in Egyptian Art and Archaeology, an undergraduate major in Egyptology, art history, anthropology, history, classical studies, or archaeology is desirable.

VI. If, after evaluation of the student’s transcript, the art history faculty perceives a deficiency in these areas, the student may be required to successfully complete courses that will not count toward the Master of Arts degree.

VII. Application Materials
   a. A letter of intent, explaining the applicant’s motivation and objectives in pursuing a graduate degree in art history
   b. A sample of undergraduate writing, preferably in art history
   c. Two letters of recommendation, at least one of which should be from a college faculty member who knows the student well
   d. Graduate Admission form
   e. Test scores (GRE or MAT)
   f. Official undergraduate transcripts
   g. Graduate Assistantship Application Form (if applying)
   h. Send Materials to: To apply visit the University Graduate School website for instructions.

VIII. Review Process
   a. Within two weeks after the application deadline, area faculty review all candidates and meet to accept or decline applications.
   b. Accepted candidates who also applied for a Graduate Assistantship are then ranked according to quality of application materials and work experience.
   c. By March 15, all applicants are notified of the faculty’s decision regarding entrance into the program. Separate notification will be sent regarding Graduate Assistantship applications pending availability of funds and FAFSA response.
d. After accepted graduate students confirm intent to enter the program, Graduate Assistantship assignments are processed.

D. Prerequisites for Admission to Degree Candidacy

I. The student shall apply for admission to degree candidacy upon the completion of 18 semester hours of graduate work. All candidacy requirements listed below must be satisfied before registering for more than 18 hours of coursework at the graduate level. To be approved for admission for candidacy, the student shall have:

a. A grade point average of at least 3.0 on a 4.0 scale
b. Fulfilled all departmental prerequisite requirements
c. A planned degree program that meets all departmental and graduate school requirements
d. Pass Qualifying Examinations

i. Foreign language translation exam: The language is usually French, German, Italian or another research language appropriate to the student’s field of study, to be approved by the Graduate Academic Advisor. For a concentration in Egyptian Art and Archeology, French or German is preferred. The foreign language exam is administered by faculty in the Department of Foreign Languages as a Reading Proficiency Exam; to make arrangements to take the exam, students must contact the appropriate faculty representative in Foreign Languages. The exam generally consists of a 2-3 page text in art history. Students are allowed two hours to complete the exam, and are permitted use of a foreign language dictionary. If the translation is evaluated as unsatisfactory, two additional attempts are allowed.

ii. Students concentrating in the Americas, or Arts of Africa and the African Diaspora may also demonstrate reading knowledge of a foreign language through completion of the last course (second year college course) of the intermediate level in any foreign language with a minimum grade of a “B”.

iii. Image Identification Exam: for the concentrations in the Art of Europe and the Americas or the Arts of Africa and the African Diaspora, the examination covers works of art and visual culture from various regions and time periods, ancient to contemporary. For a concentration in Egyptian Art and Archaeology, the test covers key monuments of ancient Egyptian art and an entry-level examination in Middle Egyptian.

e. The student must establish a history of satisfactory ratings in periodic reviews, a semi-annual evaluation of each student’s general level of achievement by all area graduate faculty.
i. Two unsatisfactory ratings will result in dismissal from the program.
f. Students with assistantships are required to take 9 hours each semester

E. Program Requirements

I. A total of 30 semester hours including ARTH 7996 thesis
II. The completion of ARTH 6123 or 6166 and ARTH 7130. Students in the Arts of Africa and the African Diaspora are advised to complete 6166.
III. A minimum of 18 semester hours in art history (not including the required ARTH 6123 or 6166, 7130 or any hours in ARTH 7996). Up to 6 hours of elective credit outside the field of art history, including ARTH/ANTH 6381, 6660, 6661, 6662, 7661, 7662, may be selected with the permission of the advisor.
IV. Twenty-one semester hours of 7000 level courses, including no more than 3 credit hours for the thesis NOTE: Students should consult with their academic advisor as to the required and recommended courses appropriate to their area of concentration
V. Satisfactory completion of the qualifying examinations

F. Graduate Assistantships

I. Students with assistantships are required to take 9 hours each semester
II. Assistantships are renewed annually based on the following:
   a. Students must attain the required grade point average (3.4 in Egyptology, 3.0 otherwise) and maintain a good record in their assistantship work assignments.
   b. Students must make satisfactory progress toward the degree. In order to maintain satisfactory progress toward the degree during the first two semesters of study, the student must:
      i. pass the qualifying exam administered by the concentration, and
      ii. take the foreign language translation exam.
   c. Students who fail to earn a passing grade on these examinations by May 1 of the Spring semester will not receive a high priority for assistantship renewal for a third semester of study.

G. Sample Two-year Curriculum

I. Arts of Africa and the African Diaspora Concentration (30 hrs)
a. First Year
   i. Semester One
      1. ARTH 6166: Social History of American Art
      2. ARTH 7010 Art of Colonialism & Empire or ARTH 7000-level seminar
      3. ANTH/ARTH 7000-level
   ii. Semester Two
1. ARTH 6183: Visual Arts of Africa
2. ARTH 7130: Art History Methods
3. ARTH 7011 African American Cinema or ARTH 7000-level seminar
4. Before the end of the semester, complete all qualifying exams
5. Before the beginning of the third semester, submit thesis prospectus to Primary Advisor

b. Second Year

i. Semester One
   1. ARTH 6185: African American Art
   2. ARTH 7012 African American Photographic Culture or ARTH 7000-level seminar
   3. ANTH/ARTH 7000-level
   4. Before the end of the semester, form thesis committee

ii. Semester Two
   1. ARTH 7996 (6-9 hours)
   2. ANTH/ARTH 7000-level (if necessary)

II. Arts of Africa and the African Diaspora with Museum Certificate/33 Hours:

   1. Completion of ARTH (Art Historical Methods & Practices), ARTH 6166 (Social History of American Art), and ARTH (Thesis Project) {3 hours only}
   2. An additional 18 semester hours at the 7000 level:
      a. 12 hours at 7000 level in museum studies core courses and internship: ANTH/ARTH 7661 (Museum Practices), 7662 (Museums and Communities), and 7669/2x (Museum Internship)
      b. 6 hours at 7000 level in Art History, selected from seminars on Arts/Visual Culture of African: ARTH 7010 Art, Colonialism, Empire
         ARTH 7011 African American Cinema
         ARTH 7012 African American Photographic Culture
         ARTH 7100: African Diaspora Seminar
   3. An additional 6 semester hours in Art History at the 6000 level selected from:
      ARTH 6183: Visual Arts of Africa
      ARTH 6185: African American Art
II. Egyptian Art and Archeology
   a. First Year
      i. Semester One
         1. AH 7115 Middle Egyptian I
         2. AH 6123 Greek Art
         3. Art H 6113 Egyptian Art and Archaeology (survey)
      ii. Semester Two:
         1. AH 7116 Middle Egyptian II
         2. AH 7130 Art Historical Methods and Practices
         3. AH 7125 Seminar in Egyptian Art
   b. Second Year
      i. Semester One:
         1. AH 6112 Egyptian Art and Archaeology (Survey)
         2. AH 7117 or 7118 Egyptian Texts (Literary or Historical)
         3. HIST 7320 Studies in Egyptian History
      ii. Semester Two:
         1. AH 7996 Thesis
         2. Optional additional classes include those in Museum Studies, Coptic, Ancient Near Eastern art, and Islamic art.

III. Art of Europe and the Americas
   a. First Year
      i. Semester One
         1. ARTH 6123 001: Greek Art
         2. ARTH 7000-level
         3. ARTH 7000-level
      ii. Semester Two
         1. ARTH 7130 001: Art History Methods
         2. ARTH 6000-level
         3. ARTH 7000-level or graduate elective
         4. Before the end of the semester, complete all qualifying exams
         5. Before the beginning of the third semester, submit thesis prospectus to primary advisor
   b. Second Year
      i. Semester One
         1. ARTH 7000-level
         2. ARTH 7000-level or graduate elective
3. ARTH 7000-level
4. Before the end of the semester, form thesis committee

ii. Semester Two
1. ARTH 7996 (6-9 hours)
2. Graduate Elective (if necessary)

H. Grade Requirements:
   I. No more than 7 hours of “C” grades may be credited toward a degree. Any
      grades below “C” will not count but will be calculated in the student’s GPA. A
      student may repeat a course in which a grade lower than “B” was earned. Only
      two courses may be repeated and each course can only be repeated once. To
      remain in good standing a student must maintain a GPA of 3.0. Students falling
      below this GPA will be placed on academic probation and will lose the
      assistantship. Two consecutive semesters on academic probation will result in
      suspension; two failed Periodic Reviews will lead to dismissal.

I. Continuous Enrollment During Thesis
   I. Once students begin taking thesis hours, continuous enrollment of at least one
      credit per semester must be maintained. Failure to do so will result in a
      retroactive tuition charge upon graduation. In the semester of intended
      graduation, enrollment of at least three hours is required. Summer enrollment is
      not required for continuous enrollment. During the thesis semester, Graduate
      Assistants only need to enroll in 6 hours of thesis and ARTH 7881 (total 9
      hours) to be considered full-time.
IV. MFA DEGREE PROGRAM

A. Media Concentrations: Graduate students are encouraged to allow their ideas and instincts to guide their choice of medium and to think beyond disciplinary categories. However, based on current faculty expertise the program offers the opportunity to concentrate in one of the following areas:

I. Ceramics
   a. Students explore a variety of means through which ideas and inspiration are conceptualized in the ceramic medium. Contemporary trends and historical approaches are woven into instruction. In ceramics, students develop techniques in working with clay and glaze technology while expanding their theoretical and historical knowledge of the use of clay, glaze, and slips in the building and decorating of pottery and ceramic sculpture. The use of gas and electric kilns, and other equipment, are included in the program.

II. Graphic Design
   a. Explores critical issues facing the field of contemporary visual communications using design criticism and studio research as a comprehensive platform for investigation. Within the framework of a 60 credit-hour (3 years) degree program, structured coursework is balanced by individual study opportunities. Critical, theoretical and studio research culminates in a visual and written
thesis focusing on a specific visual communication problem. The design program emphasizes leadership in design education and professional practice.

III. Painting

a. Painting is taught within the broader cultural, historical, and contemporary context in which art is made and experienced. Instruction in oil, watercolor, and other media is combined with an investigation and discussion of art theory and contemporary issues. Because contemporary art frequently takes the form of multimedia works, painting students are encouraged to incorporate other art media such as collage, photography, drawing, sculpture, digital imagery, and installation.

IV. Photography

a. The program combines a strong technical base with a fine arts approach to prepare its students for careers in fine art photography (b&w, color, alternative process, digital photography, and mixed media), documentary, freelance editorial, commercial/advertising, portrait, and fashion photography, as well as teaching. Well-equipped facilities include separate black-and-white labs, alternative process lab, electronic arts lab, and studio lighting facilities.

V. Printmaking

a. Printmaking focuses on the refinement of a personal aesthetic and conceptual approach to the medium. Students in printmaking are encouraged to master technical and materials application while the major emphasis turns toward creative exploration and individual expression. The printmaking studios are well equipped for specialized and cross-disciplinary focus in all of the traditional processes including woodcut, metal-plate intaglio, screen printing, lithography, and alternative process photo methods. Hand-worked and photographically-developed approaches are instructed in all media and digitally-produced images are fully explored.

VI. Sculpture

a. Students explore a variety of means through which ideas and inspiration are conceptualized in 3-D media. The horizons of sculpture have grown to include different kinds of artistic production, resulting in a broadening of aesthetic concepts. In response to contemporary trends, sculpture as an art form is redefining itself to include environments, installations, and new media. Our program is designed to encourage the exploration of the broadest possibilities of individual expression as well as the investigation and understanding of contemporary art issues.

B. Program objectives

I. Professional studio competence as exemplified by a significant body of work

II. Professional competence in the dissemination of knowledge, including logical and clearly written and verbal expression of ideas in teaching contexts

III. Development of skills for critical and analytical reasoning as a practicing art professional.

C. Program Admission
I. Portfolio: Approval by the area graduate committee of the applicant’s creative work in a Powerpoint or PDF document as specified below:
   a. Graphic Design: 20 images of original and/or printed works. Submission of original work may be requested
   b. Ceramics, Painting, Printmaking/Photography, and Sculpture: 20 images of work drawn primarily from the applicant’s concentration area (select images drawn from other media are optional). Include additional views of 3D pieces.

II. Letters of recommendation: Two letters from persons familiar with the applicant’s creative activity.

III. Statement: A thorough statement of professional ambitions and reasons for graduate study, intended concentration area, other special creative interests and goals, and outline of previous professional experience. Also include a brief resume and an artist statement about the work submitted.

IX. Deadline: All University and Department of Art MFA application materials are due February 15 for Fall admission and assistantship consideration. For Spring semester admission, the deadline is November 1.

IV. Address: To apply, visit the University Graduate School website for instructions.

V. Review Process
   a. Within two weeks after the application deadline, area faculty review all candidates and meet to accept or decline applications.
   b. Accepted candidates who also applied for a Graduate Assistantship are then ranked according to quality of application materials and work experience.
   c. By March 15, all applicants are notified of the faculty’s decision regarding entrance into the program. Separate notification of will be sent regarding Graduate Assistantship applications pending availability of funds and FAFSA response.

VI. Students with assistantships are required to take 9 hours each semester.

D. Program Prerequisites
   I. Previous education and experience: Typically admission to the graduate program will require an undergraduate major in the applicant’s concentration area. (See concentration areas listed above.) A baccalaureate degree from an accredited institution is required with not less than 70 semester hours of art, of which 12 hours should be in art history and 18 hours (24 hours for Graphic Design) must be in the concentration studio courses. Exceptions to the above requirements will be considered, however, when the portfolio and professional experience warrant it.

II. Transfer credit: Any applicant who holds an MA degree in studio art from another institution may transfer, upon approval by The Graduate School Graduation Analyst, a limited number of credits towards the MFA degree. University policy stipulates that up to 15 hours from a completed degree may be transferred (if approved) to a degree program at the University of Memphis.
E. Prerequisites for Admission to Degree Candidacy

I. The student shall apply for admission to degree candidacy during the semester in which the student completes 30 hours of graduate work. To be approved for admission to candidacy, the student shall have:
   a. A grade point average of at least 3.0 on a 4.0 scale
   b. Removed all departmental prerequisite requirements
   c. A planned degree program that meets all departmental and graduate school requirements
   d. Established an overall history of satisfactory ratings in periodic review (a semi-annual evaluation of each student’s general level of achievement by a committee of area graduate faculty) and be approved for candidacy by that committee.

F. Program Requirements

I. A total of 60 semester hours, including a thesis of 6 semester hours in the student’s area of concentration

II. A total of 36 semester 7000 level hours of studio art, excluding the thesis, with a minimum of 24 semester hours in the student’s area of concentration

III. Forty-two semester hours of 7000 level courses

IV. A total of 9 semester hours in art history

V. A total of 9 semester hours of electives

VI. Students with a concentration in graphic design are required to take at least 12 semester hours of ART 7040 and 7330 combined

VII. Students from the concentrations of Ceramics, Painting, Photography, Printmaking, and/or Sculpture must enroll in Art 7651 (1 hour) when concurrently enrolled in a 6000 or 7000 level studio course

VIII. Satisfactory grade on a Written Comprehensive Examination, with follow-up oral examination at option of examining committee

IX. Thesis Exhibition to be approved by a faculty committee with the member under whom the thesis exhibition was prepared as chair.

H. Sample Three-year Curriculum: the three-year MFA curriculum requires three consecutive years in residence. Structured course work dominates the first year of the program; the second year is a mix of structured and independent work; and independent work characterizes the final year. Experimentation during the first part of the program is expected to develop into integrated activity during the final phase of the program.

I. Graphic Design
   a. First Year
      i. First Semester
         1. ART 7040 (3) Problems in Graphic Design
         2. ART 7330 (3) Directed Readings
         3. ARTH 6662 (3) Interactive Multimedia
         4. ART History 6000-level elective (3)
ii. Second Semester
   1. ART 7040 (3) Problems in Graphic Design
   2. ART 7330 (3) Directed Readings
   3. ART 6224 (3) History of Graphic Design
   4. ART 6000 or 7000 level elective (3)

b. Second Year
   i. First Semester
      1. ART 7040 (3) Problems in Graphic Design
      2. ART 7330 (3) Directed Readings
      3. ART 6221 (3) Writing and the Design Process
   ii. Second Semester
      1. ART 7040 (3) Problems in Graphic Design
      2. ART 7330 (3) Directed Readings
      3. ART 7660 (3) Independent Study

c. Third Year
   i. First Semester
      1. ART 7240 (3) Problems in Graphic Design
      2. ART 7996 (3) Thesis
      3. ART 7660 (3) Independent Study
   ii. Second Semester
      1. ART 7660 (3) Independent Study
      2. ART 7996 (3) Thesis
      3. ART History 6000-level elective

Total Hours: 60
Total Hours Required for Graduation: 60
*Does not count toward degree

II. Studio Concentrations (everything but Graphic Design)
a. First Year
   i. First Semester
      1. ART 6000-level (3)
      2. ART 7000-level (3)
      3. ART 7000-level (3)
      4. ART History 6000-level (3)
      5. ART 7651 Graduate Seminar (1)
   ii. Second Semester
      1. ART 7000-level (3)
      2. ART 7000-level (3)
      3. ART History 6000-level (3)
      4. ART 7651 Graduate Seminar (1)

b. Second Year
   i. First Semester
      1. ART 6000-level elective (3)
      2. ART 7000-level (3)
      3. ART History 6000-level (3)
4. ART 7651 Graduate Seminar (1)

ii. Second Semester
1. ART 6000-level elective (3)
2. ART 7000-level (3)
3. ART 7000-level (3)
4. ART 7651 Graduate Seminar (1)
5. Before end of the semester, establish Thesis committee and timeline for exhibition and written component.

c. Third Year
i. First Semester
1. ART 6000-level elective (3)
2. ART 7000-level (3)
3. ART 7000-level (3)
4. ART 7651 Graduate Seminar (1)

ii. Second Semester
1. ART 7996 Thesis (6)
2. ART 7000-level (3)
3. ART 7651 Graduate Seminar (1)

*7000-level classes to choose from are: ART 7330 (2D), ART 7550 (3D), ART 7660 (Directed Independent Study), ART 7770 (Studies Mixed Media)

**Students must complete 42 hours of the required 60 hours at the 7000 level and 9 hours of Art History.

I. Grade Requirements

I. No more than 7 hours of “C” grades may be credited toward a degree. Any grades below “C” will not count but will be calculated in the student’s GPA. A student may repeat a course in which a grade lower than “B” was earned. Only two courses may be repeated and each course can only be repeated once. To remain in good standing a student must maintain a GPA of 3.0. Students falling below this GPA will be placed on academic probation and will lose the assistantship. Two consecutive semesters on academic probation will result in suspension; two failed Periodic Reviews will lead to dismissal.

J. Continuous Enrollment During Thesis

I. Once students begin taking thesis hours, continuous enrollment of at least one credit per semester must be maintained. Failure to do so will result in a retroactive tuition charge upon graduation. In the semester of intended graduation, enrollment of at least three hours is required. Summer enrollment is not required for continuous enrollment. During the thesis semester, Graduate Assistants only need to enroll in 6 hours of thesis and ARTH 7881 (total 9 hours) to be considered full-time.
V. INTERDISCIPLINARY GRADUATE CERTIFICATE PROGRAM IN
MUSEUM STUDIES

A. The program is intended to prepare students who are currently enrolled in or have graduated from Master’s or Doctoral degree programs to enter the museum professions. As an interdisciplinary program, individuals from all fields, including art, anthropology, art history, biology, history, business, education, geology, communication, and public administration are encouraged to participate. The program will help prepare students for entry-level positions in museum administration, education, collection management, registration, exhibition development, curation, and public programs.

B. For more information, including guidelines and how to apply, see: www.memphis.edu/museumstudies or contact Dr. Leslie Luebbers (lluebbrs@memphis.edu)

VI. STUDY ABROAD

A. The University of Memphis study abroad programs are designed to provide students with the opportunity to combine a rigorous academic program with a cross-cultural learning experience that is not available in the United States. The Study Abroad office offers semester, academic year and short-term faculty-led programs in over 160 institutions in 40 countries to meet the diverse needs of the U of M student population.

B. Study Abroad Scholarships are available for full-time graduate students. In many cases, financial aid (student loans, scholarships, etc.) can also be used toward covering costs for studying abroad.

C. For more information, including program descriptions, applications deadlines, and scholarships, see www.memphis.edu/abroad/programs.php.

VII. MA / MFA ADVISING

The responsibility for meeting all degree requirements rests solely with the student.

Area/Program Coordinators advise students admitted into the studio and art history graduate programs when they first enroll. Although students eventually choose a primary graduate advisor and academic mentor, they should still direct all technical questions about department and university requirements and policies to their area’s Graduate Coordinator. For routine matters, such as forms, applications, deadlines, etc. students should contact the Department of Art office.

Graduate Advisors: Your graduate advisor is the person most directly involved with assisting your progress through the program. S/he can answer your questions about course requirements in your concentration. The graduate advisor is also responsible for explaining Periodic Reviews
and thesis requirements, i.e. acceptable types of thesis projects, thesis definition, written components, exhibition requirements, documentation, comprehensive exams and thesis defense. Your advisor will also have information concerning general academic and out-reach expectations.

Permit to Exhibit Form: for students enrolled in programs that require exhibitions and special permit forms for restricted courses, your advisor should also have these forms and will need to sign them along with the supervising faculty and yourself. Return the completed forms to the Department of Art office and an administrative assistant will assign the necessary course section and enter the permit so you may register.

Students must meet with their area Graduate Coordinator at least twice a year for advising prior to registration. Student and coordinator will complete the course requirement form prior to the student being cleared to register.

VIII. MFA THESIS: EXHIBITION / WRITTEN COMPREHENSIVE EXAM

In the spring semester of a student’s third year, university courses, studio work, periodic reviews, and faculty mentoring lead to the production and presentation of a coherent final exhibition of work that is also researched, documented, analyzed and discussed in a Written Comprehensive Exam. The purpose of the written component is to examine the student’s exhibition/presentation and provide a context for understanding it, as well as new and useful insights into the work. The Written Comprehensive Exam is NOT a thesis in and of itself, but a supplement to the Thesis Exhibition. Guidelines are provided below. Students should not follow the thesis guidelines provided on the graduate school website.

The Written Comprehensive Exam forces students to take a perspective on their work. It requires them to state intent, pushes them to be clear about the content, and asks them to articulate how the work actually functions. Thoughtful visual analysis and linking the work to ideas, issues, and concerns that are at play in the broader world creates context and gives it historical relevance.

THESIS COMMITTEE

1. The MFA thesis committee is responsible for directing the student’s thesis project and conducting the final oral examination.

2. The thesis committee is comprised of a committee chair and two additional graduate faculty members. The committee chair must be a faculty member in the student’s area of concentration and should work with the student to select other committee members. In some cases, a fourth member may be added to the committee. This member may be from an area outside the art department (such as film, theater, philosophy, or another academic institution, etc.). Members of graphic design concentration thesis committees must possess a terminal degree in graphic design, with exceptions allowed per approval by the student’s committee chair.

3. The thesis committee and a timeline for the thesis exhibition and written comprehensive exam must be formed by the end of the fourth semester. A
completed committee form, signed by the committee chair and all other faculty members on the thesis committee, must be turned in to the art office before April 1 of the student's fourth semester.

EXHIBITION RESPONSIBILITIES (excluding Graphic Design)

**Gallery:** Students will meet with staff and the Art Department Chair in the fall to discuss space issues (floor plan, hanging restrictions, access hours, etc.) and exhibition plans. Meetings in the spring will be scheduled to discuss and confirm details of the exhibit.

**Announcement Design:** Students work with the museum’s graphic design GA to design and send the announcement cards.

**Physical Space Prep:** Students are responsible for building any extra walls/structures/pedestals for their exhibitions. All changes to physical environment MUST be discussed with staff in advance (building walls can violate codes and, therefore, must first be discussed with Physical Plant & Planning). Students are welcome to use gallery pedestals, but must request them well in advance.

**Equipment:** Students are responsible for securing their own equipment and lighting needs. Limited equipment is available from the Art Department and must be requested well in advance. Students are advised to consult first with staff and curator about their needs. Electronic equipment is a specific issue that needs advance planning. For example, any lighting needs that are not “typical” (beyond current brand specific track lighting) must be discussed in advance.

**Removal of Work:** Students are responsible for removing all work from the exhibition venue during the de-installation period and for restoring the gallery to its prior condition.

**Artist’s Statement:** Students are responsible for providing an artist’s statement and biography. A common format (font, size, presentation) for all exhibiting students is expected.

FINE ARTS MFA THESIS & EXHIBITION SCHEDULE FOR MAY GRADUATION

August 30
- MFA Thesis/Exhibition Schedule presented to third-year Graduate Students during the orientation session.

October TBA
Initial Meeting with curator and department chair to discuss MFA exhibition: Present and discuss exhibition information, including exhibit title, resumes, proposed work, projected equipment and spatial needs, etc.

March 1

☐ Last date for submission of installation proposals & equipment requests.
☐ Provide to curator: 1) Three representative images of student’s work at 300 dpi; 2) exhibition title for department webpage, UM webpage, CCFA publicity, announcement card; 3) artist bio and short PR statement about work
☐ Work with curator to plan for division of exhibition space

March 15

☐ Final draft of exhibition announcement design, artist bios/text.
☐ Final selection of bases from department inventory

March 21

☐ Exhibition announcement card sent to printer

April 1

☐ Installation progress meeting.

Mid-April

☐ Drop off work at gallery and coordinate with curator to begin placing and/or hanging.
☐ Submit loan agreement (available in art department office) with titles and insurance values. Exhibition labels, if necessary, will be created from this document.
☐ Provide to curator final plan for exhibition layout and installation. Provide specific lighting needs.

April

☐ Thesis Exhibition Defense (Before exhibition opening). Curator should be informed when defense is scheduled.

April

☐ Final lighting, cleaning, and reception prep 10am-6pm

April

☐ MFA Thesis Exhibition Opening Reception

May

☐ De-install MFA Thesis Show

GRAPHIC DESIGN MFA THESIS SCHEDULE FOR MAY GRADUATION

August 30

☐ Thesis Committee chosen, all paperwork completed and filed by candidate

September-December

☐ Progress meetings with Thesis Committee Chair at agreed upon intervals
☐ Progress meetings with Thesis Committee at agreed upon intervals

January-March

☐ Progress meetings with Thesis Committee Chair at agreed upon intervals
☐ Progress meetings with Thesis Committee every other week.

March 15

☐ Oral Defense of Thesis

April 15

☐ Last date for final draft of thesis to be submitted to Thesis Committee.

April 30
MFA WRITTEN COMPREHENSIVE EXAM

In conjunction with the thesis exhibition, MFA candidates are required to complete a written comprehensive exam. This written component of the thesis exhibition must be approved by the Thesis Committee, with the final draft submitted two weeks before the final defense. The degree will not be conferred until the written component has been submitted and approved. The student is responsible for working with his/her Thesis Committee chair to establish a timeline for submitting an outline and subsequent drafts for review.

Candidates are required to address each of the concerns listed below in standard essay form and in an informative, concise and articulate style.

GRAPHIC DESIGN WRITTEN COMPONENT: SEE APPENDIX A

FINE ARTS MFA WRITTEN COMPONENT GUIDELINES:

I. A critical essay that focuses on the student’s work, its development, and its cultural and historical references. Students write the essay in consultation with their Thesis Committee and distribute the final version to committee members no later than two weeks before the final defense.

II. The essay should be approximately 10-15 pages (double-spaced) in length. It includes an analysis of the student’s artwork, a summary of research related to the work, and a discussion of new directions in the work.

III. Upon approval by the Thesis Committee, the thesis exhibition and written comprehensive exam are presented to the public. If either the exhibition or the written component is incomplete or insufficient, the Thesis Committee may disapprove installation of the Thesis Exhibition and establish remediation requirements and deadlines.

IV. One copy of the written comprehensive exam with illustrations must be submitted to the Department of Art office for archiving in the Visual Resource Center.

MFA WRITTEN COMPREHENSIVE EXAM CONTENT AND FORMAT
The essay should be organized into the following sections (each explained below):

I. TITLE PAGE

II. BODY OF THE ESSAY:
   a. The body of the essay should first include an introduction to the candidate’s work and a preview of the material to follow.
   b. Next, sufficient historical and theoretical information should be provided on the general area of the candidate’s work to provide the reader with a reasonable, general background and understanding. Citing the work of others (using illustrations where appropriate) who have worked in a similar genre or have inspired/informed the candidate’s work is appropriate here.
c. Discussion of the work: in this section, the candidate’s actual thesis exhibition should be thoroughly presented, both verbally and visually. Discuss the central themes, ideas, or concepts of the work and the development of these at this point in the student’s career. How do the materials, techniques, processes, and methods of presentation express or support the work’s themes? Situate the exhibition within a cultural/historical context and discuss how it relates to contemporary national/international art.

III. CONCLUSION: This short section should include retrospective reflections upon the candidate’s art-making and experience in the MFA program, including what conclusions or new directions have been realized through the process of making this body of work.

IV. NOTES & REFERENCES: Notes and references to the literature should be numbered in order of appearances in the text and included as endnotes at the end of the essay. The citation number should be listed at the end of each sentence in the text.

V. APPENDICES: This section is used to document any highly technical or detailed material, which might hinder the flow of reading in the main body of the text, but provides useful information for the interested reader. Appendices should be numbered and referred to in the text by their number.

VI. ILLUSTRATIONS: Specific requirements for visual material will vary depending upon the nature of the candidate’s art and should be developed in conjunction with the Thesis Committee. All copies of the written comprehensive exam should contain the same high quality illustrations. All illustrations should be numbered, referred to in the text by their number, and follow the page where they are first cited.

Writing Resource
Free writing assistance from the university English Learning Center is available on campus (www.memphis.edu/esp/centers.php).

DEFENSE OF THESIS EXHIBITION AND WRITTEN COMPREHENSIVE EXAM

Before the Fine Art MFA Thesis Exhibition opening, the graduate student and chair of the Thesis Committee will schedule an oral defense. The written comprehensive exam must have been submitted to all committee members no later than two weeks prior to the oral defense.

Before the Graphic Design candidate’s Final Thesis Defense, the thesis committee will schedule an oral defense in which the candidate is expected to be 80% completed with his/her thesis body of work.

The purpose of the defense is for the Thesis Committee to engage the graduate student to determine whether s/he has satisfied the expectations for a MFA degree. During this critique of the student’s body of work, elements to be considered are:

I. Advanced professional competence in some aspect of studio art or design as exemplified by a considerable depth of knowledge and achievement
demonstrated by a significant body of work.
II. A breadth of understanding in art and/or design and/or appropriate related disciplines, and the ability to think independently, to integrate, and to synthesize information associated with practice in an area of specialization.
III. Awareness of current issues and developments that are influencing the principal field(s) of study, and the basic ability and clear potential to contribute to the expansion and evolution of these field(s).
IV. Writing and speaking skills to communicate clearly and effectively to the art and/or design communities, the public, and in formal or informal teaching situations.
V. Advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field(s) or area(s) of specialization.
VI. A basic knowledge of bibliographic or informational resources associated with work and analysis in the major field(s) of study.

IX. MA THESIS GUIDELINES AND TIMELINE

The thesis is the centerpiece of the art history M.A. program at The University of Memphis. The function is to give a student the experience of organizing and critically evaluating a research problem in the history of art. It usually consists of approximately 50-60 pages of original research, exclusive of bibliography, illustrations, and other addenda. The thesis provides an essential professional writing sample when applying to Ph.D. programs, or professional positions in art galleries, museums, and numerous other arts, cultural, and education organizations.

The thesis is written in close consultation with the student’s Primary Advisor, who also serves as the Thesis Committee chair, during the fourth semester of the Master’s program, when the student registers for thesis credits (3-9 hours). Only after the Primary Advisor has read, evaluated, and approved the final draft of the thesis can a defense date be scheduled. In order to allow time for revision while still completing the degree in the last semester of the two-year program, the thesis should be circulated sufficiently in advance to allow students to make necessary revisions, if required, before the graduate school submission deadline. At the oral defense, discussion will focus on the main issues raised by the thesis.

CHOOSING A TOPIC

While art history graduate students usually enter the program with a general interest in a specific time period, region, or methodological approach, it is expected that extensive coursework the first year of study will lead to a significant narrowing of research interests. Ideally, the student will focus on a thesis research topic that is sufficiently well-defined by the end of the second semester and work with his/her primary thesis advisor to develop scholarly research questions and a research
method, as well as identify primary sources.

The thesis should present original research and interpretation of a topic in art history or visual culture. At least one member of the thesis committee, preferably the Primary Advisor, should have some expertise in the subject of study. Topics must be feasible, and students should keep in mind that time and resources are limited and research is self-funded. It is essential to discuss ideas with faculty at all stages of research.

Students are encouraged to familiarize themselves with the bound MA theses of former students archived in the Visual Resource Center for insights and expectations.

PRIMARY ADVISOR

Once the student has established a research topic, s/he should consult with their Graduate Coordinator to determine which faculty member would be the best fit for the thesis Primary Advisor. Ideally, this occurs by the end of the second semester. The Primary Advisor will then guide the student through the thesis writing process, including writing the prospectus, helping to form and chair the thesis committee, establishing deadlines for drafts of chapters to be submitted, and counseling on research and resources. The Primary Advisor also must approve the final draft of the thesis before it is distributed to other members of the committee.

PROSPECTUS

The thesis prospectus is due to the student’s Primary Advisor before the beginning of the third semester of study. The prospectus provides the student and their Primary Advisor with a clear and concise formal description of the proposed study and its scholarly significance. Consequently, the prospectus serves as a plan that orients the nature and scope of the study. Since the prospectus is written before research is undertaken, it may not reflect the exact shape of the final thesis; the approach and/or scope may need revision with advice from the Primary Advisor as research and writing evolves.

The Thesis Prospectus should be 8-10 pages and include the following:

I. Topic: Describe the idea or research question and indicate what value the inquiry will have. In setting up the thesis, show that the topic is sufficiently focused to an appropriate scope, neither too broad (“Women in Italian Renaissance painting”) nor too narrow (“Women in Botticelli’s Primavera”).

II. Critical context: next, provide a review of previous scholarly work on the topic, situating your own research within existing scholarship but also showing how the proposed study will be new or add to the current body of knowledge.

III. Plan of organization: include a detailed outline, several paragraphs, or chapters in progress suggesting how the thesis will be developed.

VI. Timetable: include a projected timeframe and schedule for completing individual components of the thesis.

VII. Bibliography: list the primary sources for research, along with an overview of the most important secondary materials to be used. The primary advisor may require that the
THESIS COMMITTEE

A thesis committee is a small group of faculty that helps to guide a student’s research and evaluate the final thesis. The committee should be chaired by a Primary Advisor who is a specialist in the student’s chosen field and a member of the art history faculty. Two or more additional committee members, chosen from among all art history faculty, are available to offer input during the writing process and act as the examining committee during the oral defense. Faculty outside the Department of Art or art historians at other local universities are welcome to participate on a committee, but a majority of committee members must be made up of art historians within the department.

The committee is chosen by the student in conjunction with his or her Primary Adviser after the completion of qualifying exams and a sufficiently well-defined research topic as been established. All committee members must sign a Thesis Committee form, available at: www.memphis.edu/gradschool/pdfs/committee_form.pdf

After the advisor approves a student’s thesis prospectus and the thesis committee is formed, students must register the thesis with the Graduate School. The form is available at www.memphis.edu/gradschool/form/tdproposal.php, under the title “Thesis/Dissertation Proposal Defense.”

TIMELINE AND FORMS

I. First Year
   a. Fall Semester: explore potential topics through coursework, research papers, seminar research projects, and discussion with Graduate Coordinator and faculty
   b. Spring Semester: by the end of the semester determine thesis topic and Primary Advisor. If international travel is necessary for research, student should contact the Study Abroad office for scholarship opportunities no later than mid-February.
   c. Summer: Substantial research should be completed; work with Primary Advisor to write prospectus and determine thesis committee

II. Second Year
   a. Fall Semester: Recommended to take a Directed Independent Study with Primary Advisor to continue research. Before the end of the semester, schedule a meeting with entire thesis committee to discuss project and access student progress.
   b. Winter Break: student should be committed to intensive thesis writing.
   c. Spring Semester: register for 3-9 hours thesis credits (as needed)
      i. January: submit online Intent to Graduate Form
      ii. January: submit to College Director of Graduate Studies a Master’s Certificate Candidacy Form
      iii. Mid-March: final draft of thesis due to committee; should represent the best work a student can accomplish
      iv. Before or during first week of April: Thesis defense followed by final revisions;
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note Graduate School due date for final thesis submission; sufficient time between the defense and submission date should be allocated in order to make the required revisions.

For all deadlines and forms related to MA candidacy and graduation (especially for students graduating in December), see the Graduate School website: www.memphis.edu/gradschool/graduation.php

Students are also advised to follow the student calendars provided by the Registrar’s office: www.memphis.edu/registrar/calendars/semester.htm


THESIS DEFENSE

The thesis defense is the final examination for the M.A. degree in Art History and is an opportunity for the student to demonstrate mastery of the thesis subject. The exam is facilitated by the student’s Primary Advisor and typically lasts an hour to an hour and a half. Students are responsible for bringing the required forms to be signed (available on the Graduate School website). After a brief introduction of the thesis subject and specific insights gained, each committee member will take about ten minutes each to ask questions. Upon completion of the question and discussion period, the student leaves the room. The thesis committee discusses any revisions to be made and determines whether the student has passed or failed. The student then returns, is informed of the committee’s decision, and the necessary documents are signed. Should revisions be necessary, the Primary Advisor retains the thesis approval pages until revisions are completed.

If a student fails the thesis defense, s/he meets with the Primary Advisor and Graduate Coordinator to discuss the student’s work and necessary steps to revise or rewrite the thesis, which will require a second defense the following semester.

X. CHEATING & PLAGIARISM

Students at The University of Memphis are engaged in preparation for professional activity of the highest standards. Each profession embodies both ethical responsibilities and disciplinary limits. To assure the validity of the learning experience a university establishes clear standards for student work. In any presentation, creative, artistic, or research, it is the ethical responsibility of each student to identify the conceptual sources of the work submitted. Failure to do so is dishonest and is the basis for a charge of cheating or plagiarism, which is subject to disciplinary action.

CHEATING includes but is not necessarily limited to:

I. Using any unauthorized assistance in taking quizzes or tests
II. Collaboration in the preparation of an assignment. Unless specifically permitted or required by the instructor, collaboration will usually be viewed by the university as cheating. Each student, therefore, is responsible for understanding the policies of the
department offering any course as they refer to the amount of help and collaboration permitted in preparation of assignments.

III. Using sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments

IV. Acquiring tests or other academic material before such material is revealed or distributed by the instructor

V. Misrepresenting papers, reports, assignments or other materials as the product of a student’s sole independent effort

VI. Failing to abide by the instructions of the proctor concerning test-taking procedures

VII. Influencing, or attempting to influence, any University employee in order to affect a student’s grade or evaluation

VIII. Any forgery, alteration, unauthorized possession, or misuse of University documents

IX. Submission of the same work for credit in two courses without obtaining the permission of the instructors beforehand.

PLAGIARISM: The term “plagiarism” includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full or clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials, such as: a phrase (written or musical), graphic element, proof, specific language, or an idea derived from the work, published or unpublished, of another person.

XI. AREA GRADUATE COMMITTEES / PERIODIC REVIEWS

AREA GRADUATE COMMITTEES

Area Graduate Committees consist of faculty members of the various concentrations offered by the department. These committees are responsible for admitting students into the concentrations, conducting evaluations of students’ progress, and making decisions regarding retention in the program. The evaluations, known as Periodic Reviews, are scheduled each semester and written records of review results are kept in the students’ files. Students have access to their files. Graduate advisors will make a copy of the report available to the student.

MFA PERIODIC REVIEWS

All full-time and part-time graduate student work is reviewed at the end of each semester by permanent faculty members and some adjunct instructors (particularly those with whom students have worked in courses or studio). Full-time students will be subject to reviews for the first four semesters. The review is 40 minutes long and includes an open discussion of the student’s work and progress during the semester, including course work and/or independent studies. Students are expected to participate in the discussion. The student is responsible for locating and setting up any equipment needed for the review, such as video projectors, computers, etc. Locations of the reviews should be arranged in consultation with the studio Area Coordinator, who will also
distribute a periodic review schedule with times and locations to all departmental faculty no later than two weeks prior to the reviews.

The procedure is as follows:

I. Student exhibits work completed during the semester and gives an introduction that outlines coursework, creative direction, process and development over the semester.

II. The faculty reviews the student's work as stated above, taking into consideration the following components:

   a. Work
      i. Productivity (amount and quality of work produced thus far)
      ii. Content (thoughtful engagement of themes/concepts/ideas)
      iii. Has the student progressed significantly since the last periodic review? Has the work grown in depth? Has the student responded to suggestions they received?

   b. Research
      i. Does the work demonstrate an engagement with the historic and contemporary dialogue of art?
      ii. Is the student familiar with artists working in a similar vein? Are they well-versed in relevant ideas and theories and how it relates to their work?

   c. Presentation
      i. Is the student engaged and does s/he speak thoughtfully about his or her work?
      ii. Professionalism in organizing and presenting works-in-progress

III. Faculty comments and responses to the work presented will be documented on the periodic review form.

IV. Afterwards the faculty meets to discuss each student and assess their progress.

V. A vote is taken by each faculty member on whether the student has progressed satisfactorily or unsatisfactorily in each of the three categories listed above.

VI. Students are given a copy of the report and may review the reports with their advisors or the Graduate Coordinator.

Overall satisfactory progress on Periodic Reviews is a requirement for Admission to Candidacy. Periodic Review forms and procedures vary between the areas, so please consult with your advisor concerning the format.

Unsatisfactory Reviews: if a student receives one unsatisfactory review, he or she will not be permitted to teach the following semester. Two unsatisfactory reviews at any point in the MFA program results in immediate dismissal from the program.

MA PERIODIC REVIEWS

Periodic Reviews for art history graduate students occur at the end of each semester after exams and research papers have been evaluated. The purpose of the review is to establish whether a student is progressing satisfactorily toward degree completion. Reviews occur every semester
until the student has been admitted to candidacy and formed a thesis committee. All area faculty meet to discuss each graduate student’s performance and determine whether they have satisfactorily or unsatisfactorily progressed. Factors include: performance on exams, class participation and evidence of understanding reading assignments, quality of writing and research, critical thinking and analytical skills, performance on language and qualifying exams, willingness to listen to and incorporate critical feedback, and graduate assistantship performance.

Two unsatisfactory reviews at any point during the MA program results in immediate dismissal from the program

XII. GRADUATE ASSISTANTSHIPS

Select students in the Department of Art’s graduate programs receive Graduate Assistantships of 20 hours/week for each semester in residence. Graduate Assistantships offer a variety of opportunities to develop teaching and other professional experience through working with a member of the Department of Art faculty or staff. Graduate Assistants provide valuable support for the department both inside and outside the classroom. Assistantships in both the MA and MFA programs can follow one of several tracks—administrative, teaching, research, or a hybrid of any of the three resulting in professional or pedagogical development.

An administrative assistant helps with the everyday production and maintenance of a class or assists faculty or staff with administrative responsibilities. A teaching assistant is involved with the pedagogy of the classroom, including but not limited to paper/project assessment, critiques, and lectures. Research assistants perform library, community, or site research for a faculty project or course.

APPLICATION PROCESS FOR ASSISTANTSHIPS

I. Initially, the Department of Art Graduate Assistantship Application Form is submitted with the student’s application to the MA/MFA program. Students must also submit a FAFSA (Free Application for Federal Student Aid: www.fafsa.ed.gov) to the Federal Government. If accepted to the program with a Graduate Assistantship, students are informed of their first year assignment at the beginning of the first semester.

II. Students must complete the GA application form and FAFSA on a yearly basis to qualify for an assistantship. The form can be obtained through the Art Office. It is to be completed and returned by Feb 15.

III. Graduate Assistants must be full-time students (9 hours) each semester

RESPONSIBILITIES OF THE GRADUATE ASSISTANT

Graduate assistants are expected to take initiative to encourage a quality educational experience for themselves, and set a strong example for undergraduates in their class. The specific job description for each assistant is determined in agreement with the supervising faculty or staff member. In addition, assistantships are awarded with the expectation that the student will graduate in a timely
manner, normally within six semesters for MFA students and four semesters for MA students. Beyond this timeframe, assistantship renewal is not guaranteed, as assistantships should be available for new, incoming students. Graduate advisors will offer guidance, but graduating on time is ultimately the responsibility of the student. For example, enrollment in too many 6000 level classes or other elective classes that do not count toward graduation could delay a student’s graduation date.

Graduate assistant responsibilities may include any of the following duties:

I. Attend classes taught by supervising faculty and correspond with students regarding questions or class assignments
II. Observe and participate in group and individual critiques
III. Prepare classes including carrying out research and setup of still-lifes, audio-visual equipment, technical demonstrations, and furniture
IV. Prepare studio demonstrations
V. Collect, organize, and present images and other media
VI. Informal student advising
VII. Evaluate and/or grade artwork, papers, and exams
VIII. Teach lower division classes and/or make class presentations
IX. Monitor and maintain facilities
X. Assist faculty in their art-making and/or research
XI. Assist with art office administration, admissions, faculty searches, lecture series, gallery prep and other administrative projects
XII. Serving on undergraduate senior thesis committees

Students must remember to keep track of total hours. Time sheets are mandatory and should be submitted to the Art Department office each pay period.

RESPONSIBILITIES OF THE SUPERVISOR

The primary responsibilities of the supervising instructor or staff member are to negotiate and communicate the specific job description with and to the graduate assistant, as well as keep the GA accountable to his/her responsibilities; to endeavor to make the work of the graduate assistant a worthwhile learning experience; to integrate graduate assistantships with the undergraduate program; to insure that timesheets are submitted on time to the Department of Art office.

GROUND FOR DISMISSAL OF STUDENTS AND GRADUATE ASSISTANTS

Graduate Assistantships are intended to provide students with mentorship and high-level professional skills. Each Assignment is a privilege and subject to ongoing monitoring and evaluation, and is not guaranteed for renewal. It is expected that all Graduate Assistants display support of departmental policy and act in accordance with the University’s Code of Conduct. Furthermore, Graduate Assistants are representatives of the College and of the entire University. As such, students are required to meet high standards, including proper attire, conduct and behavior at all times.
All assistantships are given at the sole discretion of the department. Individual departmental rules and guidelines must be followed. Warnings for improper behavior may be given, but are not mandatory. The department has the right to evaluate an assistant’s work at anytime, including after the class has finished. An assistant may be dismissed without further notice. There is no obligation on the part of the department to renew an assistantship.

See the Graduate School website for additional information:
www.memphis.edu/gradschool/ga_awards_fellowships/gainfo.php

XIII. FACILITIES AND POLICIES

CHILDCARE AND EARLY CHILDHOOD EDUCATION

For information about childcare facilities and services, as well as early childhood and elementary education, see the following websites:

Child Care Services: www.memphis.edu/childcareweb

Barbara K. Lipman Early Childhood School and Research Insitute: www.memphis.edu/lipman

Campus School: www.campusschool.org

GRADUATE STUDENT HOUSING

For information on university graduate student housing, see Residence Life and Dining Services: www.memphis.edu/reslife

MFA STUDIO ASSIGNMENTS

Available studio areas are assigned to full-time graduate students and are intended to be used solely as a studio facility for activities pertinent to the degree plan. The spaces are assigned by the area faculty at the beginning of each fall term. With the advice of members of the studio faculty, studios are allotted according to space availability, media compatibility, student enrollment status, and continued use.

To retain access to a studio space, graduate students must be enrolled full-time, must continue enrollment in appropriate studio classes, and must use the facility for its intended function. Failure to comply with these guidelines will result in revoking studio privileges. Copies of the Studio Use Policy will be distributed to all students who have been assigned studios (see also Appendix A of this handbook).
STUDIO USE & SUPERVISION

Student studio use is monitored on a regular basis. If there is evidence that a studio is not being used, it will be reassigned, or a student will be assigned to share it. A key is required for access to studio spaces and students are responsible for keeping studio spaces locked. Students who are assigned studios are required to abide by the rules and regulations stated in the Studio Use Policy, and must sign a contract to that effect. All items furnished by the Department of Art (such as flame-retardant curtains, easels, stools and lockers) must be left in the space.

Students may only use the studio space assigned to them and may not take over a studio that “appears” to be unused. If students exchange studio spaces with other students or allow other students to use their spaces, the changes must be reported to the Department of Art Office, or the original contract holder will be liable for the condition of the space.

Upon completion of the MFA program, students must completely vacate the studio no later than two weeks after graduation day. All personal belongings and works of art must be removed and the studio returned to the condition in which it was originally occupied.

SECURITY AND ACCESS

University keys are required for access to all individual studio spaces. No personal padlocks or combination locks should be used on studio doors for fire/emergency safety reasons. Students are responsible for locking studio spaces and the security of their items whenever they leave.

All classrooms and studios are (and must remain) locked when not in use. Students who have signed out university keys from the Art Office are allowed 24-hour access to their studios and non-monitored classrooms to complete work, given the entrance to the building is unlocked.

All workshops are open when being staffed by a monitor. Semester hours will be posted on-site. It is the personal responsibility of students, faculty, and staff to: 1) Turn off all equipment and lights upon leaving a classroom, workshop, or studio; 2) Close and lock classroom, workshop, or studio doors behind you; 3) Prohibit classroom, workshop, or studio access to anyone (people who need access should have their own keys).

CAMPUS POLICE & SECURITY SERVICES

Locations of the nearest security phones and quickest exit routes should always be noted. Tiger Patrol offers an escort service to take students between academic buildings and dormitories or to off-campus university housing or parking from 6:00pm – 2:00am, 7 days a week. After Tiger Patrol hours, Police Services provides escorts until dawn, although response time may be dependent upon officer availability.

The U of M’s campus features many “safety phones” at terminals marked with blue lights. These phones dial directly to Public Safety. Take a moment to familiarize yourself with the map linked in this article for locations of campus phones: www.memphis.edu/police/phonesmap.php
The locations of safety phones are indicated with a blue phone symbol.

IMPORTANT NUMBERS
Campus Police: 901-678-4357
Escort Service: 678-4663 (678-HOME)
University Center Info Desk: 901-678-2042

KEY POLICY

Students may gain access to studios, workshop, or classroom spaces for one semester with an instructor’s permission by signing a Key Contract Form, which they can obtain from their advisor or the Art Department Office, ACB 200. This form must be co-signed by the appropriate faculty member and turned into Cody Wallace in the Art Department Office.

The faculty member responsible for the studio and equipment must sign the form that gives key access to it. For example, only printmaking faculty can sign-off on keys for printmaking facilities; sculpture faculty for sculpture facilities, etc. Keys can be checked out only during regular office hours. All keys must be returned by the last day of exams or otherwise noted.

Fines: TBD

MAILBOXES

All Graduate Assistants and instructors receive individual mailboxes, which are located in the Art Office copy room, ACB 200. Grads and faculty are expected to check and clear out their mailboxes on a regular basis. In case of large mail or packages, someone from the Art Department office will call or email to notify recipient.

DAMAGE TO UNIVERSITY PROPERTY / EQUIPMENT

As per university policy, students are responsible for properly using and maintaining all property assigned to their use. Students will be charged for the cost of restoring all property damaged or defaced through negligence or misuse. Department of Art equipment is to be used by students who have received direct permission of faculty or staff responsible for the equipment.

REPAIR & MAINTENANCE: When students notice the need for repairs in Department of Art facilities (electrical, plumbing, carpentry, etc.) they should notify the Art Office (678-2216).

ENVIRONMENTAL HEALTH AND SAFETY

Students, faculty and staff live and work in a shared environment. Some materials and equipment
used for art-making pose a potential hazard if students do not follow safe practice procedures. Federal and state laws require that students be informed regarding the materials used in the classroom. Safe practice procedures are an integral part of instruction in studio classes. Students are responsible for being aware of the properties of materials they use and the proper procedure for using equipment in the school. Therefore, students must complete departmental safety training upon entering the program (for information, contact Bryan Blankenship; contact info below).

Binders of material safety data sheets (MSDS) describing properties, cautions and procedures for dealing with exposure to those materials are located in studios, classrooms and/or workshops containing an inventory of potentially hazardous materials. If students bring their own potentially hazardous materials to the classroom, they are responsible for notifying the professor or technician in charge. All hazardous materials must be labeled and stored properly. If personally owned hazardous materials are stored on university property (such as personal lockers or studios), proper labels must be posted and proper storage procedures must be followed. Hazardous materials left unattended in the classroom will be removed by faculty or student monitors.

NO-SMOKING
Smoking is prohibited in all universities facilities. The Department of Art conforms to the smoking policy of the university, which is described in full detail here: www.memphis.edu/tobacco/smokingarea.php
In general, smoking is not allowed in any university buildings or transportation vehicles except where specified.

NOXIOUS FUMES
The spraying of noxious and odorous chemicals (spray paint, adhesives, etc.) is not permissible inside or around the school building. Students must spray outdoors on cardboard or paper. In buildings where they are allowed, all paints, solvents, cements and chemicals must be kept in properly labeled containers appropriate to their use. All such materials, when not in use, must be stored in safety cabinets provided. Whenever possible, non-toxic materials should be used.

PAINTING & PRINTMAKING BEST PRACTICES
As with any chemical, utilizing appropriate personal protective equipment (PPE) should minimize product exposure. Skin protection and eye protection, as well as adequate ventilation, should be used as necessary to reduce personal exposure. Proper handling and disposal of oil paint waste, including used paint tubes, rags, towels, and wipes, is mandatory in all areas on campus.

Used or spent solvents must be handled in a way that is safe to students, faculty, staff and the environment. Different types of solvents used in Department of Art studios may currently or eventually include Isopar-L (CFA 304 brush washing station), Gamsol, Sansador, and other low-odor mineral spirits. Please review Material Safety Data Sheets (MSDS) and Technical Data Sheets for all products used, as they provide useful application information as well as information about the environmental, health and safety impacts of the material.

Thinners, solvents or oil-based paints should never be used in or near the sink areas which are for
non-toxic water-based media use and clean-up only. Do not wash paint containers, excess paint, towels, rags or other debris containing paints into the sinks.

Apply only as much paint to the palette as can reasonably be expected to use during one session. This technique saves money and reduces waste. Unused paints may be discarded in solid form into safety cans for disposal. Wipe excess oil paint from brushes using either a rag or a disposable wipe (paper towel/cloth rag.) Be sure to deposit the used wipe in the proper waste receptacle. All used paper towels or cloth rags must be put into safety cans for disposal.

For questions, additional information, or to learn more about safe environmental practices, please contact Bryan Blankenship at bblnknsnsh@memphis.edu or 678-1571.

PARKING PERMITS

For information regarding parking permits, see Parking Services: http://bf.memphis.edu/parking/

ATHLETIC / EXERCISE FACILITIES

For information about campus recreation and fitness facilities, see Campus Recreation and Intramural Services: www.memphis.edu/cris/

XIV. GRADUATE FINANCIAL SUPPORT PROGRAMS

GRADUATE SMALL PROJECT HELP FUND

$500 stipend, to help defray costs incurred in the completion of projects required for thesis exhibit and dissertation work. Examples of project costs are: art supplies, data sets, visit to archives, lab supplies, and equipment.

GRADUATE CONFERENCE FUNDING

If a student is either giving a paper or chairing a session at an academic conference or symposium, there are two sources of funding to help defray the costs of traveling expenses. Students should first submit an application for financial support to the Graduate Student Association (GSA). More information and an application form can be found at: www.memphis.edu/gsa/travel_funding.php

Applicants are judged by a faculty/graduate student committee and grants are awarded on a revolving basis throughout the year as long as funds permit. Students should apply as early as possible since funds diminish over the year.

After receiving notification from the GSA, students can contact Virginia Huss (vhuss@memphis.edu or 678-2931) in the Department of Art office to request additional support. It is mandatory that students apply for GSA funding prior to requesting departmental funding.
SCHOLARSHIPS

*Elizabeth and Harold Robinson Scholars and Fellows Fund:* established to honor the parents of University of Memphis alumnus J. Michael Robinson and to assist in the recruitment and retention of outstanding students. Subject to available funding the award is approximately $3,000/year. It is available to full-time University of Memphis graduate students majoring in programs of the College of Communication and Fine Arts. For more information, visit: [www.memphis.edu/ccfa/scholarships/index.php](http://www.memphis.edu/ccfa/scholarships/index.php)

*The Littlejohn Scholarship Fund:* dedicated to full-time graduate students with a concentration in painting or sculpture.

Part-time Master’s Fellowship: awarded to incoming master’s students who will be taking 3-8 credit hours each semester their first year. Students must be fully admitted to a program by May 1 and not have been previously enrolled in that academic discipline. Award is limited to one year and is $1500/year ($750/semester).

XV. STUDENT ORGANIZATIONS, LOCAL MUSEUMS, GALLERIES and ONLINE RESOURCES

STUDENT ORGANIZATIONS

For a list of all registered student organizations at the university, see: [https://saweb.memphis.edu/rsoreg/RSOList.asp](https://saweb.memphis.edu/rsoreg/RSOList.asp)

*Graduate Student Association (GSA):* Provides opportunity for discussion and recommendations on matters of concern to graduate students; Represents the interests of all graduate students campus-wide; Is the official liaison for graduate students to communicate as a group with University and Graduate School administrators; Advocates for support of graduate student research and teaching experience. For more information: [www.memphis.edu/gsa/about.php](http://www.memphis.edu/gsa/about.php)

*Arts Research Travel Studies (A.R. T.S.):* an organization founded by and composed of undergraduate and graduate students from the Department of Art and across the University. The main goal/purpose is to promote the appreciation, enjoyment, and understanding of all forms of art through trips to major art centers throughout the country and the world. Each year A.R.T.S. sponsors an organized trip to see original works of art, visit artist studios, participate in workshops, tour design firms, and learn from professionals in all media. In addition to visiting major museums to see permanent collections and special exhibitions, arrangements also can be made to visit private study rooms to view works under conservation and restoration. Past trips have included visits to: Washington D.C., Chicago, New York City, Amsterdam, Paris, Barcelona, Rome, Greece, Brussels, Prague and Vienna.

*Egyptology Graduate Student Association:* promote the education of ancient Egypt in both The University of Memphis and the public community; foster relationships between Egyptology
students and professors of the History Department and Art History program; sponsor student and professional lectures and symposia on ancient Egypt; and serve as student representatives to the Institute of Egyptian Art and Archaeology at The University of Memphis.

LOCAL ARTS and CULTURE MUSEUMS

Art Museum of the University (AMUM): www.memphis.edu/amum
Memphis Brooks Museum of Art: www.brooksmuseum.org
Metal Museum: www.metalmuseum.org
Dixon Gallery and Gardens: www.dixon.org
Belz Museum of Asian and Judaic Art: www.belzmuseum.org
Botanic Gardens and Gallery: www.memphisbotanicgarden.com
National Civil Rights Museum: www.civilrightsmuseum.org
Stax Museum of American Soul Music: www.soulsvilleusa.com
Memphis Smithsonian Rock-n-Soul Museum: www.memphisrocknsoul.org
Center for Southern Folklore: www.southernfolklore.com

LOCAL GALLERIES

Art Village Gallery: www.artvillagegallery.com
Askew Nixon Architects: www.anfa.com
Beverly & Sam Ross Gallery: www.cbu.edu/cbu/Library/Gallery/index.htm
Caritas Village: www.caritasvillage.org
Clough-Hansen / Rhodes College: www.rhodes.edu/campuslife/694.asp
Crosstown Arts: crosstownarts.org
D’Edge Gallery: www.d-edgeart.com
David Lusk Gallery: www.davidluskgallery.com
David Perry Smith: www.davidperrysmithgallery.com
DCI Gallery: www.dcigallery.net
Disciple Gallery: www.disciplegallery.com
Five in One (VINI): www.fiveinone.org
Flicker Street Studios: www.flickerstreetstudio.com
Fountain Art Gallery: www.fountainartgallery.com
Gallery Fifty Six: www.thepalladiogroup.com/gallery_fifty_six
Gasoline Gallery: www.facebook.com/Gasoline901
Harrington Brown Gallery: www.harringtonbrown.com
Jack Robinson Archive Gallery: www.robinsonarchive.com
Jay Etkin Gallery: www.jayetkingallery.com
Joysmith Gallery: www.joysmith.com
L' Ross Gallery: www.lrossgallery.com
Lisa Kurts Gallery: www.lisakurts.com
Marshall Arts: 639 Marshall Ave
Memphis College of Art (Overton Park and downtown): www.mca.edu/
The Medicine Factory: www.medicinefactory.org
Nu Gallery: www.nugallery.net
P & H Café: www.pandhcafe.com/artspace.asp
Rivertown Gallery: www.rivertowngallery.net
Sub Space South: www.subspacesouth.com/gallery
T. Clifton Art Gallery: www.tcliftonart.com
TOPS Gallery: www.topsgallery.com
Urban Art: www.urbanartcommission.org

MEMPHIS ONLINE RESOURCES

Arts Memphis: www.artsmemphis.org
Live from Memphis: www.livefrommemphis.com/
Playback Memphis: www.playbackmemphis.com
Tennessee Arts Commission: http://arts.state.tn.us
Urban Art: www.urbanartcommission.org
Dwayne Butcher Art Blog: http://artbutcher.blogspot.com
Number Magazine: www.numberinc.org
Memphis Flyer: www.memphisflyer.com

APPENDIX A: GRAPHIC DESIGN WRITTEN THESIS GUIDELINES

SEE LUCAS CHARLES
APPENDIX B: MFA STUDIO USE POLICY

PRIVILEGES

After a student is accepted as a candidate to the MFA program in Studio Art, the student becomes eligible to receive a graduate studio space when available. The available studio areas are assigned to full-time
students who are currently enrolled full-time in graduate art classes. Studios are provided for the production of artwork related to studio courses in which the student is currently enrolled. The space is intended to enhance the student's course of study while enrolled in the program. The student must use the studio space in a responsible manner being mindful of the studio's intended purpose. In the case of group studio usage, consideration for others assigned to the space is imperative. The student assigned studio space must be aware of issues regarding health and safety, the volume of music played, visitors, noise levels of equipment, and any other concerns that require mutual understanding or consideration by studio mates, which will affect the quality of the working environment.

APPLICATION PROCESS: NEW STUDENTS

A student who is new to the program may obtain access to graduate studio space by making an application to the area Graduate Coordinator at the beginning of the fall term. Graduate studios are assigned by area faculty at the beginning of each fall term. With the advice from members of the faculty, studios are allotted according to space availability, media compatibility, student enrollment status, and continued use.

APPLICATION PROCESS: RETURNING STUDENTS

A returning student who may wish to change studio locations must submit a request for a studio change to the area Graduate Coordinator. All requests for a studio change will be considered, but the Coordinator's decision is final.

RESPONSIBILITIES

Graduate studio space provided to students is an important factor in the course of study. The following list of responsibilities will help insure a productive, safe and healthy professional work environment for all faculty and students. To retain access to graduate studio space, students must comply with the following:

1. The student must be graduate-level pursuing the MFA degree on a full-time basis. A part-time student may be assigned space when and if available.
2. The student must continue enrollment in the appropriate studio classes and must use the studio facility for its intended function. University policy prohibits the use of studios as live-in accommodations.
3. Students may not smoke or use smokeless tobacco in the graduate studios.
4. Students are responsible for acquainting themselves with ALL TOXIC AND HAZARDOUS MATERIALS relevant to her or his discipline or considered for use in any studios within Department of Art facilities, including individual graduate studio space. Materials are listed in the MSDS manuals located in the classrooms, workshops, and studios throughout Art Department of Art facilities and are available in the department office. Materials used that are not included in the MSDS manuals MUST be cleared by the instructor of the class section involved and the department Safety Officer (Bryan Blankenship) PRIOR to storage or usage in the studio space. Safe and appropriate use and storage of all materials in all studio spaces, and particularly in individual graduate studios, is the responsibility of the graduate student assigned to the studio space.
a. Solvents are to be stored in flammable storage cabinets.
b. Unlabeled materials used in the studio space are to be immediately labeled with contents and hazards (e.g. toxic, flammable, combustible).

At the beginning of the MFA program each graduate student is required to attend the Hazard Communication Safety Lecture. The session will be scheduled and presented by the department Safety Officer during the first week of the fall term.

6. Students must know how and when to use the fire extinguisher provided in the graduate studio.

7. Exit routes are to be kept clear at all times.

8. Students using graduate studio space are advised that:
   a. Items extraneous to the purpose of the studio space (such as excessive storage, etc.), are not allowed in the graduate studios.
   b. Children present in studios and Department of Art facilities must be supervised by an adult.
   c. Pets are not allowed (with the exception of any guide dog, signal dog, or other animal individually trained to provide assistance to an individual with a disability).
   d. The level of music or equipment which reaches the point of interfering with the use and occupancy of other students, faculty, or staff is not allowed.

9. Departmental keys MUST NOT be duplicated.

10. Upon completion of the MFA program, students must completely vacate the studio no later than two weeks after the day of graduation. All personal belongings and works of art must be removed and the studio returned to the condition in which it was originally occupied. Students are prohibited from using any Department of Art facilities after graduation.

REVIEW AND REVOCATION PROCESS OF STUDIO ASSIGNMENT

The purpose of individual studio and/or group studio space provided to MFA students is to enhance the student's program of study while at the University of Memphis. Failure to comply with the guidelines of the graduate studio space or abuse of the privileges provided therein will result in a review and potential revocation of the student's continued usage of individual studio space.

The following are procedures for handling specific problems involving the abuse of graduate studio privileges and responsibilities:

1. Should these infractions or abuse of privileges be a violation of University policy, the matter may be turned over to the Chair of the Department and/or Dean’s Office for further review and disciplinary action.

2. In most situations, the Graduate Coordinator will attempt to resolve the problem directly with the graduate student involved.

3. Should the infractions or abuse of privileges continue, the graduate student will not be permitted to retain access to the studio space. The graduate student will be notified of this action, in writing, by the Graduate Coordinator. The written notice will state the reasons for the revocation of the studio space.

4. The student may, in writing, request a reconsideration of the action where s/he is dissatisfied.
with the decision. The request for reconsideration should be made within five (5) University working days, from the date the decision was received by the student, to the Department Assistant Chair.

5. The Assistant Chair will review the written request and notify the student of the resulting determination, in writing, within five (5) University working days from the date the request for reconsideration was received.

APPENDIX C: PERMIT TO EXHIBIT AND LOAN AGREEMENT FORMS:
for MFA Thesis Exhibition

DEPARTMENT OF ART, UNIVERSITY OF MEMPHIS
PERMIT TO EXHIBIT MFA THESIS IN AMUM
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<td>Telephone:</td>
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<td>Email:</td>
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<td>Semester of Exhibition:</td>
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<td>Description (number of pieces, sizes, medium, materials):</td>
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<tr>
<th>Approved:</th>
<th>Signatures</th>
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<td>Major Professor (Committee Chair)</td>
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<tr>
<td>Museum Representative</td>
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AMUM Request: Please submit this form 1 year prior to exhibition. Important: This form must be submitted and approved prior to attempting to register for ART 7996, Thesis.