

SCHOOL OF ART

HANDBOOK

SCHOOL OF ART
COLLEGE OF FINE ARTS 300
CARNEGIE MELLON UNIVERSITY
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FACEBOOK: CMUSchoolofArt

This Handbook is a guide to the policies, procedures and requirements of the School of Art. For additional information or clarification, students should consult with faculty and staff of the School of Art. A new edition of this handbook is updated every year, and available online at www.cmu.edu/art/resources

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SCHOOLWIDE POLICIES

MISSION & OBJECTIVES

MISSION

EDUCATIONAL:

provide a learning and creating environment that develops the knowledge, skills and commitment necessary to work as artists in society.

ARTISTIC:

nourish transformative art-making that respects tradition, embodies innovation, and responds to a diverse culture with intelligence and creativity.

SOCIAL:

connect with society through creative inquiry and achievement to sustain and renew the vitality and relevance of art - locally, nationally, and internationally.

APPROACH

The School of Art regards art-making as a mode of creative inquiry with results that may be materially tangible or intangible, static or time-based, long-lived or temporary. It fosters an approach to art-making that:

- ∅ is inclusive rather than exclusive, embracing all knowledge, skills, materials and contexts;
- ∅ engages contemporary issues, ideas and technologies, anticipating the future and utilizing the past not as a safety net but as a springboard;
- ∅ is independent of preexisting assumptions and official sanction - a purposeful purposelessness;
- ∅ can be both a social and a private activity accomplished within varying local, national and international contexts.

ACTIVITIES, PROGRAMS and INITIATIVES

- ∅ nourish the creative needs and abilities of individuals and communities in and outside of the School;
- ∅ promote a culture of continuous learning and change to endure art's long-term viability;
- ∅ respond to local, national and global contexts, addressing culture inside and outside of the visual arts;

- Ø pursue critical excellence in all facets of creative practice from intellectual inquiry and intuition to practical skills and passionate gestures;
- Ø thrive amidst an array of knowledge and skills within an open university environment;
- Ø are attuned to the comprehensive and public nature of a university, both enriching and mining its resources.

OBJECTIVES

To fulfill its missions and realize its goals, the objectives of the School of Art are to:

- Ø produce artists who are a progressive and creative force in the world;
- Ø attract intelligent, talented and diverse students;
- Ø support and promote the professional development of undergraduates, graduate students, staff, faculty and alumni;
- Ø continue to evaluate and evolve the undergraduate, graduate and pre-college curricula;
- Ø regularly improve and upgrade facilities and equipment;
- Ø continue to expand the economic resources of the school;
- Ø stimulate awareness and increase the visibility of the School of Art's missions, accomplishments and aspirations;
- Ø develop new programs and cooperative interdisciplinary collaborations within and beyond the university;
- Ø engage and embrace alumni as part of the current school community;
- Ø nurture the school as a community connected to others locally and globally.

CALENDARS

SCHOOL OF ART CALENDAR

www.cmu.edu/art/calendar

/Deadlines, events, student/faculty meetings. CHECK WEEKLY! Dates subject to change.

UNIVERSITY ACADEMIC CALENDAR

<http://www.cmu.edu/hub/calendar.html>

DIRECTORIES

FACULTY DIRECTORY

Can't find who you're looking for? Use CMU's university-wide directory

www.cmu.edu/directory

Head of School

Charlie White, Regina and Marlin Miller Head of School

School of Art

Professor of Art

FULL-TIME PERMANENT FACULTY

Kim Beck, Associate Professor of Art / kimbeck@andrew.cmu.edu, DH C314,
M.F.A. (1999), Rhode Island School of Design / B.A. (1992), Brandeis University

Bob Bingham, Professor of Art / bbigwitz@andrew.cmu.edu, DH C315,
M.F.A. (1981), University of California, Davis, B.F.A. (1978), Montana State University

Lowry Burgess, Professor of Art / lb30@andrew.cmu.edu, CFA 416,
Post-Graduate Degree (1961), Pennsylvania Academy of Fine Arts/U. Penn

James Duesing, Professor of Art / jdusing@andrew.cmu.edu, CFA 404, x8-7807
M.F.A. (1983), B.F.A. (1980), University of Cincinnati

Andrew Johnson, Associate Professor of Art / aj1j@andrew.cmu.edu, CFA 402,
M.F.A. (1994), Carnegie Mellon University, B.F.A. (1982), School of the Art Institute of Chicago

Elaine A. King, Professor of Art History & Theory / ek06@andrew.cmu.edu, CFA 408, x8-1970
Ph.D. (1986), Northwestern University, M.A. (1974), B.A. (1968), Northern Illinois University

Kristen Kovak, Assistant Teaching Professor (CFA) / klkovak@cmu.edu.com, CFA 416
M.F.A. (2010), MICA Baltimore, B.A. (2002), Mercyhurst College

Carol Kumata, Professor of Art / kumata@andrew.cmu.edu, DH B308, x8-2420
M.F.A. (1979), University of Wisconsin, Madison, B.F.A. (1976), Michigan State University, B.G.S. (1974), University of Michigan

Golan Levin, Associate Professor of Art / golan@andrew.cmu.edu, CFA 405,
M.S. (2000), B.S. (1994), Massachusetts Institute of Technology

Joseph Mannino, Professor of Art / mannino@andrew.cmu.edu, DH B307, x8-2421
M.F.A. (1973), University of Southern Illinois, B.A. (1971), Knox College

Clayton Merrell, Professor of Art / cmerrell@andrew.cmu.edu, CFA 406, x8-6049
M.F.A. (1995), Yale University, B.F.A. (1993), Brigham Young University

Ali Momeni, Assistant Professor of Art / momeni@cmu.edu, DH D313,
B.A. (1997) Swarthmore, M.A. & Ph.D (2005) UC Berkeley

Paolo Pedercini, Assistant Professor of Art / paolop@andrew.cmu.edu, CFA 411,
M.F.A. (2009), Rensselaer Polytechnic Institute, B.F.A. (2004), Libera Accademia di Belle Arti

Richard Pell, Associate Professor of Art / rp3h@andrew.cmu.edu, DH C314,
M.F.A. (2003), Rensselaer Polytechnic Institute, B.F.A. (1999), Carnegie Mellon University

Martin Prekop, Professor of Art / prekop@andrew.cmu.edu, CFA 402,
M.F.A. (1964), Rhode Island School of Design, B.F.A. (1962), Cranbrook Academy of Art

Melissa Ragona, Associate Professor of Visual Culture & Critical Theory / mragona@andrew.cmu.edu, CFA 409,
x8-1874 Ph.D. (1997), B.A. (1982), SUNY, Buffalo

Jon Rubin, Associate Professor of Art / jonrubin@andrew.cmu.edu, CFA 410,
M.F.A. (1993), California College of Arts and Crafts, B.A. (1990), Pennsylvania Academy of Fine Arts

Suzie Silver, Professor of Art / ssilver@andrew.cmu.edu, CFA 417, x8-5896
M.F.A. (1988), The School of the Art Institute of Chicago, B.A. (1984), University of California, San Diego

Susanne Slavick, Andrew W. Mellon Professor of Art / slavick@andrew.cmu.edu, CFA 402,
M.F.A. (1980), Tyler School of Art, B.A. (1978), Yale University

Devan Shimoyama, Assistant Professor of Art / devans2@andrew.cmu.edu
M.F.A. (2014), Yale University School of Art, B.F.A. (2011), Penn State University

Echo Eggebrecht, Assistant Professor of Art / eeggebre@andrew.cmu.edu
M.F.A. (2006), Hunter College, B.F.A. (2000) School of the Art Institute of Chicago

Imin Yeh, Assistant Professor of Art / iminy@andrew.cmu.edu
M.F.A. (2009), California College of the Arts, B.S.(2005), University of Wisconsin, Madison, B.A. (2005), University of Wisconsin, Madison

FULL-TIME VISITING FACULTY

Angela Washko, Visiting Assistant Professor of Art / awashko@andrew.cmu.edu
M.F.A. (2015), University of California, San Diego, B.F.A. (2009) Tyler School of Art

STAFF DIRECTORY

SCHOOL OF ART STAFF

Mark Cato, Assistant Head / mdcato@andrew.cmu.edu, CFA 300C, x8-1531
B.A. (1997), University of Pittsburgh

Lauren Goshinski, Marketing & Communications Manager / laurengo@andrew.cmu.edu, CFA 311, x8-1533
B.A. (2004), University of Pittsburgh

Eli Kessler, School of Art Technician / ekessler@andrew.cmu.edu, DH C220, x8-2203
M.F.A. (2008) Virginia Commonwealth University, B.F.A. (2006) Temple University, Tyler School of Art

Phillip Scarpone, Sculpture Technician / pscarpone@cmu.edu, DH C312, x8-5984
M.F.A. (2015) The University of Georgia, Lamar Dodd School of Art B.F.A. (2010) University of Delaware

Kellie Hames, Print Technician / khames@cmu.edu, DH C308A, x8-6678
M.F.A. (2016) Northern Illinois University, B.F.A. (2010) Minnesota State University Moorhead

Keni Jefferson, MFA & Admissions Coordinator / kjefferson@cmu.edu, CFA 300B, x8-8001
M.S. (2007), University of Phoenix, B.A. (2002), University of Pittsburgh

Tom Justofin, Office Associate / justofin@andrew.cmu.edu, CFA 300, x8-2409

Elizabeth Keller, Pre-College Director / eskeller@cmu.edu, CFA 314A, x8-3852
B.F.A. (2003), Hobart and William Smith Colleges

Robert Kollar, Technical Manager / kollar@cmu.edu, CFA 314A, x8-5999
B.F.A. (1992), Carnegie Mellon University

Cynthia Lammert, Operations Manager / cl2w@andrew.cmu.edu, CFA 306, x8-6707
M.P.M. (2002), Carnegie Mellon University, B.F.A. (1982), Edinboro University of Pennsylvania

Wayne Savage, Business Manager / wasavage@cmu.edu, CFA 302, x8-8180
M.B.A. (1991), B.S. (1988), Duquesne University

ART STAFF RESPONSIBILITIES

Office Hours 8.30 a.m. – 5.00 p.m.

Mark Cato, Assistant Head & Academic Advisor

Undergraduate academic advisor, administrative support regarding curriculum planning, course scheduling, registration, waitlists and liaison with campus departments on related matters. Faculty contact for students with academic performance problems and/or special circumstances (personal/academic). Approves changes in student status, independent study, internships, etc. Meets with prospective undergraduate students, parents and transfer students.

Kellie Hames, Print Technician

Maintains and monitors intaglio, lithography and serigraphy studios and related inventory. Assists students and faculty using printmaking facilities. Maintains and monitors the digital print studio. Oversees safety procedures for these areas.

Lauren Goshinski, Marketing & Communications Manager

Manages production of all School of Art print materials, website content, calendar, and event announcements. Coordinates PR, liaises with CFA media relations. Manages/develops image archive and documentation of classes/events. Advises BFA catalog committee. Develops marketing strategies with SOA/CFA committees.

Eli Kessler, School of Art Technician

Maintains and provides training/support for the School of Art wood shop, welding shop, laser cutters, vacuum former, and spray booth. Orders supplies and tools for media studios. Provides wood shop hand tool lending. Employs and manages student monitors for the wood shop, welding area, casting area, and laser cutters.

Phillip Scarpone, Sculpture Technician

Oversees operations of the School of Art facilities for Small Metals and Ceramics. Share responsibility for other 3-D facilities such as woodshop, welding, digital fabrication, physical computing with School of Art Technician. Responsible for instructing students, faculty and staff in the proper and safe use of various tools and equipment. Oversees student and faculty projects. Procures equipment/supplies and hires/trains student workers.

Keni Jefferson, MFA & Admissions Coordinator

Coordinates admissions activities and general registration support for students ie MFA registration and reviews, graduate assistantships, and graduate advisors and BFA reviews and pre-college portfolio reviews. Provides SOA and HUB forms, waitlist, and E-grades assistance to faculty. Assists students with international exchange and study abroad

Tom Justofin, Office Associate

Administrative Assistant to Head of School, Information and reception desk. Financial assistance to Business Manager. Arranges for models. Reserves SOA Art-controlled CFA & DH rooms. Distributes mail. Distributes, monitors, and orders studio/classroom keys. Maintains copier, office supplies and provisions.

Elizabeth Keller, Director Pre-College Art Programs

Responsible for the direction, operation, supervision and development of the pre-college Saturday and Summer programs within the School of Art.

Bob Kollar, Technical Manager

Maintains computers and other electronic media equipment and software. Administrates FileServer and website, and computer outlet activation. Provides technical support. Loans electronic media equipment to faculty and art students. (Undergraduates may also borrow equipment from Hunt Library circulation desk). Oversees use of green screen room CFA 309.

Cindy Lammert, Operations Manager

Manages facilities and maintenance issues. Manages Ellis Gallery, hallway and end-of-year awards exhibits. Manages faculty, graduate & undergraduate studios. Coordinates faculty promotion/tenure case reviews & faculty searches. Serves as Property Officer and Telecommunications Administrator. Hires, trains and supervises summer student clean-up crew.

Wayne Savage, Business Manager

Manages personnel and human resources matters. Manages SOA budgets and payroll. Manages graduate student funding. Manages special events. Orders classroom supplies at the request of faculty. Posts art materials fees charges to student accounts.

CLASSROOM DIRECTORY

CFA 300, School of Art Office.....	x82409
CFA 322, Multimedia Studio, CCON.....	x82054
DH B301, Ceramics.....	x82423
DH B302, Sculpture.....	x82578
DH B303, Small Metals.....	x82419
DH B309, Graduate Studio.....	x82415
DH B309, Graduate Computer Lab.....	x81481
DH C202, Woodshop.....	x82422
DH C300, Print Media - Serigraphy.....	x82416
DH C301, Print Media - Lithography.....	x82413
DH C308, Digital Print Studio.....	x86678
DH D200, ArtFab Area, Sculpture.....	x82422
The Frame Gallery.....	x82081

COMMUNICATIONS

UPDATING CONTACT INFORMATION

All students can change their address on-line with Student Information On-Line (SIO) at the HUB website:

<http://www.cmu.edu/hub>

This will only change the student's online information at the University and does not communicate changes to schools/departments, payroll and human resources. Merely reporting changes to the HUB will not result in simultaneous changes throughout the school.

Students must update their info. with School of Art staff directly:

UNDERGRADUATE STUDENTS

At the beginning of each academic year, a **Student Information Form** will be placed in each student's CFA mailbox. **RETURN** this form to the MFA & Admissions Administrator, **Keni Jefferson (kjefferson@cmu.edu) CFA 300A**, who records changes in the School of Art student database.

GRADUATE STUDENTS

In addition to completing your **Student Information Form when you enter the program, email any address/phone updates throughout the year** to the Office Associate, **Tom Justofin (justofin@cmu.edu)** and Marketing & Communications Manager, **Lauren Goshinski (laurengo@andrew.cmu.edu)** who will record changes in the School of Art database/directories.

FACULTY

Email any address/phone updates throughout the year to the Office Associate, **Tom Justofin (justofin@cmu.edu)** and Marketing & Communications Manager, **Lauren Goshinski (laurengo@andrew.cmu.edu)** who will record changes in the School of Art database/directories.

CAMPUS MAILBOXES

University mailboxes & Post Office are located in the lower level of the University Center. The campus Post Office sells stamps and money orders. This office also handles UPS packages and is the location of student post office boxes. Graduate students should address packages to be delivered to CFA 300 or Doherty Hall for large orders that they will meet to pick up. (x8-2927)

UNDERGRADUATE STUDENTS

Each undergraduate student in the School of Art has an individual mailbox on the third floor of CFA. These mailboxes serve as a communication link between the school's administration, staff, faculty, and students and are for internal art mail only. Students are expected to check their mailbox daily. Mailboxes are not for storage. Undergraduates also have a campus mailbox on the lower level of the University Center, where they may also pick up large deliveries.

GRADUATE STUDENTS, FACULTY, STAFF

Individual mailboxes are located in the Art Office Lounge, CFA 300. Grads and faculty are expected to check and clear out their mailboxes on a regular basis. Large mail is stored under the mailboxes. A pink slip will be put in your mailbox to notify you of large deliveries.

CAMPUS PHONES

In case of emergency, yellow call boxes (located on the CFA 3rd floor wall beside the elevator and between CFA 414-416) connect directly to Campus Security. Several classrooms in Doherty Hall have campus phones. The telephones in the Art Office are for staff and faculty use only. **SEE CLASSROOM DIRECTORY for commonly used classroom phone numbers.**

BULLETIN BOARDS & INFO KIOSK

A kiosk of pertinent semester information and paperwork is located outside CFA 300 including: Semester Schedules, Printing Resources, Exhibition Space Request Forms, etc.

To post an announcement, contact the Office Associate, Tom Justofin, (justofin@cmu.edu).

Notices of School of Art, campus and community information/activities are posted on several third floor CFA bulletin boards. The School of Art Office Associate must authorize postings to all bulletin boards, lockers, and hallway or foyer walls. Unauthorized postings will be removed.

ONLINE: EMAIL, ANNOUNCEMENTS

Faculty, staff and students are expected to read email daily and respond immediately.

Email should be treated with the same discretion as any written document. Correct grammar and spelling should be used and vulgar language should be avoided. School of Art email distribution lists (d-lists) are for administrative use only.

RECEIVING SOA ANNOUNCEMENTS

Official SOA announcements will be sent to all student, faculty, and staff Andrew accounts in our SOA database.

These will come from the:

General school account SchoolofArt@cmu.edu

Marketing & Communications Manager laurengo@andrew.cmu.edu

If you believe your Andrew account is not on this list, or you would like to continue receiving event updates after leaving the University, contact the Marketing & Communications Manager, laurengo@andrew.cmu.edu.

SENDING SOA ANNOUNCEMENTS

Messages of professional and/or educational nature will be distributed. Generally, personal messages will not be posted.

To make **INTERNAL announcements** (i.e. lost item, general call for meetings), forward your message to the Office Associate, **Tom Justofin** (justofin@andrew.cmu.edu):

To make **EXTERNAL announcements** (i.e. exhibitions, events and calls for artists), forward your message to the Marketing & Communications Manager, **Lauren Goshinski** (laurengo@andrew.cmu.edu)

ONLINE: EVENT LISTINGS, PROMOTION, SOCIAL MEDIA

Faculty and students are expected to notify the Marketing & Communications Manager, Lauren Goshinski (laurengo@andrew.cmu.edu) with information for all forums below, to announce an upcoming exhibition or news of receiving press, grants, or any other awards or recognition. **Advanced notification (typically 2 weeks +)** will ensure that your announcement is included on all outlets. Short-notice announcements may only make it onto the SOA calendar, blog or social media posts.

SOA CALENDAR, www.cmu.edu/calendar

All important event listings are regularly updated on the School of Art calendar. Students, faculty and staff are expected to check the calendar on at least a weekly basis to stay informed of important events, meetings and activities.

LECTURE SERIES, <http://www.cmu.edu/art/lectures>

The School of Art's Lecture Series current semester of speakers and related events are listed here, including archives of past Lecture Series programs.

OPPORTUNITIES & EVENTS

Events and opportunities related to the School of Art are emailed and posted on bulletin boards as they are received.

FACEBOOK, TWITTER, FLICKR

Students and faculty are encouraged to share information on our Facebook wall, re-tweet announcements, or forward photos, video clips, and other promotional information to the Marketing & Communications Manager for posting.

FACEBOOK : Carnegie Mellon School of Art Fan Page

TWITTER : @CMUSchoolofArt, <https://twitter.com/CMUSchoolofArt>
FLICKR, http://www.flickr.com/photos/soa_cmu
VIMEO, <http://www.vimeo.com/soa>

RESOURCES

UNIVERSITY INFORMATION DESK

(x8-2107) Located in the University Center, this is the place to find campus and student phone numbers and information about student activities, bus schedules, student organization mailboxes, tickets, and more.

CAMPUS EMPLOYMENT / WORK-STUDY

<http://www.cmu.edu/career/>

University-wide work-study employment is available to undergraduate and graduate students.

ART-SPECIFIC work-study opportunities arise on a semester basis. The following areas are generally hiring once/year for part-time assistance. Open positions will be announced via email or posted on the office bulletin boards.

Ø **School of Art:** Office/Business Administration Assistant, Woodshop & Small Metals Monitors, Digital Print Studio Monitors, Technical Assistant, Admissions Assistant/Tour Guide, Marketing & Communications Assistant, Facilities Assistant.

Ø **Miller Gallery:** Gallery Attendants and Installation/Event Assistants.

Ø **The FRAME Gallery: (2)** Co-Directors, Business Manager, PR Manager

CAREER & PROFESSIONAL DEVELOPMENT SERVICES

<https://www.cmu.edu/career/index.html>

To schedule an appointment with Elaine Stolick, College of Fine Arts Career Consultant, log in to Handshake: <https://cmu.joinhandshake.com/login>.

The Career and Professional Development Center offers a variety of resources that are particularly relevant to School of Art students. Resources include counseling and information about career options for artists, campus employment, summer opportunities, and job search skills and strategies.

STUDENT AFFAIRS OFFICE

The **Dean of Student Affairs, Gina Casalegno (ginac@andrew.cmu.edu)** and professionals in the **Student Affairs Office (WH 301) (x8-2075)** are concerned with student growth and welfare as members of both the university's academic and social communities. The Student Affairs Office is the best place to start to resolve non-academic problems.

COUNSELING AND PSYCHOLOGICAL SERVICES

Office hours Monday - Friday 8:30-12pm and 1-5pm. Emergency help is available 24-hours a day. (x8-2922)

The Counseling Center (located in Morewood Gardens, E Tower) is staffed by professionals trained to deal with problems that may impede academic progress, for example, dealing with stress or depression, or working through a difficult personal situation or relationship. You may also contact them through their website:

<http://www.cmu.edu/counseling/>

If you or someone you know is feeling suicidal or in danger of self-harm, call someone immediately, day or night:

CaPS: 412-268-2922

Re:solve Crisis Network: 888-796-8226

If the situation is life threatening, call the police:

On campus: CMU Police: 412-268-2323

Off campus: 911

UNIVERSITY HEALTH SERVICES

Morewood Gardens E-Tower, Mon-Thurs 11am-7:30pm; Fri 8:30am-5pm; Sat 11am-3pm (x8-2157).

For a medical emergency when Health Services is closed, the Emergency Medical Service (EMS) (x8-1025) or the Campus Police (x8-2323) should be contacted. These services will provide transportation to an emergency room if needed.

Student Health Services Center provides the same level of service available at a family doctor's office. Services include: general medicine, gynecological care and contraception, allergy injections, first aid and pharmaceuticals. Appointments to see the physician, nurse practitioners and registered nurses can be scheduled by calling the office Monday through Friday during normal operating hours. Walk-in emergency treatment is also provided. Examinations are free of charge; however, fees for laboratory tests, diagnostic procedures and referral to the emergency room or specialists are the responsibility of the student.

COMPUTING SERVICES

<http://www.cmu.edu/computing>

COMPUTER LABS, <http://www.cmu.edu/computing/tes/computer-labs/index.html>

There are many computer labs throughout campus. The most convenient to art students are the CFA Multimedia Studio on the third floor of CFA (x8-2054) Hunt Lower Level, and Cyert 100A (x8-8477). Hours and staffing vary throughout the year.

COMPUTER SALES, <http://www.cmu.edu/stores/computer/>.

Located in the University Center, in the lower level of the Bookstore, Computer Sales offers Apple and Microsoft Windows computer systems, peripherals, software and accessories.

MEDIA TECHNOLOGY SERVICES, <http://www.cmu.edu/computing/class-event/>.

Media Technology Services, located in Cyert Hall room A74, provides the following in support of teaching and learning: standard technologies for over 100 lecture halls, classrooms, and seminar rooms, classroom demonstrations and equipment lending, fee-based media production, video conferencing, on-site AV and media

consultation, and AV facility design and consultations. a wide array of audiovisual technology and technical assistance to the campus community.

Presentation equipment can also be borrowed from Hunt Library Technology Lending or the School of Art lending collection (room CFA 314, x8-5999). Policies regarding rental fees, check out procedures and in-house use of Media Technology equipment are provided on the website: www.cmu.edu/art/facilities/electronic-media

REGISTRATION & TRANSCRIPTS / THE HUB

<http://www.cmu.edu/hub>

The HUB is located in Warner Hall on the concourse (lower) level. The HUB is comprised of Enrollment Services, University Registrar's Office, Student Financial Aid, Student Accounts Office, Summer Studies, and Enrollment Systems. The HUB can be reached at 8-8186.

HUB ASSISTANCE

- Ø enrollment and financial aid
- Ø official transcripts and enrollment verifications
- Ø student employment information
- Ø changing a meal plan
- Ø obtaining a student ID card
- Ø obtaining a PAT transit imprint on Student ID

HUB ONLINE SERVICES

- Ø **Schedule of Classes (SOC)**—The Schedule of Classes is a real-time searchable database of course information, including course descriptions, FCEs and Course Information Online links. There is also a view-only schedule of classes.
- Ø **Student Information Online (SIO)**—SIO is where students can: check for the availability of course sections and get specific information about a course; register for waitlist and classes in and make some modifications to their course schedule; check their enrollment data, schedule, student account balance, financial aid award and documents, HOPE tax credit information, and grades; and apply for graduation, view and verify their academic data, and update important information that will be used to print their diploma and the University's Commencement Program. It is also where students update their address information and order an unofficial academic record, and official enrollment verifications.
- Ø **Academic Audit Online**—The Online Academic Audit compares the courses from a student's academic record against degree requirements.
- Ø **Faculty Course Evaluations (FCEs)**—The FCE system allows members of the Carnegie Mellon community (students, faculty and staff members) to view course evaluation statistics on university colleges, departments, courses and instructors.
- Ø **Space Quest**—Space Quest searches, requests and reserves available University Center spaces and Enrollment Services classrooms for meetings, review sessions, seminars, etc.

GRANTS & PROJECT FUNDING

SCHOOL OF ART GRANTS

Interdisciplinary Award [undergraduate & graduate]

Freshmen, Sophomores and Juniors and first and second-year grads are eligible to apply for funding up to \$4,000 for a project that combines fine arts with other fields of study and/or students across campus. More than one award can be disbursed based on project budget.

C.G. Douglas “Wrong Way” Corrigan Travel Fellowship [undergraduate & graduate]

Freshman, Sophomores and Juniors and first and second-year grads are eligible to apply for funding up to \$1,500 for a summer travel project.

Discretionary Scholarship [graduate only] One discretionary award is made each year by the Head of School based on a combination of financial need and merit.

CMU UNDERGRADUATE RESEARCH OFFICE [URO]

<http://www.cmu.edu/uro>

The Undergraduate Research Office supports student research in every field of study. The URO gives SURG & SURG/CW grants to cover research expenses, Summer Fellowships for full-time summer research, and Presentation Awards to support students presenting at academic conferences. In May of each year, the URO holds a campus-wide celebration of undergraduate research, the Meeting of the Minds. Help is also available for writing proposals, finding mentors, and applying to academic conferences.

Small Undergraduate Research Grants [SURG] & Small Undergraduate Research Grants:

Crosswalk [SURG/CW]

\$500 stipend, Apply: Fall & Spring

SURG Eligibility: A CMU undergraduate student (including freshmen) in a degree-granting program; going to be enrolled during the semester of your grant for Fall or Spring awards, or the semester following your grant for Summer awards; in good academic standing (not on probation, leave of absence or suspension).

Requirements: The project must be sponsored by a university faculty member and must be a project undertaken in addition to regularly scheduled classes.

SURG/CW Eligibility: Open to SURG applicants who have projects that cross two or more department or colleges, SURG/CW projects must substantially draw upon and engage with multiple disciplines and fields. It is not sufficient for individuals or team members to have multiple majors. Rather, the proposed work must be interdisciplinary, not just the participants. SURG/CW provides supplemental funding on top of what is awarded through SURG.

Summer Undergraduate Research Fellowship [SURF] Grants

\$3500 stipend. Apply: Spring

Full-time work hours to be completed at a pre-determined hourly rate over 8-10 weeks and entered biweekly in Workday. The award is subject to all applicable taxes.

Eligibility: A CMU undergraduate student (including freshmen) in a degree-granting program; going to be enrolled during the Fall semester after your fellowship; in good academic standing (not on probation, leave of absence or suspension).

Requirements: A faculty advisor willing to supervise your research on campus for 8-10 weeks. You can work alone or in a group, but you must apply for the Fellowship as an individual - no group awards are available.

International Small Undergraduate Research [ISURG] Grants

\$500 stipend, Apply: Fall & Spring

The International Small Undergraduate Research Grant (ISURG) is run jointly through the Undergraduate Research Office (URO) and the Office of International Education (OIE). ISURG allows students who are planning to study/travel abroad to apply for funds to support a research project while they are abroad. ISURG (like SURG) is open to undergraduates in all disciplines at Carnegie Mellon to defray research expenses. All ISURG students must submit a proposal following the guidelines and deadlines for SURG; there are two types of proposals, **Type I for Arts and Creative Humanities**, and Type II for all other areas; students select the proposal format most appropriate for their research project. Supplies and possible travel related to the research project. The grants are given as cash scholarships, and will not affect your financial aid.

Eligibility: Students interested in any form of research may apply. Projects are individually based due to location and short duration. The URO adheres to a broad definition of research -"research, scholarly, or artistic activities that lead to the production of new knowledge; to increased problem solving capabilities, including design and analysis; to original, critical or historical theory and interpretation; or to the production of art or artistic performance." A CMU undergraduate student (including freshmen) in a degree-granting program; going to be enrolled during the semester of your grant for Fall or Spring awards, or the semester following your grant for Summer awards; in good academic standing (not on probation, leave of absence or suspension).

Meeting of the Minds Conference

<http://www.cmu.edu/uro/MoM/index.html>

The Undergraduate Research Symposium, or the "Meeting of the Minds," is a university-wide celebration of undergraduate research. All Carnegie Mellon undergraduates engaged in research and creative projects are encouraged to apply.

Eligibility: All research projects are welcome - you don't have to be working on a SURG project to present. You can give an oral presentation on your project, design a poster, display your art, or give a live performance. Those with a more competitive streak can also register for one of the Special Competitions and compete for cash prizes. As a group or as an individual, register, provide an abstract, and prepare a presentation. Once you authenticate through the Web ISO system, you will be taken to your student profile (if you have registered with the URO in the past) or to a student registration screen where you should enter your personal information. Click on "add project" to add your symposium presentation - the Project Type will be "Symposium Only."

CMU GRADUATE SUPPORT PROGRAMS

The Graduate Support Programs offers academically focused seminars and workshops that advise, empower and help retain all graduate students, particularly graduate students of color and women in the science and technical fields. Programs include: The Professional Development Seminar Series, the Doctoral Career Paths Seminars, Graduate Women's Gatherings, Inter-University Student of Color Dinner/Speaker Series, Summer Professional Development Workshops for Doctoral Students, GradUate Small project Help (GuSH), FORD Motor Company

Graduate Research Grant, G.S.A. Graduate Student Conference Funding, and the Graduate Student Peer Mentor Program.

For more information contact:

Nancy Klancher, Director

Graduate Projects Office, WH 419

klancher@andrew.cmu.edu x8-7970.

<http://www.cmu.edu/adm/gpo/graduates.gsa.html>.

Graduate Small Project Help Fund [GuSH]

\$750 project funding to graduate students for forwarding their research or project completion

Examples of project costs are: art supplies, data sets, visit to archives, lab supplies, and equipment.

For further information on Graduate Small project Help (GuSH) please contact:

Suzie Laurich-McIntyre, Ph.D.

Assistant Vice Provost for Graduate Education

grad-ed@cmu.edu

x8-7307

Warner Hall 533

Graduate Conference Funding

This award amount is \$500 per student with a maximum amount of \$1,000 per group.

Awardees are selected through a lottery process on a quarterly basis. This is considered a partial source of support and applicants are required to seek funds from the following other sources first, before applying for these funds, including:

- 1. Funds from the conferences they will be attending**
- 2. Their own advisor**
- 3. Their department**
- 4. Their college**

A letter from the applicant's advisor is required indicating whether there are department - and college - level options for alternative funding. Graduate students may not receive more than one Conference Funding award per academic year, July to June.

<http://www.cmu.edu/graduate/professional-development/conference-funding/index.html>

In general, no student will receive more than one Graduate Student Paper Presentation Grant during his/her tenure at the university. 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. Approximately 14 grants are awarded annually. Grants are transferred to the student's school for disbursement. Funds are limited and this is a competitive application: not all students who meet the criteria will receive funding.

HUNT LIBRARY

<http://www.library.cmu.edu>, home page has additional information about library hours, services and collections.

Students are encouraged to request research help at the Arts Reference Desk, in person (4th floor), by phone (x8-7272), by e-mail (artsref@andrew.cmu.edu), or by contacting Mo Dawley, Art and Drama Librarian (md2z@andrew.cmu.edu or x8-6625).

Hunt Library is one of three libraries comprising the Carnegie Mellon University Libraries and supports research for the arts, humanities and business. The 4th floor houses the Arts and Special Collections department managed by librarians and staff who specialize in art, architecture, drama, design and music. The arts collections include over 300 periodical titles; a wide selection of books and exhibition catalogs on art and art history; web resources, including online periodical and image databases, audio works ranging from classical to jazz to contemporary, including audio art, experimental music, sound effects and movie soundtracks. Fourth-floor services include a color copier, printer and scanner.

Video/DVD collections and viewing facilities are accessed on the second floor of Hunt Library. For information and help accessing film and video materials, contact Jeff Hinkelman, Video Collection Manager, 412-268-6075.

INTERNATIONAL STUDENT SERVICES

The Office of International Education (OIE), WH 301 (x8-5231) <http://www.studentaffairs.cmu.edu/oie> promotes and facilitates study abroad and acts as a liaison to the University for international students, researchers, and professors. OIE provides many services. They:

- Advise international students and scholars regarding personal, immigration/visa, academic, social, and acculturation issues.
- Advise students who wish to study abroad regarding programs and options.
- Inform international students and scholars about changes in immigration regulations and about upcoming events via email and the OIE web site.
- Plan workshops on cultural adjustment, reentry issues, career planning, tax filing, and other topics.
- Support and advises international and cultural groups such as the International Student Union and the International Spouses and Partners Organization.
- Organize orientation programs for new students and scholars as well as CMU students who study abroad.

PRINTING & PUBLICATIONS

Whether you need to make a postcard to promote an upcoming exhibition or bound packet for a class presentation, CMU and numerous local vendors can provide the services you're looking for. Check the info kiosk outside CFA 306 for an up-to-date list of on and off-campus resources.

CMU FedEx Kinkos, <http://www.cmu.edu/kinkos>

To place an order, visit the lower level of the University Center, take an order to one of the three campus drop boxes, contact FedEx Kinko's campus location to schedule a pick-up or simply submit an online order

University Copy Center, <http://www.cmu.edu/copycenters/networkprinting/index.html>

Copy centers are able to accept your files over the campus network. Once you have sent your job please call x8-2184 to let the copy center operator know what type of paper, how many copies and any other details or requirements necessary to complete your job. If you have any problems getting a connection to the Tepper Copy

Center call x8-5772 or email ph0d@andrew.cmu.edu¹. Arrangements can be made for an office visit to have the printer software installed on your machine.

Tepper Copy Center, <http://www.cmu.edu/copycenters/tepper.html>

Call: Rudy, 412.268.2184

Email: rsac@andrew.cmu.edu

Located in the basement of Tepper Business School in room 18. They can output your black and white copies up to 11"x17" from your hard copy originals or over the network. Jobs can be output on a variety of paper stocks and also bound.

University Printing & Mailing

Call: RJ or Dan at 412.268.2970 or 412.268.2974

Email PDF or JPEG to: printjob@andrew.cmu.edu

Photo & Graphics Services at Mellon Institute,

Call: Gary Thomas, 412.268.3217

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POLICY ON ACADEMIC INTEGRITY

Students at Carnegie Mellon are engaged in intellectual activity consistent with the highest standards of the academy. The relationship between students and instructors and their shared commitment to overarching standards of respect, honor and transparency determine the integrity of our community of scholars. The actions of our students, faculty and staff are a representation of our university community and of the professional and personal communities that we lead. Therefore, a deep and abiding commitment to academic integrity is fundamental to a Carnegie Mellon education. Honesty and good faith, clarity in the communication of core values, professional conduct of work, mutual trust and respect, and fairness and exemplary behavior represent the expectations for ethical behavior for all members of the Carnegie Mellon community.

Policy Statement

In any manner of presentation, it is the responsibility of each student to produce her/his own original academic work. Collaboration or assistance on academic work to be graded is not permitted unless explicitly authorized by the course instructor(s). Students may utilize the assistance provided by Academic Development, the Global Communication Center, and the Academic Resource Center (CMU-Q) unless specifically prohibited by the course instructor(s). Any other sources of collaboration or assistance must be specifically authorized by the course instructor(s).

In all academic work to be graded, the citation of all sources is required. When collaboration or assistance is permitted by the course instructor(s) or when a student utilizes the services provided by Academic Development, the Global Communication Center, and the Academic Resource Center (CMU-Q), the acknowledgement of any collaboration or assistance is likewise required. This citation and acknowledgement must be incorporated into the work submitted and not separately or at a later point in time. Failure to do so is dishonest and is subject to disciplinary action.

Instructors have a duty to communicate their expectations including those specific to collaboration, assistance, citation and acknowledgement within each course. Students likewise have a duty to ensure that they understand and abide by the standards that apply in any course or academic activity. In the absence of such understanding, it is the student's responsibility to seek additional information and clarification.

Policy Violations

Cheating occurs when a student avails her/himself of an unfair or disallowed advantage which includes but is not limited to:

1. Theft of or unauthorized access to an exam, answer key or other graded work from previous course offerings.
2. Use of an alternate, stand-in or proxy during an examination.
3. Copying from the examination or work of another person or source.
4. Submission or use of falsified data.
5. Using false statements to obtain additional time or other accommodation.
6. Falsification of academic credentials.

Plagiarism is defined as the use of work or concepts contributed by other individuals without proper attribution or citation. Unique ideas or materials taken from another source for either written or oral use must be fully acknowledged in academic work to be graded. Examples of sources expected to be referenced include but are not limited to:

1. Text, either written or spoken, quoted directly or paraphrased.
2. Graphic elements.
3. Passages of music, existing either as sound or as notation.
4. Mathematical proofs.
5. Scientific data.
6. Concepts or material derived from the work, published or unpublished, of another person.

Unauthorized assistance refers to the use of sources of support that have not been specifically authorized in this policy statement or by the course instructor(s) in the completion of academic work to be graded. Such sources of support may include but are not limited to advice or help provided by another individual, published or unpublished written sources, and electronic sources. Examples of unauthorized assistance include but are not limited to:

1. Collaboration on any assignment beyond the standards authorized by this policy statement and the course instructor(s).
2. Submission of work completed or edited in whole or in part by another person.
3. Supplying or communicating unauthorized information or materials, including graded work and answer keys from previous course offerings, in any way to another student.
4. Use of unauthorized information or materials, including graded work and answer keys from previous course offerings.
5. Use of unauthorized devices.
6. Submission for credit of previously completed graded work in a second course without first obtaining permission from the instructor(s) of the second course. In the case of concurrent courses, permission to submit the same work for credit in two courses must be obtained from the instructors of both courses.

Procedures for dealing with allegations of these policy violations are detailed in the university's Academic Disciplinary Action Procedures for Undergraduate Students and the Academic Disciplinary Action Procedures for Graduate Students, which are published in The WORD student handbook. Periodic review of these procedures will be overseen

by the Dean of Student Affairs or her/his designee in consultation with Faculty Senate and the relevant student governing bodies. Any amendments to these procedures are subject to the approval of Faculty Senate. Additional guidelines and procedures for graduate students may exist at the college/department/program level, in which case they are communicated in the college/department/program graduate student handbook.

DISABILITIES

Carnegie Mellon University makes every effort to provide accessible facilities and programs for individuals with disabilities. To access services/accommodations, individuals must first refer themselves to the EOS office and provide adequate documentation of the disability. The first step in this process is to complete a Voluntary Self-Disclosure of Disability Form and contact the Manager of Disability Resources to set up an appointment. Students may identify themselves as having a disability at any time.

Accommodations are determined on a case-by-case basis. All information will be considered confidential and only released to appropriate personnel on a need to know basis. For more information on services to students with disabilities contact Larry Powell at lpowell@andrew.cmu.edu or by phone at 8-2013. The Assistant Head is available to assist students with the process and to discuss any issues impacting student success.

PRIVACY

The following is a quote from the “Buckley Amendment” to the Family Educational Rights and Privacy Act of 1974: “Whenever a student has attained eighteen years of age, or is attending an institution of postsecondary education, the rights accorded to and the consent required of the parent of the student shall thereafter only be accorded to and required of the eligible student.” In effect, the law provides for: a) inspection of records by a student; b) the opportunity through a hearing for a student to challenge the contents of the records; c) the permission of the student for release of the records; and d) maintenance of a record of all persons, including the student, who inspects the file.

As a result of this law, the HUB sends grade reports to students only. The School of Art sends all correspondence to students. The full Privacy Act, as amended, is available in the Assistant Head’s office. The complete university interpretation of the policy is available in the HUB or via the HUB website:

<http://www.cmu.edu/policies/documents/StPrivacy.html>.

FACILITIES & POLICIES

Carnegie Mellon University is an urban campus with most facilities open to students 24 hours a day. In giving around-the-clock access to students, the university also becomes open to access by the uninvited. Although campus security officers patrol buildings on a regular basis during the evening hours, students need to take precautions for their personal safety. Students should not work alone. They should work with a partner, keep their space locked when in use, and close/lock the door when they leave. This advice comes not from a history of incidents, but as an acknowledgment that the potential for problems exists. Generally, the campus is considered a safe environment.

SECURITY & ACCESS

CMU ID CARD

Students, full-time faculty and staff are issued CMU ID cards upon arrival at the university. First time cards, and replacement cards, can be obtained at the Card Office in Warner Hall. Carry your ID on you at all times as many buildings (including Doherty Hall) are swipe-card controlled.

Questions & concerns: idplus@andrew.cmu.edu or by phone at (412) 268-5224.

CMU ID PERKS: <http://www.cmu.edu/idplus/services/index.html>

Ex: **Free bus fair, pay for School of Art printing/digi-fab services WITH PLAIDCA\$H, Free admission and discounts at museums & art organizations** (Carnegie Museum of Art, Warhol Museum, Mattress Factory, etc.)

CAMPUS POLICE & SECURITY SERVICES

The locations of nearest security phones and quickest exit routes should always be noted. Campus Security offers a shuttle service from 7am-10:30pm to take students between academic buildings and dormitories or to off-campus university housing. An escort service is available during hours when the shuttle is not available. The Information Desk in the University Center has more detailed information about these services.

IMPORTANT CAMPUS NUMBERS (24/7)

Ø CAMPUS POLICE / EMERGENCY SERVICE 412.268.2323

Ø ESCORT SERVICE 412.268.2333

Ø CMU INFORMATION DESK 412.268.2107

ACCESS TO ART BUILDINGS & FACILITIES

Ø **All classrooms and studios are (and must remain) locked when not in use.** Students who have signed out CFA or DH keys are allowed 24-hour access to their studios and non-monitored classrooms to complete work.

Ø **CFA building access is CMU ID swipe-card controlled**, and is activated after sundown. Scheduled class times are posted next to each classroom door. Art classrooms require key access at all times

Ø **CFA 304 is the only classroom that may be used as a painting studio.**

Ø **DH building access is CMU ID swipe-card controlled**, and is activated after sundown. Art classrooms require key access at all times.

Ø **DH Woodshop, Digital Print Studio/Print Media Labs, Ceramics and Small Metals classrooms and workshop areas are open when being staffed by a monitor.** Semester hours will be posted on-site and on-line at <http://www.cmu.edu/art/calendar/shops.html>

IMPORTANT SCHOOL OF ART NUMBERS (8.30am-5pm)

Ø ART OFFICE 412-268-2409
Ø SHOP TECHNICIAN 412-268-2203

PERSONAL RESPONSIBILITY OF STUDENTS, FACULTY & STAFF

Ø **TURN OFF ALL EQUIPMENT & LIGHTS & CLOSE WINDOWS** upon leaving a classroom
Ø **CLOSE AND LOCK CLASSROOM/STUDIO DOORS BEHIND YOU**
Ø **DO NOT GIVE CLASSROOM OR STUDIO ACCESS TO ANYONE** (people who should be in those spaces will have keys)

KEYS

Students gain access to School of Art classroom spaces for one semester with an instructor's permission by signing a **KEY CONTRACT FORM**, obtained from your instructor at the start of classes or from the Art Office, **CFA 300**. This form must be **co-signed by the appropriate faculty member and turned into** the Office Associate, **Tom Justofin (justofin@cmu.edu)**. All keys must be returned by the deadline posted for the end of the semester or the deadline listed on the contract.

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. Individual student studio keys may be checked out after the lottery and those studio spaces are assigned (August or January).

SPECIAL PERMISSION ACCESS

GREEN SCREEN ROOM [CFA 309]

Access to the Green Screen Room is managed by **Bob Kollar (kollar@cmu.edu)**, in **CFA 314**. For more information, or to reserve time in this space, contact Bob via e-mail, phone (x8-5999) or in person during regular office hours.

SERIGRAPHY [DH C300]

Students requesting keys for the Serigraphy studios and darkroom (Doherty Hall C300, C300A , C301), who are NOT enrolled in any Printmaking courses will be charged a \$40.00 materials/equipment fee to their student account.

Students must get permission and signature from the Print Technician, **Kellie Hames (khames@cmu.edu)** to obtain a key.

DAMAGE TO UNIVERSITY PROPERTY

As per university policy, students are responsible for properly using and maintaining all Carnegie Mellon property assigned to their use. Students will be charged with the cost of restoring all property damaged or defaced through negligence or misuse. School 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 faculty and/or students notice the need for repairs in School of Art facilities (electrical, plumbing, carpentry, etc.) please notify Operations Manager, Cindy Lammert (cl2w@andrew.cmu.edu). If there is an emergency after 5pm or during weekends, students must contact Campus Security (x8-2323).

STUDIO & CLASSROOM MAINTENANCE

Studio and classrooms are shared by numerous classes. Students and faculty should act responsibly and clean up after themselves at the end of each class. Recycling bins for paper, glass and plastic containers are located throughout School of Art facilities. Unless work is labeled with an Art TAG, marked with student name, instructor name and date to be removed, it may be considered trash. All trash is removed nightly. All art materials must be put away or may be discarded.

PERSONAL PROPERTY & RENTERS' INSURANCE

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

The university insurance policy does not cover any personal property for faculty, staff or students that may be damaged or stolen from classrooms or studio spaces, unless these items individually meet the following criteria:

- Ø they are used specifically in your art-making,
- Ø they have a value over \$1,000,
- Ø each item is registered with Carnegie Mellon's Property Accounting office.

Only registered personal property valued at \$1,000 or more will be considered for university insurance coverage. University policy requires a \$250 deductible on all reimbursement claims. Please see the Business Manager with any questions regarding this policy, or to have personal property registered with Property Accounting. **It is strongly recommended that students obtain renters' or student personal property insurance from an outside insurance agency for coverage against loss of personal property.** An example of this insurance is the Student Personal Property Plan offered through National Student Services, Inc. (NSSI). Information about this plan may be obtained from Student Housing Services or by contacting NSSI directly at 1-800-256-6774. It is recommended that all valuable items be padlocked in student lockers, taken home, or otherwise secured when not in use. **Valuables should not be left visible or unsecured, even in locked classrooms or studios, when the owner is not present.**

ART OFFICE

The Art Office hours 8:30am-5pm Monday through Friday. It is locked at other times. Students are permitted in the office work and office lounge areas only when invited by member of the faculty or staff or when they are conducting business there. School of Art staff do not provide routine services after office hours.

COPY MACHINE

The copy machine located in the Art Office is for faculty and staff use only. It is not available for class projects. The closest copiers for student use are located on the first floor of the Hunt Library. If you need to run a small number of copies for a class, ask the front desk and we will be glad to help you. **GAs & TAs copying larger documents for a class must go through Tepper Copy Center. Contact the Office Associate, Tom Justofin (justofin@cmu.edu) (x8-2409) before you start a job.**

ART LOCKERS

Lockers are available along the CFA 3rd floor central hallway and in the DH B sub level. No reservations are necessary and students must provide their own locks. Lockers are available on a first come, first served basis. Unauthorized locks will be cut and lockers emptied once the spring semester has ended. The School of Art is not responsible for items left behind after Commencement. Students may request to use a locker during the summer months. **Please contact Operations Manager, Cindy Lammert (cl2w@andrew.cmu.edu) for details.**

STUDENT STUDIOS

UNDERGRADUATE STUDIOS

Individual and communal studio spaces on the fourth floor of CFA and the B sub level of Doherty Hall are assigned to BFA and BXA juniors and seniors by lottery at the beginning of each academic year. Freshman and sophomore students are not eligible for individual studio spaces.

STUDIO LOTTERY

Senior BFA and BXA students are entitled to individual studio spaces in the first round of the lottery. Studio spaces remaining after the senior lottery are then distributed to juniors at a second lottery. Maps of available studio spaces are distributed and posted in advance of the lotteries. Larger studio spaces are designated as “double occupancy” studios.

Where communal spaces are available, students may participate in the lottery as a group. If all participants are agreeable to this process, a group designee draws one number for the group. After all groups have chosen their studios, they exit the lottery and the individual lottery proceeds. Juniors can expect to share studio spaces, and should approach the lottery with plans for double or triple occupancy. Students who do not need a studio space should not participate in the lottery. If a student is unable to attend the lottery, they may designate another student to represent them. Please contact Operations Manager, Cindy Lammert (cl2w@andrew.cmu.edu) (x8-6707), for further details.

GRADUATE STUDIOS

Individual studio spaces on the fourth floor of CFA and the basement levels of DH are assigned by the Head of the School, in consultation with graduate students, during the summer prior to each academic year.

First-year graduate spaces are allocated by the Head of the School. Third-year students get first choice of available spaces, then second-year students. Third-year students may elect to keep their studio from the previous year, unless those spaces are reconfigured or reassigned for MFA or BFA program needs.

Within 2 weeks of studio selection, third-year and second-year students must be moved into their new spaces and have their old spaces cleared and cleaned to accommodate incoming occupants. When leaving a studio space, students must return the space to its original condition. Graduating students must have their spaces cleaned out within 2 weeks after commencement.

School 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.

STUDIO SUPERVISION & RULES OF USE

- Ø Students who are assigned studios must sign a contract agreeing to abide by studio rules and regulations.
- Ø A key is required for access to studio spaces and students are responsible for keeping studio spaces locked.
- Ø For health and safety reasons, FMS and Custodial Services must have access to studios at all times. Therefore, individual padlocks should not be affixed to doors. Only School of Art and university locks and keys are permitted for studio doors. If you are concerned about leaving valuables in your studio, they should be physically secured or kept in a secure, locked cabinet.
- Ø Studio use is monitored on a regular basis. If there is evidence that a studio is not being used or is improperly used, it may be reassigned, or a student will be assigned to share it.
- Ø Students may only use the studio space assigned to them. Students may not take over a studio that “appears” to be unused.
- Ø Students are expected to keep their belongings in check and to use their studio space in a socially responsible manner.
- Ø Blatant disregard of the School of Art Studio Space Policy may result in loss of studio privilege.
- Ø Students may not move partitioned walls to change the size of the studio.
- Ø All items furnished by the School of Art (flame-retardant curtains, easels, stools, tables and lockers) must be left in the space.
- Ø Studios must be returned to their original condition by the stated deadline.

Juniors who fail to restore their spaces are charged a clean-up fine and may have lowest priority in the senior studio draw. Seniors do not receive diplomas until their spaces have been cleaned and inspected.

If graduating in December or studying abroad for the spring semester, the student must clean the studio space by the last day of classes in the fall semester and contact the Operations Manager for a final studio inspection.

If students wish to exchange studios with other students, changes should be reported to and approved by the Operations Manager, Cindy Lammert (cl2w@andrew.cmu.edu). Otherwise, the original contract holder will be held responsible for the condition of the space.

EXHIBITION SPACES

A number of venues on and off campus exhibit student artwork. Scheduled exhibitions and opportunities are announced on the School of Art calendar, bulletin boards, and in email notices.

CFA HALLWAYS & DH DISPLAY CASES

Students' classwork is scheduled to be displayed in the CFA 3rd floor foyers and central hallway and in Doherty Hall B sub level display cases. Exhibits rotate on a weekly basis through the semester. Typically, faculty reserve the CFA foyers and hallways and students reserve the DH B sub level display cases. Ad hoc reservations can be made, based on venue availability. Proposal forms are located outside the CFA 3rd floor main art office. These exhibition schedules are managed by the Operations Manager, Cindy Lammert (cl2w@andrew.cmu.edu).

CFA ELLIS GALLERY

The Ellis Gallery, located off the north foyer of the 3rd floor of CFA, is a secure space for installations and exhibitions. Students are encouraged to write proposals for one-week exhibits. Ellis Gallery proposal forms are located outside the CFA 3rd floor main art office. These exhibition schedules are managed by the Operations Manager, Cindy Lammert (cl2w@andrew.cmu.edu).

THE FRAME GALLERY

<http://cmu.edu/theframe>.

An **Art student-operated gallery located at the corner of Forbes Avenue and Margaret Morrison Street, hosts weekly student exhibitions** in its first floor gallery and SUBART basement gallery. Proposal forms are located outside the CFA 3rd floor main art office. Exhibitors are responsible for all of their Frame expenses, including reception and publicity costs.

FUTURE TENANT GALLERY

<http://www.futuretenant.org>

Managed by graduate students enrolled in the Masters of Arts Management course at Carnegie Mellon, Future Tenant traditionally hosts an annual exhibition of work from the School of Art. The gallery also accepts rolling proposals for exhibitions and events.

MILLER GALLERY

<http://www.cmu.edu/millergallery>

The Miller Gallery was founded in 2000 by [Regina Gouger Miller](#), artist, educator, businesswoman, arts patron and alumna of Carnegie Mellon's School of Art. The gallery supports the creation, understanding and growth of contemporary art through exhibitions, projects, lectures, events and publications. A unit of the College of Fine Arts, the three-story, 9,000 square foot space is free and open to the public. **The annual Senior Exhibition and MFA Thesis Exhibition are held at the Miller Gallery. Students and faculty are encouraged to take advantage of the numerous exhibitions and gallery events throughout the year.**

Local museums, galleries and arts venues are a great educational resource and many offer the opportunity for internships or part-time employment. Many spaces are in close proximity to CMU's campus:

<http://www.carnegielibrary.org/research/art/pittsburgh/museums.html>

COLLEGE OF FINE ARTS [CFA] FACILITIES & POLICIES

INSTALLATION GUIDELINES for CFA and DH

YES

- Leave a clear path to offices, classrooms, restrooms, elevators and/or stairs
- Remove nails, tacks, tape & signage
- Patch, sand and paint display walls after removing installation
- If furniture is moved (benches, tables, chairs, etc.) - put it back
- Extension cords must be entirely attached to the floor with tape and tape is to be completely removed when done
- Put pedestals away – into CFA 304 & DH B305A storage closets
- When using sound, use moderate to low volume or provide headphones when possible

NO

- Do not exhibit on stairwell landings or on stairs
- Do not exhibit on stairwell walls
- Do not exhibit in elevators
- No nails/holes in ceilings or floors
- No candles, fuel lamps or other types of open flames
- Do not leave light bulbs on indefinitely – this is a potential fire hazard
- Do not hang anything from sprinkler pipes, ceiling cable trays or electrical tracks
- Do not use uncontained water, rice, marbles or any other materials on floors that would cause a person to slip
- Do not paint ceilings, floors or stairwells

- Do not use spray paint, fixative or spray-mount inside the building
- No exposed electrical wires – use electrical tape

Proposal forms are located in the hallway kiosk to the right of the main art office door. For installations within School of Art jurisdiction, use the *Art in CFA* and/or the *Art in DH* forms. For installations beyond School of Art jurisdiction, use the *Art in the College of Fine Arts Building* and/or the *Art on Campus* forms.

STUDIO SPACE POLICY (For assigned studio and classroom spaces)

The quality of the working and physical environment in the School of Art (SOA) at Carnegie Mellon is everyone's responsibility. Communal studios/shops and classrooms, as well as the studio that has been designated as your workspace, are all part of the SOA physical community. What you do in your studio may affect not only your own health and safety, but also that of others. If you are aware of a safety issue in your studio, your communal workspaces or your building, or if you are unsure if a process or material that you want to use is safe, you should seek guidance from your professors, the SOA Operations Manager, or the Office of Environmental Health and Safety.

The intention of this agreement is for students, faculty and staff to work towards ensuring that studio conditions are acceptable for the individual student and the collective good of all. In addition to environmental concerns, this agreement also addresses some general rules of civility and safety.

In accepting a studio assignment you agree to the following terms and conditions, with the understanding that if these terms and conditions are breached or for other reasonable cause, the SOA may be forced to close your studio, terminate your studio privileges and/or restrict access to other SOA facilities.

- Ø The studio shall be used only for educational purposes, and only by students in the SOA or by students taking a SOA course, unless by special permission from the Head of School, as per the course schedule published each semester.
- Ø At the conclusion of the term, your assigned studio shall be left clean and in good condition, notwithstanding reasonable wear and tear.
- Ø The studio will be maintained in a clean and orderly condition, consistent with its proper use. All designated fire corridors must be kept free of obstructions. Stairways, hallways and other common areas must be kept open and free of obstructions as well. Windows may not be blocked (except by appropriate shades or blinds). Defacement of public places (graffiti) is subject to disciplinary action.
- Ø 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 the provided safety cabinets or metal lockers. Whenever possible, non-toxic materials should be used. The student is advised to obtain the Material Safety Data Sheet (MSDS) for any material used and to obtain and use personal safety equipment (goggles, gloves, respirators, etc.) when using toxic materials. Processes that create high levels of toxic fumes must not be used in the shared studios. No inks, paints, solvents or toxic chemicals can ever be used in or rinsed down the sinks or drains.
- Ø Chemicals specifically prohibited by faculty may not be used.
- Ø Clay and plaster may only be used in designated sculpture areas; and residual dust must be contained for proper disposal.
- Ø Trash or rags that contain or have come in contact with flammables must be disposed of in provided metal waste disposal containers.
- Ø Open flames, torches, welding equipment, etc. can only be used in designated areas.

- Ø Personal electrical appliances, such as portable heaters, hot plates and quartz lamps are not permitted, unless the Head of School, Associate Head or Operations Manager grants special permission. Extension cords must be heavy gauge. SOA representatives may confiscate any of the above items.
- Ø No aerosol sprays may be used in interior spaces unless fume/ventilation hoods appropriate for the particular sprays are available, such as in the DH sculpture area. If spraying outdoors, protective materials should be laid down first to prevent overspray from defacing the work surfaces.

The following rules also apply for ALL School of Art (SOA) facilities:

- Ø Food and drink are strictly prohibited from Art Studios or other areas where hazardous chemicals are present.
- Ø Food and beverages should not be stored in refrigerators used to chill hazardous chemicals or in glassware that is also used for hazardous chemicals.
- Ø Hazardous or inappropriate materials should not be stored with food or in eating areas. Food storage areas such as cabinets, refrigerators and freezers, must only contain items intended for human consumption. Hazardous chemicals, biological specimens or other materials with the potential to contaminate food or eating areas must be used or stored elsewhere.
- Ø Smoking is not permitted in any SOA building at any time. We ask that all members of the SOA community help maintain the quality of our environment by maintaining a smoke-free environment. This is a health and safety issue.
- Ø The use of alcoholic beverages at social events (such as art openings) requires a special permit, a "host" and security personnel (in some cases). Otherwise, it is prohibited.
- Ø The use of illegal drugs in the SOA is prohibited.
- Ø Doors leading to the outsides of buildings may not be propped open when staff and/or faculty are not present. Doing so constitutes a serious breach of security and safety - especially after hours.

In accepting the terms listed above, it is understood that the SOA is not responsible for the loss or theft of items left in the studio and it is also understood that officers of the University, College or School may at any time inspect the studio and any School of Art facility. In the event that unsafe conditions are found to exist, use of the studio shall immediately cease and not be resumed until the condition is remedied. Certain safety issues may require that the use of all studios in a suite of studios be suspended until conditions are remedied.

Important Contacts:

School of Art Operations Manager: Cynthia Lammert, 412-268-6707, CFA 306, cl2w@andrew.cmu.edu;
 Environmental Health & Safety Chemical Safety Specialist: Mark Banister, 412-268-1493, Markb2@andrew.cmu.edu.

CFA 3rd & 4th FLOORS

The College of Fine Arts (CFA) 3rd and 4th floors are generally considered "clean" work spaces (concept, drawing, art history & theory, electronic media and painting classes are typically housed here). Faculty and graduate students occupy private studio spaces on the 4th floor, also where undergraduate seniors and juniors share communal studios.

MULTIMEDIA STUDIOS [COMPUTER LABS] CFA 317, 318, 321 and 323

The CFA Multimedia Studio is managed jointly by Computing Services and all five schools in the college. CFA 317 and 318 are open 24 hours a day to all students on campus, but is only staffed between 8am and midnight. CFA 321 and 323 are open only during the staffing periods, and after-hours to those individuals who have been granted access. **Questions about the CFA Multimedia Studio should be directed to Mark Jovanovich, Multimedia Studio Administrator (mjx@cmu.edu), CFA 320.**

HUNT LIBRARY TECHNOLOGY LENDING

<http://www.library.cmu.edu/using/techlending>

SCHOOL OF ART EQUIPMENT LENDING CFA 314

In addition to the technology lending collection in Hunt Library, the School of Art maintains a separate collection of equipment that is available through the Technical Manager, Bob Kollar, CFA 314, kollar@cmu.edu, 412-268-5999. The School's equipment collection is limited to Art students, faculty and staff, and students currently enrolled in Art courses. Access to certain items may be further limited to students enrolled in Advanced ETB courses.

Because of the high demand and limited supply of equipment, advanced reservations are strongly recommended. A late fee of \$25 per day will be assessed for each overdue item. The checkout period is normally 24 hours although extended loans can be arranged for certain items by consulting the Technical Manager before borrowing the equipment. Students will be billed for expenses related to loss or damage to equipment while it is checked out under their names. For further information about the access and availability of the School's equipment collection, call or email Bob Kollar.

SOA LENDING RULES & REGULATIONS

1. **It is recommended that you reserve equipment in advance to ensure its availability**
2. **24-hour weekday checkout, or Friday to Monday at noon weekend checkout, strictly enforced**
3. **Extended reservations must be made 1-week in advance**
4. **NO HAND-OFFS to other students or faculty**
5. **Reserve and borrow keys to the green screen room CFA 309 from Bob**

For further information, contact or visit Bob Kollar, CFA 314, x8-5999, kollar@cmu.edu

MEDIA PRESENTATION STUDIOS CFA 303 & 307, special use facility

The Media Presentation Studios are multi-media rooms regularly scheduled for classes and also available to university faculty and staff to reserve for special events. Unless they are in regularly scheduled classes in the media presentation room, students may use this space only with faculty supervision. Faculty may check availability and reserve this space through the Office Associate, Tom Justofin (justofin@andrew.cmu.edu), in the Art Office. Consult Bob Kollar (kollar@cmu.edu) for assistance with the AV equipment in these spaces.

GREEN SCREEN ROOM CFA 309, special use facility

This is a dedicated workspace for ETB video and stop-motion animation projects that is used by classes, and reserved during off-hours on an individual basis. **Contact Bob Kollar, Technical Manager (kollar@cmu.edu) (x8-5999) to get permission for 309 use and to acquire a temporary key.**

PAINTING STUDIO CFA 304

Introductory painting is taught in the third floor painting studio which has one wall of windows, homasote walls for stapling canvas or paper, a ventilation system and exhaust fan and a brush-washing machine with receptacles for solvent and paint waste. This studio is equipped with easels, stools, wheeled palette tables and drawers, palette shelves, a model stand, lockers for storage of materials, racks for storage of paintings, and closets for still life materials and studio lamps.

Advanced painting, drawing and some 2D mixed-media courses are taught in senior and junior studios on the skylit fourth floor of the College of Fine Arts with group critiques held in the spacious fourth floor Loge, a clean and well-lit display space.

DRAWING STUDIOS CFA 308, 313

Drawing courses are taught in two different classrooms with natural light. They are equipped with drawing tables, drawing horses, easels and blackout shades for controlled lighting or projection. Classroom closets store still life

equipment, including bone and plastic skeletons, studio lamps and some student projects. Metal lateral files store works on paper.

CONCEPT STUDIOS CFA 310

The Media Presentation Studios are multi-media rooms regularly scheduled for classes and also available to university faculty and staff to reserve for special events. Unless they are in regularly scheduled classes in the media presentation room, students may use this space only with faculty supervision. Faculty may check availability and reserve this space through the Office Associate, Tom Justofin (justofin@andrew.cmu.edu), in the Art Office.

THE LOGE 4th floor, special use facility

The Office Associate, Tom Justofin (justofin@andrew.cmu.edu), in the Art Office will reserve the Loge (4th floor of CFA) for faculty, staff and student functions, such as meetings, presentations, reviews, critiques, etc.

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 School of Art studios currently include Isopar-L (CFA 304, 400, 401, 419, 420 & 420A brush washing stations), Gamsol, Sansodor, and other low-odor mineral spirits. Inks and oil paints are usually packaged in small tubes or containers and sold on campus in the University Center Art Store. Students may also use paints purchased from other locations. 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.

- Ø 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 cleanup only. Do not wash paint containers, excess paint, towels, rags or other debris containing paints into the sinks.
- Ø 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.
- Ø Unused oil paints may be discarded in solid form into safety cans for disposal.
- Ø 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.
- Ø After brushes are wiped of excess material, they may then be washed (either in a personal container of solvent with a proper lid) or in the brush washing station until clean. If using the brush washing station, follow the posted operational procedure.
- Ø When a personal container of solvent is no longer useable, carefully pour the waste into one of the designated containers (i.e. 2.5 gallon safety can) labeled with yellow, red, and black hazardous waste stickers reading "Waste Paint Related Material." Wear appropriate safety equipment when transferring solvent, taking care to avoid spills.

DOHERTY HALL [DH] FACILITIES

Doherty Hall (DH) facilities on B, C, & D levels are comprised of a woodshop, welding shop, small metals area, printmaking shop, sculpture classrooms, clay area, spray booth, vacuum former, and digital print studio. Faculty and graduate students occupy private and shared studio spaces on B, C & D levels. Seniors and juniors share communal studios on B level. For more information visit <http://www.cmu.edu/art/facilities/>

MILLER MEETING ROOM B304

The Miller Meeting room was made possible by alumna, Regina Gouger Miller (A'59) and is a place for small class meetings and/or screenings and critiques. Couches, a computer, a video projector, and a sound system also allow for some media presentation for instructional or entertainment purposes. **Entry codes are changed periodically; art students may obtain them from the Office Associate, Tom Justofin (justofin@cmu.edu) in the Art Office.** Students and faculty are responsible for cleaning up after themselves after each use of the room. The refrigerator is for temporary food storage only and emptied monthly.

DH STAFF CONTACT:

1. Eli Kessler, School of Art Technician / ekessler@andrew.cmu.edu, DH C220, x8-2203
Wood Shop, Welding Shop, Laser Cutters, Vacuum Former, Spray Booth
2. Phillip Scarpone, Sculpture Technician / pscarpone@cmu.edu, DH C312, x8-5984 CNC router, Small Metals Area, Clay Area
3. Kellie Hames, Print Technician / khames@cmu.edu, DH C308A, x8-6678
Digital Print Studio, Traditional Print Lab

EMERGENCY CONTACTS:

1. CMU EMERGENCY CONTACT 412-268-2323 or x8-2323 on campus phones
2. CMU ENVIRONMENTAL HEALTH & SAFETY 412-268-8182 or x8-8182 on campus phones

SHOP ACCESS POLICY: School of Art Doherty Hall facilities and equipment are primarily for the use of School of Art students (including students from other schools who are currently registered for School of Art classes). Others wishing to use the equipment must contact the appropriate staff.

SHOP TRAINING REQUIREMENTS: All students must take shop safety training to assure personal safety and the safety of others working around them. Area specific safety training will be conducted by School of Art faculty and/or staff. Training must be completed before students can access the Wood Shop, Welding Shop, CNC router, Laser cutters, Small Metals Shop, Vacuum Former and Print Lab. Students who have not taken the safety training are not allowed to use the shops under any circumstances.

HOURS OF OPERATION: Doherty Hall shops are open to student use during staff or monitor hours. Monitor schedules are posted at the entry of each shop and online at <http://www.cmu.edu/art/calendar/shops.html>

UNIVERSITY GENERAL SAFETY RULES:

HAZARDOUS PROCESSES / SAFETY RULES

1. **NEVER WORK ALONE** - a supervisor, monitor or partner must be present at all times.
2. **TRAINING & APPROVAL IS REQUIRED** to operate any power equipment.
3. **APPROPRIATE PERSONAL PROTECTIVE EQUIPMENT MUST BE WORN AT ALL TIMES.** This includes safety glasses or goggles, and gloves for sheet metal. **Open-toed shoes, short pants, and skirts are prohibited.**
4. **ALL GUARDS AND SHIELDS MUST BE SECURED** and in place prior to operating equipment. Exceptions must receive prior training or assistance from shop staff.

5. **INSPECT EQUIPMENT** If equipment does not appear to be operating normally, report the issue immediately to shop staff.
6. **BEFORE BEGINNING WORK:**
 - Ø **SECURE LOOSE CLOTHING** including ties, scarves, and loose sleeves.
 - Ø **REMOVE JEWELRY** before beginning work. This includes rings, necklaces, bracelets, lanyards and watches.
 - Ø **SECURE LONG HAIR.** Hair must be contained and pulled back so it cannot come in contact with machinery. This includes beards.
7. **AISLES, EXITS AND ACCESS TO EMERGENCY EQUIPMENT** must be kept clear.
8. **FOOD AND DRINK** are permitted in **DESIGNATED AREAS ONLY**.
9. **COMPRESSED AIR** must **NOT** be used to clean skin or clothing.
10. **STOP** any person you see working unsafely **if it is safe to do so. Report continued unsafe practices** to the shop staff.
11. **SUPERVISORS AND MONITORS** have full authority to prohibit shop or tool access and/or use any time.
12. **DO NOT DISTRACT OTHERS.** Concentrate on your task. Distracting others and horseplay is forbidden.
13. **Personal electronic devices** such as music players, cell phones, earphones, etc., must not be used when working at any machine. Loud music is prohibited.
14. **ATTEND ALL RUNNING MACHINES.** Never leave a running machine unattended.
16. **NEVER WORK IMPAIRED.** You must be alert at all times. Do not work under the influence of alcohol, drugs, sleep deprivation etc.
17. **Health, and safety concerns?** Notify shop staff if you have an issue that could impair or limit your ability to work safely (seizures, physical limitations, medication, lack of sleep, illness, etc.)
18. **OBEY AND ADHERE** to all additional local shop rules.
19. **REPORT** all injuries and accidents to the shop supervisor

PRINT MEDIA STUDIOS [C-level]

Serigraphy [C300]:

The serigraphy shop is outfitted with 4 vacuum tables, 2 large stainless steel tables for 48" x 78" screens, power washers, aluminum screens with interior dimensions of 34" x 40", 18" x 24", and 46" x 72", a washout sink and a new vacuum exposure unit. Students requesting a key for the Serigraphy studios and dark room (DH C300, C300A, C301), who are NOT enrolled in any Printmaking course: There will be a fee of \$40.00 to cover the use of facilities and studio materials provided. Shop Keys to the Intaglio/Lithography C301, and the Screen Shop C300, also carry an additional 50.00 fee (100.00 total) if lost or not returned.

Intaglio and Lithography [C301]:

The intaglio shop contains 2 etching presses and a book press, non-toxic acid baths with excellent local ventilation, a plate cutter/shearer, numerous brayers and flat files, and a vacuum plate-maker. The lithography shop provides access to over 150 litho stones of variable sizes up to 38 inches in dimension, 2 litho presses, and newly installed ventilation arm station. Aluminum plate, photo plate, and pronto plate lithography are also supported.

Contact the Print Technician, Kellie Hames (khames@cmu.edu) (x8-6678) with questions or concerns.

DIGITAL PRINT STUDIO DH C308

The mission of the **Digital Print Studio** is to provide digital imaging, printing services and support to faculty, students, and staff of the School of Art. Students may request prints related to current SOA courses in which they are enrolled.

Services:

The Digital Print Studio is a branch of the School of Art's commitment to innovative and interdisciplinary art making through the increasing integration of digital 2D and 3D printing technologies with traditional media. Through intense and innovative pedagogy and production in print technology, Carnegie Mellon School of Art will expand its current capacities in intaglio, lithography, serigraphy and digital print media, aspiring to a leading role in the generation of unique and multiple works created by hand and electronically. The Digital Print Studio aims to be a center of creative and technical inquiry for print media utilized across all art forms. Services include digital printing, scanning, consultations with the print technician and other miscellaneous digital imaging services. Access to Digital Print Studio and its equipment is restricted.

Contact:

To learn more about the Digital Print Studio, view available equipment or upload print requests visit

<http://www.cmu.edu/art/digital-arts-studio/>

Contact the **Print Technician, Kellie Hames (khames@cmu.edu) (x8-6678)** with questions or concerns.

Financial Responsibility:

Individuals requesting service are responsible for all printing charges involved in producing the desired product, including test prints. Patrons may request detailed invoices for all charges and itemized receipts upon payment. Patrons may also establish a maximum expenditure amount for each project to include test and giclee prints within the budget parameters. Individuals ordering prints from the Digital Print Studio for agents or units other than themselves must provide the financially responsible party's name, email and oracle string number. In some instances, the Digital Print Studio may allow patrons use of equipment in the lab such as flatbed and slide scanners. Users of this equipment are financially responsible for any breakage or repairs necessitated by their use.

Content:

While the School of Art supports freedom of expression and creativity, the Digital Print Studio reserves the right to decline service for projects involving excessive multiples, images or content deemed inappropriate for the SOA, university, or larger community, or for projects not related to the production of art. In such cases, appeals may be made to the Head of the School of Art.

Security:

The Digital Print Studio will delete all files received through the network upon completion of a project request. If hardcopies are submitted for printing, the Digital Print Studio will retain all materials in a secure place until prints are collected. The Digital Print Studio will notify patrons of completed project requests in a timely manner.

Patron Responsibilities:

- Ø label all materials with patron's name and contact information;
- Ø create a backup of files that are sent and modified for plotter printing;
- Ø collect hardcopies of images, along with CD's, DVD's, portable storage devices, and photographs after their use for large format printing;
- Ø pick up prints within two business days after notification of project completion. Unclaimed prints or refused prints will belong to the SOA, which may use them for any purpose.

PHOTOGRAPHY DARKROOM *Margaret Morrison Hall*

School of Art students are allowed access to School of Design photographic darkroom facilities, as outlined below.

General Darkroom Facilities:

Located in MMC B-11 and managed by **Jamie Gruzka, Photography Program and Lab Administrator (x8-4398)**, this facility is maintained for processing black-and-white film and prints. After an initial meeting with the Darkroom Manager, students must use the sign-up sheet to reserve a place in the darkroom. Students will be accommodated on a first-come, first-served basis, and the facility will be available during normal daytime working hours. Students will be charged full or partial lab fees, depending upon the amount of use through the semester.

Special Darkroom Facilities:

Located in MM B-1-9 and managed by **Joe Dicey (x8-2808)**, this facility is for special shooting set-ups and special photomechanical processes. Students should contact Joe Dicey to make arrangements for the services of the special photomechanical reproduction facility.

ARTFAB

ArtFab is a cross-disciplinary facility dedicated to research and pedagogy and the intersection of digital and physical media and techniques. ArtFab is a part of the Sculpture, Installation, & Site-Work area. ArtFab facilities include a physical computing classroom, CNC router, Laser Lab, Casting Area, and Vacuum former.

PHYSICAL COMPUTING CLASSROOM DH C200

C200 contains the following making capabilities: soldering, PCB fabrication surface mount soldering with reflow oven, oscilloscope, power supplies, RaspberryPis and Udoos. C200 stocks an array of components and parts, including: electronics components, analog and digital sensors and breakouts, cameras, sound equipment, lighting equipment, and electromechanical components.

DH D200

D200 is a large flexible SIS classroom and mixed-material fabrication space. It includes materials and tools for vacuum forming, mold making, steam bending.

CMU LASER CUTTERS DH C316 CNC ROUTER DH D200B

Reservations: School of Art students who would like to use the CNC Router or Laser Cutters should create reservations through-http://www.supersaas.com/schedule/cmuartfab/Fabrication_Equipment School of Art Students and Faculty can login to the ArtFab reservation system using their Carnegie Mellon emails.

Laser Cutter Rules & Specifications:

1. Bed size: Rabbit laser cutter/engraver maximum material size 45"x33", Epilog laser cutter/engraver maximum material size 18"x24"
2. Students should have their file prepared for laser cutting prior to arriving for their reserved time slots.
3. Materials to use: Acrylic(Plexiglas), Delrin, Hardwoods, Plywoods, Masonite, Cardboards, Papers, Leather.
4. Prohibited: Plastics containing vinyl and foam core board and not allowed
5. Students can reserve 1-hour reservations for the, Rabbit Laser Cutter/Engraver, or Epilog Laser Cutter/Engraver. Students are limited to a single 1 hour reservation per day. Students are limited to 3 hours of reservation time per week. Students who need to reserve additional time should contact ekessler@cmu.edu

CNC Router Rules & Specifications:

1. CNC router maximum material size 48"x48"
2. Student use of the CNC router is through an online reservation system. Students are limited to 4 hours of reservation time per week. Students who need to reserve additional time beyond the 4 hours for complicated projects should contact pscarpone@cmu.edu
3. Students should have their file ready, for the CNC when arriving for their reserved time slots. Information and help on preparing files and reservations can be found in here - <http://artfab.art.cmu.edu/facilities/cnc-router/>

WOODSHOP DH C202

The Wood Shop is equipped with two 10" SawStop table saws, panel saw, 12" sliding miter saw, 17" and 20" bandsaws, drill press, 20" wood turning lathe, 80" edge sander, spindle sander, planer, jointer and scroll saw. The wood shop also houses various electric power hand tools, pneumatic air tools, traditional hand tools, and clamps.

Wood Shop Tool Room Checkout Policies:

1. Designated tools may be checked out for the following periods of time
 - a. **Faculty 48 hours**
 - b. **Graduate Students 48 hours**
 - c. **Undergraduate Students 24 hours**
2. Students must sign out tools from a technician or monitor.
3. Tool room lending is available Monday thru Friday 9am-5pm by contacting Eli Kessler ekessler@cmu.edu or during Wood Shop monitor hours.
4. If the tool/s are not returned after a period of one week, the borrower will be charged the full replacement cost of the tool(s).

Tools Available for Check-out

- Ø Drills: Hand Drills
- Ø Grinders: Angle Grinders, Electric Die Grinders + Bits
- Ø Sanders: Orbital Sanders, Palm Sanders
- Ø Saws: Circular Saw, Jigsaws + Blades
- Ø Miscellaneous Tools: Dremel + Bits, Power Carvers

WELDING SHOP DH D200A

The Welding Shop is equipped with a hydraulic shear/punch, upright bandsaw, two horizontal bandsaws, a spot welder, two 115v MIG welders, Millermatic 200 MIG welder, TIG welder, plasma cutter, drill press, metal bending hand brake, Di-Acro bender, 20" disc sander, bench grinder, and hand grinders.

SMALL METALS DH B303 & CERAMICS DH B301 [B-level]

Small Metals: The Small Metals shop is equipped with tools and equipment for tooling, forming, annealing and etching a variety of metal alloys. This area also houses small metals casting machines consisting of a computerized electric furnace, heat press, Kasto-Vac and Injectomatic machines. The Gizmology shop is equipped with tools for basic metalworking and electronics/robotics work.

Ceramics: The Ceramics Area is equipped with a 90 cu. ft. gas Alpine car kiln, 30 cu. ft. gas Alpine front loader, three new L & L electric kilns with Dynatrol control units (21 cu. ft., 9.5 cu. ft. and 7 cu. ft.), Bluebird stainless steel clay mixer, Brent CXC wheels, Brent slab roller and clay extruder and an electric pallet cart.

PROJECT STORAGE

Shared storage shelves are located on C and D level of Doherty Hall. Students must label all artwork and materials with their name, semester date, and course name. Students must remove all personal belongings at the end of each semester.

END OF SEMESTER CLEAN UP

Students are required to participate in a group cleaning session at the end of each semester. Students will clean and organize the spaces they utilized during the semester.

ENVIRONMENTAL HEALTH & SAFETY

We 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.

UNIVERSITY HEALTH & SAFETY WEBSITE <http://www.cmu.edu/ehs>

MSDS information can be found at:

<http://ehs-apps.andrew.cmu.edu/secure/ALERT-Online/Env-Waste-Recycle/msds-online.aspx>

Three-ring binders of material safety data sheets (MSDS) describing properties, cautions and procedures for dealing with exposure to those materials are located in those studio classrooms 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 School of Art facilities. The School of Art conforms to the smoking policy of the university, which is described in full detail in "The Word," the university student handbook. 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 either spray outdoors on a grassy area or use the spray booth provided in Doherty Hall outside the Sculpture Shop area (see pg. 66) 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.

For questions, additional information, or to learn more about safe environmental practices, please contact Mark Banister, Chemical Safety Specialist in the EH&S Department at Markb2@andrew.cmu.edu or x8-1493. Thank you for your support and cooperation in adhering to this policy.

Active commitment to compliance and continual improvement in environmental health and safety; Reduction of pollution through waste minimization, lowered materials consumption and energy conservation; Training and

educating faculty, students and staff about the environmental considerations of their activities, projects and products; Stewardship in enhancing the environmental quality of life on campus and in our neighboring community.

BFA / BXA PROGRAMS

BFA DEGREE REQUIREMENTS

LEARNING OBJECTIVES - On completion of the BFA program, graduating students will be able to:

- Ø Demonstrate creativity, experimentation and invention in the development and realization of artwork
- Ø Utilize technical skills appropriate to their chosen discipline, medium or media
- Ø Apply quantitative, critical and analytical reasoning in relation to processes, materials and forms
- Ø Conduct and apply critical and contextual research in terms of historical and contemporary theoretical, social and cultural issues
- Ø Effectively communicate in visual, written and oral forms
- Ø Employ professional and organizational skills to work independently or collaboratively within a specific discipline or in an interdisciplinary context

The minimum number of units required for the degree is 384.

A unique series of **Concept Studios** is the core of the four-year curriculum. Concept studios focus on a synthesis of all the components of the curriculum. During the first three semesters, students are exposed to a broad spectrum of **Media Studios** which cover 2-dimensional, 3-dimensional and time-based media including drawing, painting, print media, sculpture, video and computer work.

A concentration of at least four Advanced Studios in one of the following areas is required in the final five semesters: 1) Drawing, Painting, Print Media, and Photography (DP3); 2) Sculpture, Installation and Site Work (SIS); 3) Electronic and Time-Based Work (ETB), or 4) Contextual Practice (CP).

A four-semester art history/theory sequence of courses is required of all students. The components include:

Freshman year (fall): Contemporary Issues Forum
Freshman year (spring): Adventures in Arts Time
Sophomore year (fall): Modern Visual Culture; 1789-1960
Sophomore year (spring): Contemporary Visual Culture; 1960 to the Present

After the sophomore year, students must take two additional art history/theory courses.

For all students, eleven academic courses outside of Art are required as follows:

Three academic courses are required in the freshman year:

- Global Histories
- Interpretation and Argument
- Computing @ Carnegie Mellon

After Freshman year, the student must take one course in each of the following academic areas or “options”:

- Humanities and Languages or “Culture Option”
- Math, Science and Engineering or “Technical Option”
- History, Psychology, Economics or “Social Science Option”

The student must then take **at least three additional courses** from one of the academic area/options listed above. Finally, the student must take **two additional, but unspecified, academic electives**.

In selecting courses for the university academic component of the curriculum, students are encouraged to complete a cluster of courses that appeals to and develops their interests as emerging artists. In the process of taking their university electives, students can often simultaneously earn a minor.

BFA CURRICULUM

Below is the recommended distribution of courses in the four-year B.F.A curriculum. After the freshman year, students may begin to choose university electives. After the sophomore year, students have more options regarding the sequencing and selection of their coursework.

Freshman Year

<i>Fall</i>	<i>Units</i>	<i>Spring</i>	<i>Units</i>
Concept Studio: Self & the Human Being	10	2D Media Studio: Imaging	10
2D Media Studio: Drawing	10	Electronic Media Studio: The Moving Image	10
3D Media Studio I	10	3D Media Studio II	10
Contemporary Issues Forum	6	Adventures in Arts Time	9
Computing at Carnegie Mellon	3	Global Histories	9
Interpretation & Argument	9		
<i>Total</i>	<i>48</i>	<i>Total</i>	<i>48</i>

Sophomore Year

<i>Fall</i>	<i>Units</i>	<i>Spring</i>	<i>Units</i>
Concept Studio: Time and Space or Systems and Processes	10	Introduction to Contextual Practice	10
2D Media Studio: Painting or 2D Media Studio: Print Media	10	Advanced Studio Elective	10
Electronic Media Studio: Interactivity	10	Advanced Studio Elective	10
Modern Visual Culture: 1789-1960	9	Contemporary Visual Culture: 1960-Present	9
University Academic Elective	9	University Academic Elective	9
<i>Total</i>	<i>48</i>	<i>Total</i>	<i>48</i>

Junior Year

<i>Fall</i>	<i>Units</i>	<i>Spring</i>	<i>Units</i>
Advanced Studio Elective	10	Advanced Studio Elective	10
Advanced Studio Elective	10	Advanced Studio Elective	10
Advanced Studio Elective	10	Advanced Studio Elective	10
Academic Art Elective	9	Academic Art Elective	9

University Academic Elective	9	University Academic Elective	9
<i>Total</i>	<i>48</i>	<i>Total</i>	<i>48</i>

Senior Year

<i>Fall</i>	<i>Units</i>	<i>Spring</i>	<i>Units</i>
Senior Studio	10	Senior Studio	20
Extended Studio or Advanced Studio	10	Extended Studio	10
Advanced Studio	10	Advanced Studio	10
University Academic Elective	9	University Academic Elective	9
University Academic Elective	9	University Academic Elective	9
<i>Total</i>	<i>48</i>	<i>Total</i>	<i>48</i>

BXA CURRICULUM

The BHA / BSA / BCSA Degree with a Focus in Art:

Carnegie Mellon University offers a Bachelor of Humanities and Arts (BHA) degree, Bachelor of Sciences and Arts (BSA) degree, and a Bachelors of Computer Science and Arts (BCSA) degree, which combine the strengths of the College of Fine Arts (CFA) with the Dietrich College of Humanities and Social Sciences (DC) or the Mellon College of Science (MCS), or the School of Computer Science (CS). Along with General Education requirements, students work closely with the BHA/BSA/BCSA advisor, to develop individualized curricula that include significant coursework in both colleges. **The BXA Academic Advisors are located in the Solar Decathlon House.**

BHA / BSA REQUIREMENTS

108 units minimum (11 courses)

** All first semester BHA and BSA students will be enrolled in these studios.*

Concept Studios (Complete 2 courses) = 20 units

60-101	Concept Studio: The Self and the Human Being - 10 units*
60-201	Concept Studio: Space and Time - 10 units
60-202	Concept Studio: Systems and Processes - 10 units
60-203	Concept Studio – Eco Art - 10 units

Foundation Media Studios (Complete 3 courses) = 30 units

60-150	2D Media Studio: Drawing - 10 units*
60-160	2D Media Studio: Imaging - 10 units
60-250	2D Media Studio: Painting - 10 units
60-251	2D Media Studio: Print Media - 10 units
60-130	3D Media Studio I: two minis, 5 units each - 10 units
60-131	3D Media Studio II: two minis, 5 units each - 10 units
60-110	Electronic Media Studio: The Moving Image - 10 units
60-210	Electronic Media Studio: Interactivity - 10 units

Advanced Studios (Complete 4 courses) = 40 units

60-408-29	Advanced Electronic and Time-Based Work (ETB) - 10-12 units
60-430-49	Advanced Sculpture, Installation, Site-Work (SIS) - 10 units

60-450-79	Advanced Drawing, Painting, Print Media and Photography (DP3) - 10 units
60-448-49	Contextual Practice (CP) - 10 units
60-499	Studio Independent Study (one only) - 10 units

Courses may be offered in Fall and/or Spring. Students may take courses in any media area (ETB, DP3, SIS, or CP). They may take all courses in one media area if a focus is desired.

Art History/Theory (Complete 2 required courses) = 18 units

60-205	Modern Visual Culture: 1789-1960 (Fall) 9 units
60-206	Contemporary Visual Culture: 1960 to the Present (Spring) 9 units

In addition, students are encouraged to take 60-109 Adventures in Arts Time (Spring) to complete the full three-semester historical sequence.

Review Requirement (Complete 2 required reviews) = 0 units

60-200	Sophomore Review (Spring)
60-400	Senior Review (Spring)

Reviews are REQUIRED at the end of sophomore year and at the end of the first senior semester. Reviews are pass/fail only.

BCSA REQUIREMENTS

118 units minimum (12 courses)

*CORE: 108 units + CFA Concentration: 118 units + SCS Concentration: 122 units = 348 units
BCSA Curriculum: 348 units + Free Electives: 32 units = 380 units: BCSA Degree Graduation Requirement (minimum)*

Advisors: Golan Levin, CFA 405, golan@andrew.cmu.edu (x8-7817)
Mark Cato, CFA 300, mdcato@andrew.cmu.edu (x8-1531)

Concept Studios (Complete 2 courses) = 20 units

60-101	Concept Studio: The Self and the Human Being - 10 units*
60-201	Concept Studio: Space and Time - 10 units
60-202	Concept Studio: Systems and Processes - 10 units
60-203	Concept Studio – Eco Art - 10 units

Media Studios (Complete 2 courses) = 30 units

60-150	2D Media Studio: Drawing - 10 units*
60-160	2D Media Studio: Imaging - 10 units
60-250	2D Media Studio: Painting - 10 units
60-251	2D Media Studio: Print Media - 10 units
60-130	3D Media Studio I: two minis, 5 units each - 10 units
60-131	3D Media Studio II: two minis, 5 units each - 10 units
60-110	Electronic Media Studio: The Moving Image - 10 units
60-210	Electronic Media Studio: Interactivity - 10 units

Advanced Studios (Complete 6 courses) = 60 units

60-408-29	Advanced Electronic and Time-Based Work (ETB) - 10-12 units
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60-430-49	Advanced Sculpture, Installation, Site-Work (SIS) - 10 units
60-450-79	Advanced Drawing, Painting, Print Media and Photography (DP3) - 10 units
60-448-49	Contextual Practice (CP) - 10 units
60-499	Studio Independent Study (one only) - 10 units

Courses may be offered in Fall and/or Spring. Students may take courses in any media area (ETB, DP3, SIS, or CP). They may take four courses in one media area if a focus is desired.

Art History/Theory (Complete 2 required courses) = 18 units

60-205	Modern Visual Culture: 1789-1960 - 9 units
60-206	Contemporary Visual Culture: 1960 to the Present - 9 units

Review Requirement (Complete 2 required reviews) = 0 units

60-200	Sophomore Review
60-400	Senior Review

Reviews are REQUIRED at the end of sophomore year and at the end of the first senior semester. Reviews are pass/fail only.

BFA, BXA COURSE REGISTRATION

Students register themselves for most courses electronically. Information regarding the procedure is distributed by email and via the HUB website prior to registration each semester.

ONLINE REGISTRATION

Online registration for classes takes place in November (for Spring semester) and April (for Fall semester).

Before that time, students meet as a class with the Assistant Head to discuss curriculum requirements. Students with individual or personal academic questions are encouraged to make an appointment or stop in and meet individually with the Assistant Head.

ONLINE COURSE AUDIT

All enrolled students can access this audit through the HUB website: <http://www.cmu.edu/hub>. An Online Academic Audit allows each student to compare courses taken with the course requirements for the BFA in Art (and other degrees/minors). This valuable planning tool permits students to access their record at any time and determine which degree requirements are fulfilled and which remain to be taken. Students are responsible for how and when they fulfill their curriculum requirements. They should review their academic audit before registering and whenever there are changes to or questions about their program of study.

ADDING/DROPPING COURSES

All add/drop deadlines are published in the official university academic calendar, which is linked to the HUB website <http://www.cmu.edu/hub>. Mini courses have different add/drop deadlines than full semester courses.

Students may add courses using Student Information Online (SIO) during the first two weeks of the semester if the course has space and the course's department policies permit. If students are unsuccessful at registering themselves during this period, they should contact the course professor and/or the office of the department that is offering the course they want to add. In order to add a course after the first two weeks of the semester, students must meet with their academic advisor. For art students, this person is the Assistant Head of the School of Art.

Undergraduate art students who want to drop a course should meet with the Assistant Head of the School of Art to discuss the impact of the action on degree requirements and other aspects of the student's academic situation.

Students may drop courses through SIO until ten days after mid-semester grades are released. After the drop period, students may request to withdraw from a course through the last day of classes. A "W" (withdrawal) is assigned. Students must complete the Course Withdrawal Request and obtain their academic advisor's signature. Undergraduates who are registered as full-time students as of the 10th day of classes are expected to remain full-time for the duration of the semester. Full-time is defined as registered for a minimum of 36 units. Art students who want to drop a course that will result in going below the 36-unit minimum must meet with the Assistant Head of the School of Art.

CROSS-REGISTRATION

Cross-registration offers students the opportunity to enroll for one course per semester at a number of other Pittsburgh institutions, including: Carlow University, Chatham University, Community College of Allegheny County, Duquesne University, LaRoche College, Point Park University, Pittsburgh Theological Seminary, Robert Morris University and the University of Pittsburgh. There is no extra tuition charge to the student for this course. Cross-registration policies and enrollment information are available at the HUB or in the Art Office.

a. Pittsburgh Filmmakers

All Carnegie Mellon students may register for classes at the Pittsburgh Filmmakers during the fall and spring semesters at no extra charge. These courses are offered at the Filmmakers' facility at 477 Melwood Avenue in North Oakland. The College of Fine Arts Dean's office in CFA 100 registers students for Filmmakers courses during university registration week. A list of Filmmakers' courses is available from the School of Art office.

The School of Art policy regarding Filmmakers courses is as follows:

1. No more than two courses taken at Pittsburgh Filmmakers may be counted towards the requirements for the B.F.A. degree in Art.
2. Students wishing to count Pittsburgh Filmmakers courses towards the four-course minimum number of advanced courses that must be taken in one of the four Art studio concentration areas (DP3, SIS, ETB, and CP) must obtain the approval of the chair of the Area Committee prior to taking the course.

b. The Pittsburgh Glass Center

The College of Fine Arts and the School of Art co-sponsor four seats in Pittsburgh Glass Center courses for Art majors every fall and spring. The School of Art requires completion of 3D Media Studio I and 3D Media Studio II prior to enrollment in PGC courses. Interested students must contact the Assistant Head to secure a sponsored seat. Priority will be given to students who have not taken a glass studio before.

BFA, BXA ACADEMIC REGULATIONS & PROCEDURES

ADVANCED PLACEMENT [AP] CREDIT

Credit may be awarded for Advanced Placement (AP) scores of 4 or 5 using guidelines established by each academic area at CMU and the School of Art. Students are responsible for having AP/IB scores sent to CMU.

a. Non-Art AP Tests

An AP score of 5 (and sometimes 4) for a NON-Art AP test (Math, Sciences, languages, etc.) provides course credit for one or more university academic elective course in that topic. BFA students can count these courses as university elective credit towards their degree.

b. Art AP Tests

A score of 5 (and sometimes 4) for an ART AP test provides course credit as a “general art elective.” These appear as earned units on the student’s record, but these units do not substitute for CMU Art courses and no Art courses will be waived.

ACADEMIC ADVISING

The Assistant Head of the School of Art, Mark Cato (mdcato@andrew.cmu.edu, x81531) is the primary academic advisor for all undergraduate Art students. The faculty, staff and Head of the School of Art will also provide academic assistance and advice as it relates to their experience and expertise. Small studio classes provide many opportunities to develop close working relationships with faculty. Students are encouraged to discuss academic, professional and personal issues with them. They will refer students to others if they are not able to provide assistance themselves. Students are encouraged to seek advice and assistance from all possible resources on and off-campus in order to get the most out of their undergraduate experience. Art faculty, administrators, staff, students, and personnel in other CMU schools/departments should all be considered resources.

a. Academic Advising Meetings

Every semester each class in the School of Art has one or two group academic advising meetings in CFA 303 at 4:30 pm (for about an hour). Refreshments are always served. Important information about program requirements and options are discussed: how to prepare for sophomore and senior reviews, how to arrange for study abroad, which art courses are required and how to register for them, how to choose electives, earning a minor or second major, getting credit transferred, getting career info, summer internships, jobs, etc.

These meetings are required since they are vital to success as an art student. Attendance is taken and make-up sessions are not possible. Students are expected to give these meetings priority. If they anticipate a conflict, they should inform Mark Cato (mdcato@andrew.cmu.edu) of the issue..

ACADEMIC ACTIONS

The academic performance of each student is reviewed at the end of each semester. An Academic action is initiated by the School of Art when a student has not met minimum academic progress standards. A recommendation is presented to the Academic Actions Committee of the College of Fine Arts for confirmation. An appeals process is available to the student. The academic actions listed below do not follow a particular sequence; any of the actions may be imposed at any time.

a. Warning

Imposed for receiving an R grade (Failure) in an elective academic or non-Art studio course, for an overall quality point average (QPA) below 2.0, or for failing to complete the semester’s coursework as required by the curriculum. A

Warning action is intended to notify the student of unsatisfactory performance and to suggest that the student take steps to determine and correct the cause of the difficulty.

b. Probation

Imposed for earning less than a C grade in a required course taught in the School of Art regardless of the grade point average for the semester. In the next semester in residence, the student must earn at least a C grade in all required School of Art courses and must earn 48 units with a 2.5 semester QPA in order to be removed from Probation. If the student does not meet this standard, he/she may be Continued on Probation, Suspended, or Dropped at the end of the semester. Students who are on academic Probation are not eligible to study abroad or to receive School of Art annual awards.

c. Final Probation

Imposed for significantly poor performance, or for continued failure to meet the standards of the School as outlined above. In the next semester in residence, the student must earn at least a C grade in all required School of Art courses and must earn 48 units with a 2.5 semester QPA in order to be removed from Final Probation. A student not doing so may be Continued on Final Probation, Suspended, or Dropped at the end of the semester. This action may be taken without previous academic action. Students who are on academic Probation are not eligible to study abroad or to receive School of Art annual awards.

e. University Suspension

Imposed for a history of poor performance, or for personal problems that create an impediment to any academic achievement. The student is required to withdraw from the university for a specific period. Re-admission is subject to the conditions specified in the Suspension. A student who has been suspended from the university is required to leave the campus, including dormitories and fraternity houses, within a maximum of two days after the action and to remain off the campus for the duration of the time specified. The student is excluded from part-time and summer study, and from employment at the university for the duration of the period of the action

f. Drop from the School

Imposed when progress is considered insufficient to warrant continuing in the School of Art program. This action is taken when a student is lacking qualities essential to the practice of art, but whose general scholastic ability, habits and character may justify an opportunity in some other field. This action terminates the student's enrollment in the School of Art, but is not intended to prejudice admission to another department, school, or college of the university, or to another institution.

This academic action allows the student three choices:

- 1. Transfer to another Carnegie Mellon University department or school.** A student must contact the department/school of choice to discuss possible transfer.
- 2. Request for Transitional Student status** (see below) in the College of Fine Arts for two semesters. A student must meet with a liaison from the Carnegie Mellon Advising Resource Center (CMARC) to declare CFA Transitional Student status.
- 3. Withdraw from Carnegie Mellon University.**

Transitional Student Status

The designation Transitional Student has been instituted by the Dean of the College of Fine Arts to assist students who have been judged unlikely to make satisfactory progress in their chosen professional field, or who on their own initiative, have changed their mind about their originally chosen professional field of study. Transitional Students have an opportunity to maintain a relationship with the College of Fine Arts while re-orienting career plans and goals. Transitional status also provides time to enhance admissibility to another school in the college, another college in the university, or another institution. Ordinarily a student will be permitted to register as a Transitional Student for no more than one semester.

ACADEMIC HONORS

Academic honors are awarded to any art student who meets the criteria below. An “Incomplete” and “Blank/No Grade” usually disqualify a student from receiving honors. If a grade report has an error that results in disqualification for academic honors, it is the student’s responsibility to notify the Assistant Head of the error so that corrections can be made.

College of Fine Arts Dean’s List

CFA Semester Dean’s List honors are awarded to the top 35% of full-time School of Art undergraduate students. The registrar will determine eligibility and will notify the CFA Dean who will in turn notify the School of Art. Dean’s List status is recorded on the student’s transcript and the Dean’s Office sends a letter of recognition to the student at his/her permanent address.

Honors at Graduation

College of Fine Arts Honors at Graduation are based on School of Art criteria. CFA college honors are awarded to graduating art seniors (BFA and BXA) who have received an annual juried School of Art award at any time during their School of Art experience. CFA/Art Honors can also be awarded to graduating seniors by faculty commendation. This honor is given to a select few Art students who have demonstrated overall excellence academically and artistically. Honors recipients and their families are invited to attend a special honors ceremony on the Saturday of commencement weekend. Students receive college honors “cords,” and the names of the recipients are listed in the programs for the Honors Ceremony and the School of Art Diploma Ceremony. College Honors do not appear on the diploma.

University Honors at Graduation are awarded to art students who have been in residence at Carnegie Mellon University in the School of Art for at least four semesters, have earned at least 180 units during that residence, and earned a quality point average (cumulative average) of 3.5 or higher in their Carnegie Mellon University courses. Recipients and their families are invited to attend a special honors ceremony on the Saturday of commencement weekend. University honors are recorded on the transcript and on the diploma. A medal is awarded at the Saturday Honors Ceremony and the names of the recipients are listed in the programs for the Honors Ceremony and the School of Art Diploma Ceremony.

ART AWARDS

Each spring semester all full-time Art BFA and BXA students in good academic standing may participate in the annual awards competition. Faculty juries evaluate exhibitions using the following criteria: conceptual depth, technical expertise and development, evidence of creative growth, engagement with the culture from which it emerges, sense of exploration, demonstrated commitment.

Awards exhibits are permitted in the CFA 4th Floor Loge, CFA 3rd floor Hallways, and designated areas. Seniors and juniors may exhibit work in their studios. Students may exhibit up to five recent works. On the specified exhibit day for their class, students must install their exhibit by 9am and remove it by 5pm the next day.

Students on probation and part-time students are not eligible. Receiving an end-of-year School of Art award qualifies a student for College of Fine Arts Honors at graduation. Awards are conferred at the end-of-the-year picnic on the last day of classes. Students, faculty, staff and friends of the School of Art are invited to attend this event. Art Award funds will be sent as a check to students that are not employees of the university, while student employees will have their awards processed through Payroll, as per IRS regulations.

For additional details and information about exhibiting, contact Operations Manager, Cindy Lammert (cl2w@andrew.cmu.edu), facilitator of this annual event.

Awards:

Four Freshman Awards (\$600 each)

Four Sophomore Awards (\$800 each)

Four Junior Awards (\$1000 each)

- includes one Marjory Glassburn Francis Award for a woman working in painting, printmaking or sculpture.

Five Senior Awards (\$1200 each)

- includes one Marjory Glassburn Francis Award

Additional Awards:

Interdisciplinary Project Award (\$4000)

C.G. Douglas "Wrong-Way" Corrigan Travel Fellowship (\$1500)

CLASSROOM ATTENDANCE, CONDUCT & PARTICIPATION

The School of Art has a clear and concise policy regarding attendance and class participation. Regular attendance in all studio and academic classes is expected and required. The dynamics of a class and the student's ability to learn are directly related to class participation, which requires regular attendance. Since classes in the School of Art have a variety of structures, the specific attendance/participation requirements of each class should be presented in writing by the instructor on the first day of class. Unless faculty indicate otherwise, students are expected to arrive on time and to remain for the entire class period. Studio time is expected to be a productive time for all. Frequent breaks, late arrivals and early departures are disruptive and inconsiderate in all classes and will adversely affect grades. In most classes, the instructor will take attendance regularly and will indicate that class participation counts for a specific portion of the grade.

In no case can a student expect to receive a passing grade without regular attendance and participation in class. Simply submitting projects, no matter what their quality, at mid-semester or at the end of the semester will not result in a passing grade. Students are responsible for obtaining information missed through lateness or absence.

a. Whom to Notify in Cases of Absence

Students must notify faculty in advance of a planned absence for a religious holiday or an event of personal importance. If the absence is unplanned, for medical or personal reasons, students must contact faculty as soon as possible. In the case of an extended absence for medical or personal reasons, the Assistant Head should be contacted by email or phone, so that he can notify appropriate faculty. Official medical documents should be given to the Assistant Head for filing; copies will be distributed to faculty as appropriate.

b. Classroom Conduct

The School of Art's commitment to students' professional development addresses much more than the creative process and artistic production alone. Developing a "community of practice" with classmates and teachers is a critical part of undergraduate education in art. This practice must be based on relationships of mutual trust and respect. Conduct in the classroom is an integral part of professional development and will affect feedback and evaluations.

The School of Art expects the following conduct of students while in class:

Ø **Attendance.** Punctual attendance is expected for all classes. Rules for excused absences should be provided by the professor in the course syllabus. Students should inquire about attendance rules if they are not in the syllabus.

Ø **Respect for others.** Students who are disrespectful to the instructor, fellow students or the classroom space or equipment will not be tolerated. Sleeping in class is disrespectful. Cell phones and other personal electronic devices should be turned off.

Ø **Respect for campus rules.** Smoking is NOT permitted in any campus building unless in a posted smoking area. Food and drink are permitted at the discretion of the instructor.

Ø **Respect for the classroom space,** materials and equipment. Students are responsible for cleaning up all food and drink and for restoring the classroom at the end of each class period. Trespassing, vandalism, graffiti and theft are grounds for dismissal from the School of Art.

CHEATING & PLAGIARISM move this heading to next page?

Students at Carnegie Mellon are engaged in preparation for professional activity of the highest standards. Each profession constrains its members with 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.

See Policy on Academic Integrity on p 19.

CURRICULUM REQUIREMENTS & CLASS STANDING

Requirements for graduation are defined in the art curriculum. BFA students must follow the course sequence and earn 48 units each semester in order to meet curriculum requirements. Failure to meet semester requirements will result in appropriate academic action. Academic actions can keep a student from studying abroad and from receiving an end-of-the-year award.

According to university policy, a full-time student is one who is registered in a degree program for 36 or more units. Under-enrollment may affect financial aid and scholarships and will have an impact on the expected date of graduation. Sophomore status is achieved when a student earns passing grades in a minimum of 72 units; junior status is achieved when a student earns a minimum of 168 units; and senior status is achieved when a student earns 264 units. The Assistant Head can help remedy errors in class standing.

INDEPENDENT STUDY

Independent Study courses are advanced studio or theory electives in which a student works individually with an art instructor on a self-generated project. Students may conduct an independent study in studio work (60-499, 10 units) or in art history/theory work (60-399, 9 units). To register for an Independent Study, students must submit an Independent Study Proposal form signed by the student and the instructor to the Assistant Head of the School. It is not possible to register online for an Independent Study.

Ø Students may take only one Independent Study course in a single semester.

Ø A 3.00 Q.P.A. is required in order to register for an Independent Study course.

Ø Independent Study is open to junior and senior students, and to second-semester sophomores with prior approval of the Assistant Head.

Ø A total of two Independent Study STUDIO courses and one Independent Study ART HISTORY/THEORY course may be taken during the four-year BFA program.

Ø Studio Independent Study courses are applicable to the required courses in one of the concentration areas (DP3, SIS, ETB, CP) with the approval of one of the faculty members in the concentration area.

Ø During the fall and spring semesters, students may take an Independent Study with any full-time Art faculty member (tenure-track or visiting) who agrees to this arrangement. Independent study is not available during the summer.

Ø Only one Independent Study Course may be taken with each instructor. The School of Art does not recommend taking an Independent Study course with an instructor who is concurrently teaching a student's regular course. Faculty members may work with no more than two Independent Study students during a given semester.

INTERNSHIPS

The School of Art offers art majors the opportunity to set up an Internship (60-590, 9 units) for elective credit. An internship is a supervised professional work experience with clear links to a student's academic goals. Sophomore, junior, and senior art students in good academic standing are eligible to receive academic credit for one internship. Students must find and arrange for their own internship opportunities. Information is available through the CMU Career and Professional Development Center and/or campus email announcements. Most local arts organizations welcome CMU art students as interns.

INTERNSHIP POLICIES

1. Only one (1) internship for credit is permitted. It will be counted as one of the two required "unspecified academic electives."
2. In order to count as a nine-unit course (the maximum permitted), the student must work a minimum of 120 hours at the internship.
3. Grading is pass/fail only.
4. A student may earn both credit and pay for an internship.
5. The University's liability insurance for students does not cover a student while he or she is doing an off-campus internship.

INTERNSHIP PROCEDURES

a. Internship Site and Site Supervisor:

The student contacts the organization and makes arrangements for the internship with someone who agrees to be a site supervisor.

b. Internship Agreement Form:

The student must complete this Internship Agreement form with a clearly written internship proposal and obtain the signature of the Site Supervisor. The student should give the completed form to the Assistant Head, who will register them for the internship. Students may not register themselves for an internship.

c. Supervisor Evaluation:

The Site Supervisor is required to send a final Performance Evaluation to the Assistant Head. This evaluation must be received by the last day of classes in order for a passing grade to appear on the student's grade report that semester.

d. Summary Report:

The student is required to submit a final Summary Report to the Assistant Head. This report should describe the internship experience in detail. It must be at least three (3) pages. In order for the grade to appear on the student's semester grade report, the summary must be handed in by the last day of classes.

SEMESTER ABROAD

In this age of growing international awareness, art students are encouraged to consider a summer or semester of travel and study in another country. Study abroad should be undertaken during the junior year, but the freshman year is not too soon to begin planning. Students may not study abroad in their senior year. Students who are not in good standing may not study abroad. **The Assistant Head of the School can provide information about how various study abroad opportunities affect curriculum planning.**

Registration for a semester abroad requires a special form, the **Study Abroad Transfer Credit (SATC) form**, which is available only from the Office of International Education (OIE) after students attend the required pre-departure orientation. Students cannot study abroad unless they attend this orientation. The SATC grants approval for the semester abroad and for transfer credit, therefore it must be signed by the Assistant Head. Registering for a semester abroad through another institution allows the student to retain CMU student status, but without financial obligation to CMU. Registering for an exchange program establishes the student's status as an active CMU student with only tuition liability. Dates and locations of pre-departure orientations are available from the OIE.

STUDY THROUGH OTHER INSTITUTIONS

There are many study abroad possibilities available to art students, most of them through other American colleges and universities or directly through international programs or institutions. Libraries of program information are maintained by the Office of International Education, WH 301.

ELIGIBILITY

Juniors in good academic standing are eligible to study abroad for one semester only. A junior may transfer credits/units for one semester of study abroad only (48 units maximum).

Each student is permitted one semester abroad. Students placed on Academic Probation in the semester preceding study abroad may not study abroad.

A request for an exception to the above policies must be proposed in writing to the Head of the School of Art. In order to maintain the standards of the Art BFA program, the School discourages a second semester of study abroad. A second semester of study abroad if approved, must be non-exchange, and each and every course must be approved by the Head of the School of Art prior to enrollment. Credits earned during the second semester may be transferable to the BFA Art curriculum. While CMU faculty and staff may be available for advising in this situation, the School of Art is not responsible for administering second semester study abroad.

ARRANGING FOR SEMESTER ABROAD

All arrangements for CMU study abroad are the responsibility of the student, who must consult with the CMU Director of International Programs and the Assistant Head of the School of Art.

COURSE REQUIREMENTS ABROAD

Students should take courses abroad that correspond as closely as possible to the comparable 5-course semester at CMU:

- Ø 2-3 Advanced Studios
- Ø 1 or more Art History
- Ø 1 or more electives

COMPLETION OF STUDY ABROAD

a. Transcript:

Students must arrange for an official record (transcript) of their semester abroad to be mailed to the Assistant Head, or they may bring an official transcript with them. Courses taken abroad can be transferred to their CMU record if they have a C grade or higher.

b. Required Report and Survey:

All returning students will be expected to submit a "Summary Report" self-evaluation (recommended minimum of two pages) and a site evaluation to the Assistant Head. A copy will be kept on file for prospective study abroad students.

c. Transfer credit:

After the official transcript is received and the student report is completed, exchange students will receive a 48-unit block of transfer credit. Non-exchange students will receive appropriate transfer credit for each course transferred.

FOLLOW-UP

Upon their return to CMU, students must arrange to meet individually with the Assistant Head to plan for the completion of their remaining study abroad and curriculum requirements. Students should also be available to participate in semester abroad exhibits and presentations to prospective study abroad students.

MINORS & SECOND MAJORS

In the course of completing the undergraduate curriculum, there is potential for completing a minor, a second major, or a second degree. Carnegie Mellon offers a wide variety of educational opportunities; some closely related to the pursuit of artmaking; some addressing interests not obviously related to art; and others directed towards the acquisition of practical, marketable skills. Students must contact the home department of the minor to arrange for the minor. The School of Art does not offer a minor in Art History.

DOCUMENTING COURSE WORK

Students will need photo/video/computer documentation of their work for sophomore and senior reviews, for future exhibition and employment opportunities, and for public presentations. It is important for artists to consistently document their work; therefore, a high quality digital camera is recommended for this purpose.

In an effort to assist students in documenting their work **some equipment is available from the School of Art Equipment Lending Room (CFA 314) or Hunt Library Technology Lending. Reservations for the use of the CFA 4th floor loge are made with the Office Associate, Tom Justofin (justofin@cmu.edu) (x8-2409).**

RETENTION OF STUDENT WORK

The School of Art reserves the right, in conformity with university policy, to retain indefinitely any student work the faculty may select. All work not retained by the faculty must be removed from School of Art facilities by the end of the semester. Work left behind will be discarded.

RESIDENCE REQUIREMENT

To earn an undergraduate degree from the School of Art at Carnegie Mellon University, students must complete a minimum of four semesters of full-time study and 180 units in residence. This minimum residence requirement must be met, in part, by full-time work during the senior year or by work of an equivalent or higher level at the university.

CLASS MATERIALS & MATERIAL FEES

In most cases, art students purchase their own art supplies. When the materials necessary for a class are not readily available or when they are more expensive to purchase on an individual basis, the instructor will purchase course materials and provide them to the class. The student's university account will be billed for instructor-provided course materials in the following ways:

SET COURSE MATERIAL FEES

Some courses are assessed a materials fee based upon actual materials used by the class. This set course materials fee will be charged to the student's university account after the mid-semester break. All students registered for the course at that time are presumed to have been in the class and have used materials, and are therefore responsible for the fees.

PER-ITEM MATERIAL FEES

Throughout the semester, cost-per-item fees (for special papers, intaglio & photo plates, etc.) are assessed based upon an individual's use of supplies. In most cases these materials fees are charged to the individual's account at the end of the semester. All materials fees are billed to the student's university account and are to be paid in the same manner as the student's tuition bill. Materials fees cannot be paid in the Art Office. Faculty approval must be obtained for removal of a materials fee.

Questions about materials fees may be directed to the Business Manager of the School of Art, Wayne Savage (wasavage@cmu.edu) (x8-8180).

BFA and BXA REVIEWS

The BFA and BXA-Art undergraduate programs require comprehensive reviews for all sophomores and seniors. Review committees consist of members of the art faculty and may include Art MFA students and academic advisors. Sophomore and senior class meetings held during the year provide students with the opportunity to discuss review policies and procedures in preparation for the review. Review committees, schedules and locations are announced two weeks before the reviews. After the review, the committee submits a Review Report for the student's permanent record. A copy of this report is mailed to the student at his/her permanent address.

SOPHOMORE REVIEW

The educational purpose of the Sophomore Review is for students to reflect on the progress and direction of their work toward the end of the second year and to consider how to make the most effective use of their third and fourth years, in relation to their short-term and/or long-term ambitions. All Art students are expected to show steady progress in their creative work each year. **At this point, a student should demonstrate:**

Fix formatting and alignment of items below

- A. Application of methods and strategies to aid the development and technical execution of independent work;**
- B. Integration of form and content in work via questioning, experimentation, problem solving and invention;**
- C. Gathering and integrating research and analysis to inform work;**
- D. Effective communication of information, ideas and proposals in visual, verbal, and written forms;**
- E. Capacity for self-direction and pursuit of a course of study which suitably utilizes the resources and opportunities of the school, college, and university.**

Each sophomore prepares an information packet that consists of:

- Ø Reflective Statement
- Ø List of works presented
- Ø Lists of courses—Completed and Planned with names of instructors and grades earned.
- Ø Resume

Students must provide copies of these packets to each member of their review committee and to the MFA & Admissions Coordinator, by the deadline announced in the review memo. Failure to provide the complete packets can result in an “N” grade for the review and affect the committee’s evaluation.

During the first portion of the review session, the student summarizes work to date and presents ten to twenty creative works in either original or documented form with a brief account of all coursework completed to date. The student addresses intention, media choice, conceptual development, and context and outlines his/her plans for the next two years. The remainder of the time is a discussion between the student and the review committee.

After the review, the committee assesses the presentation and discussion, and issues a written recommendation for one of the following courses of action:

- Ø Continue in the program as scheduled
- Ø Temporary withdrawal from the program
- Ø Withdrawal from the program

The committee may specify qualifications related to any of the above courses of action, or may recommend other courses of action as appropriate and necessary.

Once students receive the review schedule with assigned locations, they are encouraged to familiarize themselves with the equipment and review their presentation materials in advance of their review date. Tom Justofin can provide temporary room access. Consult Bob Kollar for technical assistance. Laptop video adapters and wireless presenter remotes can be borrowed for reviews - please reserve these items in advance.

SENIOR REVIEW

The Senior Review occurs at the end of the Fall Semester, and affords graduating BFA and BXA students an opportunity to review, analyze, and summarize their current projects. Conceptually, this event is regarded as a public presentation of the student’s work.

Each senior prepares an information packet that consists of:

- 1. Artist’s Statement**
- 2. Documentation/inventory list of the works presented**
- 3. List of all courses taken towards the degree, with instructors and grades received**
- 4. Resume**
- 5. Plan of artistic/professional goals for the two years following graduation**
- 6. A link to your website, which must include current work, resume and artist’s statement**

Students must provide copies of these packets to each member of their review committee and to the MFA & Admissions Coordinator by the deadline announced in the review memo. Failure to provide complete packets according to the guidelines will result in an “N” grade for Senior Review.

Because the reviews take place in the studios, each student should prepare for the review by installing work in a way that shows it to best effect. Students should arrive early to set up, and should be thoroughly familiar with any equipment they are using. Students may use their own equipment or equipment borrowed from the school. If borrowing school equipment, all of the usual lending policies apply.

The student will present a succinct summary of their current artwork. Work-in-progress and collaborative works may be included. The Committee will respond to and discuss the work. It will also address issues that confront the artist who is preparing to embark on a career, such as: employment, graduate school, travel, exhibitions, galleries and commissions, maintaining a regular practice, residencies, internships, grants and developing/maintaining faculty references, contacts and professional networks.

BFA and BXA GRADING

Grading is based on the degree to which the student achieves the Learning Objectives as specified in each class syllabus. Each Professor or instructor establishes the Learning Objectives for his or her class in relation to the overall Learning Objectives for the BFA program. The Professor or instructor enters grades at mid-term and at the end of the session. When a conditional grade (I or X) is given, the instructor must provide a default grade. They should also specify the time and manner in which the work is to be completed.

GRADING SCALE

Factorable Grades	Quality Point Value	
	A – Excellent	4
	B – Good	3
	C – Satisfactory	2
	D – Passing	1
	R – Failure	0
	X – Conditional Failure	0

(Can be replaced only by an R or D)

Non-factorable Grades

Align text after long dashes?

AD – Credit granted for work at another institution or examination credit

I – Incomplete (*When it reverts to the default grade, the default grade will be factorable.*)

P – Passing (used only with Pass/Fail Option)

N – Failure (used only with Pass/Fail Option)

O – Audit (used only with Audit Option)

W – Withdrawal

a. Pass/Fail Grades (P/N):

Undergraduate Art majors must earn a letter grade in all School of Art courses with the following exceptions: Contemporary Issues Forum, Sophomore Review, Internship and Senior Review. A student may choose the pass/fail option for a course, but although the units earned will be included in the total units, the P/N course will not be counted as fulfilling a curriculum requirement. Once changed to pass/fail, the course cannot be changed back to a letter grade course. In order to set up a course as pass/fail, the student follows the normal procedure for course registration. Then the student submits an Enrollment Services “Pass/Fail Form” to the Assistant Head by the published pass/fail grade option deadline. The registrar does not inform the instructor when a student takes a course as pass/fail. The instructor will submit a letter grade. The registrar converts the letter grade to a pass/fail grade. Grades A through D will receive credit for units passed and be recorded as a P on the student’s academic record. A failing grade will receive no credit and will be recorded as N on the student’s academic record. No quality points are assigned to P or N grades, thus pass/fail units are not factorable when calculating the QPA.

b. Plus/Minus Grades (+/-):

For undergraduates, plus/minus grading is available for mid-term grades only. Undergraduate students who take graduate courses may receive a plus or minus grade. Enrollment Services will automatically convert graduate plus/minus grades to the appropriate undergraduate letter grade.

c. QPA (Quality Point Average)

The QPA (Quality Point Average) is determined by dividing the total Quality Points by the Total Factorable Units earned. The Quality Points for each course is determined by multiplying the course units by the Quality Point Value of the grade earned for that course.

For example, if a student earns a C grade in a 9-unit course, the course carries 18 Quality Points = (9 units x 2 [Quality Point Value for a C grade] = 18 Quality Points).

Sample QPA Calculation

Course	Units	Qual Pt Value	Grade & Qual Points
60200 Sophomore Review	0	P = 0	0
60206 Contemporary Visual Culture	9	A = 4	36
60210 Electronic Media Studio: Interactivity	10	B = 3	30
60251 2D Media Studio: Print Media	10	R = 0	0
60453 Advanced Painting	10	A = 4	40
85421 Language & Thought	9	C = 2	18
60590 Internship	9*	P = 0	0
<u>Total</u>	<u>57</u>		<u>120</u>

*Pass/Fail courses earn "P/N" grades, which are non-factorable. Thus these 9 units are subtracted from the total factorable units for purposes of calculating the QPA.

Total Units Carried = 57

Total Units Factored = 48

Total Quality Points = 120

Quality Point Average QPA (120 divided by 48) = 2.58

APPEALING A GRADE

Students who believe that a grade is incorrect should contact the professor of the course. If the professor determines that the grade should be changed, the professor will contact the Art Office for assistance. If the professor determines that the grade should remain as is, the student may appeal by following the university procedure for a grade appeal. This procedure is available in the "The Word" Handbook. <http://www.cmu.edu/student-affairs/theword/>

AUDITING A COURSE

Auditing is presence in the classroom without receiving academic credit, a pass/fail or a letter grade. The extent of a student's participation must be arranged and approved by the course instructor. A student wishing to audit a course is required to register for the course, complete the Course Audit Approval Form, obtain permission of the course instructor and their advisor, and return the form to The HUB prior to the last day to add a course.

Any student enrolled full-time (36 units) may audit a course without additional charges. Part-time or non-degree students who choose to audit a course will be assessed tuition at the regular per-unit tuition rate.

CONDITIONAL FAILURE GRADE [X]

X grades indicate conditional failure. They are factored in the student grade point average as a failure the semester they are awarded and can be replaced by nothing higher than a D. An X grade may be given to a student when it is deemed that, by some further work not amounting to retaking the course, the student can achieve a passing level of performance. The required course work must be completed by the end of the following academic semester, or sooner if required by the instructor. If the professor records a D grade by the last day of the following semester, a

permanent grade of D will be recorded. If the student does not complete the work, the X grade will default to an R grade.

INCOMPLETE GRADE [I]

Students are expected to complete a course during the academic semester in which the course is taken. However, if the instructor agrees, a grade of I (Incomplete) may be entered when a student, for reasons beyond his or her control, has been unable to complete the work of a course, but the work to date is of passing quality and the incomplete grade provides no undue advantage to the student over other students.

In awarding an I grade, an instructor must specify the requirements for completing the work and designate a default letter grade in case the student does not follow through. Students must complete the required coursework no later than the end of the following academic semester, or sooner if required by the instructor. The instructor must record the permanent grade by the last day of the following semester, or Enrollment Services will assign the default grade. This grade is inappropriate for mid-semester. The I grade is not awarded quality points and is not factorable when calculating the QPA.

MID-SEMESTER GRADES

Mid-semester grades provide valuable feedback to students as they assess their performance in courses. Furthermore, mid-semester grades and the QPAs they generate are used by Deans and advisors in identifying and dealing in a timely way with students in academic trouble. Therefore it is imperative that mid-semester grades accurately reflect student performance and are turned in on time. Mid-semester grades are entered at the midpoint of each semester and may include a plus or minus (+/-) to more accurately reflect the student's status. Mid-semester grades are not permanent and are kept only until final grades are recorded. Because mid-semester grades are not permanent, changes of mid-semester grades as a rule will not be accepted.

REPEATING A COURSE

If a course is repeated, both courses and grades appear on the official transcript and are calculated in the QPA.

UNIVERSITY GRADING POLICIES

The university handbook "The Word" and the Hub website contain complete information about university grading policies: <http://www.cmu.edu/hub/>.

WITHDRAWAL GRADE [W]

A student may drop a course by selecting the Drop option via SIO (Student Information Online). When a course is dropped before the drop deadline, the course is removed and does not appear on the academic record. After the deadline to drop, the student must complete the Course Withdrawal Request form through the last day of class. Withdrawing after the Drop deadline results in a W grade for the course. W grades are not awarded quality points and are non-factorable units when calculating the QPA.

OVERLOADS

A student schedule is considered over-loaded when it exceeds 48 units per semester. All first-semester students are limited to the normal schedule of 48 units in the first semester of attendance. Thereafter, students may carry additional units provided they have earned at least a 3.0 grade point average in the previous semester. **The Assistant Head of the School (mdcato@andrew.cmu.edu) (x8-1531) must be contacted in order to have the maximum unit limit increased for overload registration.**

TRANSCRIPTS

Official Transcripts are required for such situations as application to study abroad programs, graduate programs and potential employment. In most cases, the transcript must be mailed from the HUB directly to a designated person in

another institution. Sometimes a transcript must be mailed along with an application. The HUB will either mail the transcript directly to the institution or to the student, depending upon the request. All students may generate an Unofficial Academic Record through SIO (Student Information Online). Students are responsible for the accuracy of their record. Errors should be reported to the Assistant Head.

TRANSFER CREDIT

Transfer of credit is considered on an individual basis. CMU course credit for equivalent elective courses taken at another college or university may be granted when the grade is a "C" or better. Elective credit may be awarded for courses with no equivalent at CMU. Grades do not transfer, only credits transfer, so transferred credit does not affect the QPA.

Continuing students must receive prior approval from the Assistant Head of the School before pursuing summer coursework or study abroad with another institution. After completing such coursework, students must request that an official transcript be sent to the Assistant Head. Students transferring into the School of Art are not awarded transfer credit until October of the first semester at Carnegie Mellon. Graduation depends upon the time needed for completion of full degree requirements.

LEAVE OF ABSENCE/WITHDRAWAL FROM UNIVERSITY

Leave of Absence means temporarily leaving the university with a stated intention to return. A leave of absence may be voluntary or involuntary. If the leave is voluntary, the student may return any time within two years following the beginning of the leave by filing a Petition to Return from Leave of Absence form. If the leave is involuntary, that is, required for academic or disciplinary reasons, the conditions for return will be stated. **Withdrawal means leaving the university with no intention of returning. Forms are available from the HUB site:** <http://www.cmu.edu/hub/forms.html>.

A student who decides to leave the university must meet with the Assistant Head of the School, Mark Cato (mdcato@andrew.cmu.edu) (x8-1531) and complete a Leave of Absence or Withdrawal form. A withdrawal or leave of absence from the university at any time up to and including the last day of classes (excluding the final examination period) means that no grades will be recorded for the semester. Financial responsibility for the semester is dependent upon the date of and the reasons for filing the form. Questions about financial responsibility should be directed to the HUB.

SENIOR EXHIBITION & CATALOG

SENIOR EXHIBITION AND CATALOG COMMITTEE

At the end of each academic year, Seniors exhibit final works in the Miller Gallery and produce a class catalog for their required Senior Exhibition. Planning for this exhibit begins in the prior fall semester and runs through the end of the year, through class and independent meetings lead by BFA and BXA students who apply to the Senior Exhibition & Catalog Committee. **This Senior Exhibition & Catalog Committee meets with the Miller Gallery Director, Exhibitions Coordinator, and School of Art Marketing & Communications Manager to develop the show's title, design, installation schedule, promotional campaign, and print materials including the class catalog.** Catalog budget is determined in consultation with Lauren Goshinski, Marketing & Communications Manager laurengo@andrew.cmu.edu and the Head of School. Approval of the final design and text must be obtained from the Head before the document goes to press.

Seniors must comply with all guidelines and deadlines in order to be represented in the publication, which is typically distributed at graduation. This document is also mailed to national art schools and assorted alumni and is used for promotional purposes.

MFA PROGRAM

CALENDARS

SCHOOL OF ART CALENDAR

www.cmu.edu/calendar

Deadlines, events, student/faculty meetings. CHECK WEEKLY! Dates subject to change.

UNIVERSITY ACADEMIC CALENDAR

<http://www.cmu.edu/hub/calendar.html>

MFA CURRICULUM

The three-year M.F.A. curriculum typically 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.

First Year

Fall Semester (45-48 Units)

M.F.A. Studio (12)
Open Seminar (12)
Integrative Seminar (12)
University Elective (9-12)

Spring Semester (45-48 Units)

M.F.A. Studio (12 or 24)*
Academic Seminar (12)
Integrative Seminar (12)
SOA Studio Elective (12)* or University Elective (9-12)

Second Year

Fall Semester (45-52.5 Units)

M.F.A. Studio (12 or 24)*
Integrative Seminar (12)
Contextual Practice Project (12)
SOA Studio Option (12)* or University Elective (9-12)*

Spring Semester (48-52.5 Units)

M.F.A. Studio (24)
Integrative Seminar (12)
Writing Seminar (9)

Third Year

Fall Semester (48-54 Units)

M.F.A. Studio (24)
M.F.A. Thesis (12)
Integrative Seminar (12)
Writing Seminar (9 - optional)
* see below

Spring Semester (48-54 Units)

M.F.A. Studio (24)
M.F.A. Thesis (12)
Integrative Seminar (12)
Writing Seminar (9 - optional)
* see below

TOTAL: 282 units minimum

- * All students must take 2 University electives for a total of 18-24 units
- * Students may take only SOA Studio Option either in the spring semester of their first year, or fall semester of their second year.
- * If a student elects to take the SOA Studio Option, the MFA Studio units are reduced to 12
- * If a student does not take the SOA Studio Option, the MFA Studio units remain at 24

COURSE DESCRIPTIONS

MFA STUDIO

Supervised individual creative work. Graduate students are expected to be proactive in contacting their advisors and arranging sufficient time for review during the course of each semester.

ACADEMIC SEMINAR [Contextualizing Practice, Reading and Research]

Graduate seminar using writings from art history, theory, and criticism to activate dialogue and develop a shared common language within each MFA cohort. This shared inquiry and vocabulary connects a range of intellectual and creative pursuits and enables students, as producing artists, to respond to and situate themselves within the history and theory of creative practice and thought.

OPEN SEMINAR [Contextualizing Practice, Reading and Research]

This seminar is similar to Academic Seminar and is taught by a changing roster of School of Art Faculty, giving students an opportunity to initiate critical dialogues with their peers and with multiple faculty in the first semester of study.

INTEGRATIVE SEMINAR [Articulating Practice: Presentation & Critique]

Graduate seminar designed to integrate the various components of the MFA program: the School of Art base, Contextual Practice, critical writing and the university academic affiliation. Also it integrates the discourse of School of Art academic seminars, studio practice, and visiting artists/critics in a critique driven environment. It is avenue for the critique of students' work and practice through oral and written presentations.

ART STUDIO OPTION

Optional undergraduate art studio chosen from the SOA schedule. Graduate students may enroll in a studio to gain skills in a new area or broaden and enhance their existing skills. The course instructor will set requirements. Course descriptions by semester are available online at www.cmu.edu/hub.

CONTEXTUAL PRACTICE

Graduate seminar in which supervised student-initiated projects connect artistic practices with a larger public sphere (typically off-campus and outside the art world). Students identify, research, engage with and respond to an organization, site or audience that pertains to their interests. Resulting creative responses and projects broaden various communities' understanding of the role that art can play in contemporary society as well as multiplying contexts, venues and opportunities for artists.

UNIVERSITY ELECTIVE

Course in an academic department outside of art. Pittsburgh Filmmakers courses are treated as School of Art courses and are not considered university electives. Academic courses taken at neighboring universities that are members of the Pittsburgh Council on Higher Education (PCHE) may be counted as electives. Physical education courses, while personally enriching, do not count for academic credit.

WRITING SEMINAR

This seminar is designed to assist the students in developing their writing and analytic skills in preparation for the written thesis requirement. Through conversation, reading, writing and critique, group and individual sessions explore how a thesis can inform and expand visual ideas and shape meaning.

GRAD ASSISTANTSHIPS

Each semester, a graduate assistantship of 8 hours/week is required. Assistantships can follow one of several tracks - teaching, administrative, research, or a hybrid of the three, resulting in professional and/or pedagogical development. Graduate assistants are expected to take initiative to encourage a quality educational experience for themselves, and set a strong example for undergraduates in their classes. The specific job description for each assistant is determined in agreement with the supervising faculty or staff member.

MFA THESIS PROJECT

In the third year, university course work, contextual practice and studio work should inform the production and presentation of a coherent final exhibition of work that is researched, documented, analyzed and discussed in a written, illustrated thesis.

REGISTRATION

Students obtain course information and register for most courses electronically at the HUB:

<http://www.cmu.edu/hub>

Information regarding the procedure is distributed to each student prior to the registration period each semester. The School's Course Schedule, rather than the University Schedule of Classes, should be used for planning School of Art courses.

SCHEDULE CHANGES

Schedule changes must be made within the time period established by the university calendar. Students may add and drop courses online after initial registration through the first two weeks of the semester. After that, students may drop courses by obtaining faculty signatures and contacting the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu). Changes after these deadlines may be made only if there are extenuating circumstances.

COURSE AUDIT

Auditing classes is defined as presence in the classroom without academic credit. Students may take part in class discussion and take examinations, subject to the agreement of the instructor. Auditing courses is permitted, without additional charge, to all students who are already paying full-time tuition and fees. The decision to audit a class must be made by the official university deadline for adding a course, and is irreversible thereafter. If the requirements are met, the instructor will issue an "audit" grade (0) on the final grade roster. To arrange for the audit option for a course, students contact the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu),.

CROSS-REGISTRATION

CMU is a member of the Pittsburgh Council on Higher Education (PCHE), a consortium which allows students from any one of its member institutions to cross-register for any other during the fall and spring semesters. Participating institutions include Carlow College, Chatham College, Community College of Allegheny County, Duquesne University, LaRoche College, Point Park College, Pittsburgh Theological Seminary, Robert Morris University and the University of Pittsburgh. Students should contact the Registrar's office at participating schools for information on cross registration. Cross-registration information and policies are attached to the PCHE form which is available from the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu),.

PITTSBURGH FILMMAKERS

All Carnegie Mellon students may register for classes at the Pittsburgh Filmmakers during the fall and spring semesters. These courses are offered at the Filmmakers' facility at 477 Melwood Avenue in North Oakland. The College of Fine Arts Dean's office in CFA 100 registers students for Filmmakers courses during university registration week. A list of Filmmakers' courses is available from the School of Art office.

UNIVERSITY OF PITTSBURGH COURSES

Through a special agreement, students may register for University of Pittsburgh Art History classes during the CMU registration period. There is no special agreement with other departments at the University of Pittsburgh; registration follows the PCHE guidelines.

GRADUATE STUDENT ACADEMIC POLICY

GRADING POLICY

School of Art graduate courses are graded as a Pass (P) / Non-Compliance (N/C) basis. All required graduate studio and academic courses in art must be completed with a grade of "P." Required art courses in which a grade of N/C is received must be repeated.

REQUIRED ELECTIVES OUTSIDE ART

Required academic electives may be taken either for a grade or pass/fail. A "pass" is sufficient in order for the course taken to count as one of the two required. If an "N" grade is received, the course must be repeated or replaced by another elective course. Physical education courses are not considered academic courses and will not count for elective credit. CFA Interdisciplinary courses may count as an academic elective only with prior approval of the School Head.

Most university courses carry letter grades, so if the student chooses to take a university academic elective as pass/fail, they must make arrangements for the grading to be changed to pass/fail. In order to set up an elective course as pass/fail, the student must first register for the course through the normal registration process. By the 10th day of classes the student must submit an Enrollment Services "Pass/Fail Form" to the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu). This form is available from the HUB or from the MFA & Admissions Administrator.

The registrar does not inform the instructor when a student takes a course as pass/fail. The instructor submits a letter grade and the registrar converts the letter grade to a pass/fail (P or N) grade. Grades "A" through "D" will receive credit for units passed and be recorded as a "P" on the student's academic record. A failing grade will receive no credit and will be recorded as "N" on the student's academic record. No quality points are assigned to "P" or "N" grades, thus pass/fail units are not factorable when calculating the QPA.

All curriculum requirements for the first and second years of the program must be completed before a student begins the third year of the program. Failure to meet these requirements may result in a student being dropped from the program. There is no specific overall grade point average requirement in the M.F.A. program.

INCOMPLETE GRADES

Carnegie Mellon students are expected to complete a course during the academic semester in which the course was taken. However, if the instructor agrees, a grade of "I" (incomplete) may be given when a student, for reasons beyond his or her control, has been unable to complete the work of a course, but the work completed to date is of passing quality and the grade of incomplete provides no undue advantage to that student over other students. In

awarding an “I” grade, an instructor must specify the requirements for completing the work and designate a default letter grade in case the student does not follow through. Students must complete the required coursework no later than the end of the following academic semester, or sooner if required by the instructor. The instructor must record the permanent grade by the last day of the examination period of that following semester, or the default grade will be administratively assigned by the Registrar.

ATTENDANCE & CLASS PARTICIPATION

The School of Art has a clear and concise policy regarding attendance and class participation. **Regular attendance in all studio and academic classes is expected and required.** The dynamics of a class and the student’s ability to learn are directly related to class participation, which requires regular attendance. Since classes in the School of Art have a variety of structures, the specific attendance/participation requirements of each class should be presented in writing by the instructor on the first day of class. Unless faculty indicate otherwise, students are expected to arrive on time and to remain for the entire class period. Studio time is expected to be a productive time for all. Frequent breaks, late arrivals and early departures are disruptive and inconsiderate in all classes and will adversely affect grades. In most classes, the instructor will take attendance regularly and will indicate that class participation counts for a specific portion of the grade.

In no case can a student expect to receive a passing grade without regular attendance and participation in class. Simply submitting projects, no matter what their quality, at mid-semester or at the end of the semester will not result in a passing grade. Students are responsible for obtaining information missed through lateness or absence.

INTELLECTUAL PROPERTY POLICY

The School of Art follows university policy on intellectual property as it applies to graduate students. This policy is binding for graduate students when they are admitted. The complete university policy on intellectual property is printed in the University Graduate Student Guidebook.

<http://www.cmu.edu/policies/documents/GradDisc.html>

GRADUATE ASSISTANTSHIP POLICY

Graduate assistantships are a required component of the M.F.A. program. They offer a variety of opportunities to develop teaching and other professional experience through working with a member of the art faculty or staff. Graduate Assistants provide valuable support for the School both inside and outside the classroom. Graduate assistantships can follow one of several tracks—administrative, teaching, research, or a hybrid of any of the three. An administrative assistant helps with the everyday production and maintenance of a class or assists faculty (and in special circumstances, 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 occasional lectures. Research assistants perform library, community, or site research for a faculty project or course. Any combination of tracks that results in professional or pedagogical development may be negotiated as a hybrid graduate assistantship.

The graduate assistantship program encourages artistic diversity in the School by establishing intersections for a variety of points of view. As such, it becomes an integral aspect of both undergraduate and graduate educational experiences.

RESPONSIBILITIES OF THE GRADUATE ASSISTANT

Graduate assistants are expected to take initiative to encourage quality educational experience for themselves. The specific job description for each graduate assistant is determined in agreement with the supervising instructor or staff member.

Graduate assistant responsibilities may include any of the following duties:

- Ø attending classes taught by their supervisor;
- Ø observing and participating in group and individual critiques;
- Ø developing and explaining assignments;
- Ø preparing classes including carrying out research, and setup of still-lives, audio-visual equipment, technical demonstrations, and furniture;
- Ø preparing studio demonstrations;
- Ø collecting, organizing, and presenting slides and other media;
- Ø informal student advising;
- Ø evaluating artwork, papers, and exams;
- Ø making class presentations;
- Ø monitoring facilities;
- Ø assisting faculty in their artmaking and/or research;
- Ø assisting with admissions, faculty searches, lecture series and other administrative projects; and,
- Ø assisting with special projects.
- Ø other responsibilities specified by instructor.

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, to endeavor to make the work of the graduate assistant a worthwhile learning experience, and to integrate graduate assistantships with the undergraduate program.

WORKLOAD

Graduate assistants work approximately 8 hours per week, including time spent in the classroom.

ASSIGNING ASSISTANTSHIP SUPERVISORS

Assignment of graduate assistant supervisors is a complex process that **considers student class rank, student preference, faculty preference, and the desirability of a variety of assistantships** with a variety of faculty supervisors.

PLANNING

During the first half of each semester, graduate students should be identifying and contacting faculty members who might best serve their individual needs and preferences for professional development. At the beginning of each semester, a reminder is issued to begin the GA matching procedure with a list of faculty who are likely to be available as GA supervisors. Students will be notified of any changes in the list as quickly as possible.

SUBMITTING REQUESTS

This request phase should conclude by the mid-term of the semester preceding each graduate assistantship.

Faculty should remain open to all student inquiries and refrain from reciprocating preferences until mid-semester. (While it is unlikely that a mutual preference would be overturned during the Art Council assignment meeting, the juggling of all assistantship assignments may infringe upon reciprocity.)

Students should submit their requests in writing to no more than three faculty members, in order to increase the probability that they will receive one of their choices. The requests should be brief, but contain an explanation of why they have chosen a particular track, what they hope to accomplish in the assistantship, and why a given faculty member is an appropriate choice to meet their needs. Faculty acceptance of written requests by students throughout the matching period does not obligate him/her to supervise a GA in the succeeding semester.

Preferences:

If students have preferences for a GA supervisor, three names (rated first, second and third) should be submitted to the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu), by the first day after mid-term break in the semester preceding the assistantship. Each supervisor name submitted should be accompanied by other preferences (such as the type of assistantship, media preferences, etc.). If students have no preferences for specific supervisors, they may submit their other preferences in ranked order. While every effort will be made to make assignments compatible with student preferences, submission of preferences does not guarantee their fulfillment. If a student submits no preferences, Art Council will assign the GA for that student at their discretion. GA supervisors for first-semester graduates are assigned by Art Council.

Third -Year Students:

Third-year graduates also have the option of submitting a course proposal for one of their three preferences. Proposals will be considered only for School of Art electives that are not offered by full-time faculty in the usual curriculum. While the course could be taught independently, by an individual or a team, the graduate must still submit a preference for a faculty mentor to accompany the course proposal. Depending on the teaching load, the graduate might consider a hybrid track with dual or multiple responsibilities that include team-teaching. Within a month after mid-term, Art Council will meet to consider all graduate preferences and assign graduate assistantships based on the following criteria: pedagogical benefit to the student and the program, the ability of the student to meet the needs of the faculty member or program, and student seniority. While seniority will be considered, it may not outweigh the other criteria.

NOTIFICATION

Students will be notified of their GA assignments after the Art Council assignment meeting at the beginning of the Fall and Spring semesters. The School Head will explain the committee's deliberations if there are cases in which none of the student's preferences are fulfilled.

Once notification of GA assignments has occurred, the students must negotiate and describe the nature of their expectations and responsibilities in a written agreement. The Assistantship Agreement Form must be approved and signed by both the student and supervising faculty by the end of the second week of classes, in the semester in which the assistantship occurs.

TIME LIMITATIONS FOR SUPERVISORS

Students will be limited to a maximum of one year with any given faculty member. A third semester could be requested in cases where students are involved in the development of projects or courses that require more time to reach closure. Requests for third semester continuation must be approved by the Head of the School.

EVALUATION

Graduate Assistants will receive a written evaluation from their supervisor and may write one himself to exchange with their supervisors. **Graduate students will be evaluated on their performance as a graduate assistant; once at midterm, and again at the end of the semester. Students who fail to perform in any of the agreed upon areas will be required to meet with the Head of the School and the MFA Admissions Assistant regarding their performance. If performance has not improved by the end of the year, it may affect their standing in the program.**

ACCOUNTABILITY CLAUSE

Both faculty and graduate assistants are accountable according to the Graduate Assistantship Policy and Agreement, which should be used as a checklist for review in the event of any problems. If the terms of the agreement are not being fulfilled, and if the situation cannot be resolved between the faculty and student, they may bring the matter to the attention of the Head of the School for resolution. Failure to adequately fulfill Graduate Assistantship responsibilities may affect a student's standing in the program, and may reduce the amount of financial support provided by the School in the following year.

SERVING ON UNDERGRADUATE REVIEWS

Third-year M.F.A. students may be required to serve on undergraduate review committees.

GRADUATE ADVISING POLICY

ADVISOR SELECTION POLICY

First and Second Year

First-year graduate students are assigned one tenure-track faculty member as an advisor in their first fall semester. In subsequent semesters, graduate students select their own advisors, subject to securing agreement from the faculty member. After the first semester, each student must have two art faculty advisors. Both advisors must be full-time art faculty members. The Chair advisor is responsible for assigning a grade for the M.F.A. Studio course in consultation with the second advisor. **The Chair is selected by the student (with the Chair's consent).**

Third Year

For the third year, four advisors are selected to be the Project Advisory Committee for the entire year.

- One tenure-track art faculty,
- One tenure-track or visiting art faculty,
- One faculty or professional staff member from a university department or research unit outside of the School of Art,
- One individual from outside of the university.

The Chair must be consulted on and must approve the selection of the remaining three committee members. It is recommended that one of the advisors from the second semester of the second year be retained as an advisor for the third year.

Funding for outside advisor:

The School of Art will provide up to \$500 to support the selection of an outside advisor to your Project Advisory Committee. These funds can be used for travel for you or your advisor to meet for thesis consultation, and/or payment as an honorarium to the advisor. Honoraria will be paid after the MFA Thesis Exhibition opening.

NOTE:

Prior to each advising deadline, students will be notified of remaining available advisors. When securing advisors, students should contact faculty members directly. It is up to the individual faculty members to decide whether or not they believe they can effectively advise students. Third-year graduate students have priority over second- and first-year students; second-year students have priority over first-year students. Faculty members may advise a maximum of two students. If there are more than two students who want to work with a particular faculty member, the faculty member makes the decision based first on seniority and then on which students they believe they can advise most effectively. Faculty should adhere to the stated deadlines when making decisions. Faculty should chair **only one** third-year Project Advisory Committee.

CHANGING ADVISORS

Students may change their advisors each semester, except for the third year, as outlined above. If students need to change advisors at any time during the course of a semester, they should consult with the Head of the School.

ADVISOR'S RESPONSIBILITY

Advisors are to meet with advisees once per week for 45 minutes to an hour. Advisors will draft a brief statement regarding their experience with the graduate student over the course of the semester that outlines their interaction with the advisee in the following areas:

- **Work ethic,**
- **Making scheduled advising sessions,**
- **Progression of work**

The advising process will be monitored by the MFA Program Director and the Graduate Program Committee to Is MFA Administrator a new title or should it be MFA Program Director and Graduate Program Committee (since all faculty are grad faculty) ensure that all students are treated equitably, and are forming relationships that will enhance their academic and studio experience. Any questions or problems with the advising process should be addressed to the MFA Program Director.

a. First and Second Year:

Advisors advise students on their creative work and the chair advisor assigns grades for the M.F.A. Studio coursework in consultation with the other faculty advisor. They are responsible for assigning a P/NC grade for the student's MFA Studio credits.

b. Third Year:

Advisors advise students on their creative work including the development and presentation of the culminating project, and the preparation of a thesis. The Project Advisory Committee is responsible for assigning a grade for the M.F.A. Project course as well as approving and signing the thesis.

ADVISEE'S RESPONSIBILITY

Students are responsible for setting up regular appointments with their advisors in order to meet once per week for 45 minutes to one hour. Third year students are responsible for arranging a mid-year meeting and a final review meeting with their entire M.F.A. thesis committee.

GRADUATE REVIEW POLICY

The three-year MFA program includes a comprehensive review for all students at mid-year and the end of the year. All students are expected to show steady progress in their creative work at each review. Reviews are scheduled to take an hour and a half. During the first portion of the review, students are expected to present their work to date in the program (in original or documented form). They will also be expected to discuss the written materials specified below (see "Review Documents"). The second portion of the review will be devoted to discussion between the student and the Review Committee.

In general, reviews:

- Ø Encourage the student to reflect periodically in an in-depth manner upon their work in order to understand patterns, strengths, and deficiencies;
- Ø Enable the student and faculty to assess student's work and progress in the program; and,
- Ø Offer an opportunity for faculty to make broad-based recommendations to the student regarding future courses of action in the program.

REVIEW EXPECTATIONS

First year: students are expected to take an experimental approach to their work. Evidence of substantive work is expected by the end of the first year.

Second year: students are expected to show evidence of a developing, coherent direction by the end of the second year.

Third year: students must show a coherent body of creative work and present a written thesis at the end of the third year.

REVIEW ARRANGEMENTS

Graduate reviews may be held in the student's own studio, or in an art classroom. **The MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu), arranges for first and second year reviews. Third year students make all arrangements for their own reviews.** When the review is arranged, each **student must notify the MFA & Admissions Administrator of their equipment needs and room preference two weeks in advance of reviews.** The MFA & Admissions Administrator will provide the names of committee members and review details to the student approximately two weeks before reviews are held.

REVIEW DOCUMENTS

The following documents are required for each review. A copy must be submitted one week prior to the date of the review to each committee member and the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu),

- Ø Summary or outline of the planned presentation
- Ø List of all Carnegie Mellon courses taken to date (including those in process), with instructor names and grades earned
- Ø Record of all Graduate Assistant assignments
- Ø Artist's statement
- Ø Current résumé
- Ø Relevant publications recently read (an evolving bibliography)

Third year students may submit other written materials for review such as job application cover letters, teaching philosophy statements, résumés targeted for different purposes, etc.

FIRST-YEAR REVIEWS

A **mid-year review** and an **end-of-year review** are required for all first year students.

Both reviews are arranged by the MFA & Admissions Administrator.

Reviews normally take place on the last day of classes each semester.

Review committees are assigned by the MFA & Admissions Administrator and consist of one of the student's current advisors and a distribution of ETB, DP3 and SIS faculty (to the extent that faculty availability permits).

Suggested Topics for First Year Reviews:

1. Assessment (critique) of the development of studio project work: conceptual, material, technical and contextual issues.
2. Identification of areas for further experimentation/exploration.
3. Assistance in connecting to the School of Art, university and community and an exploration of the potential for integration of studio work with university and community resources and experiences.
4. Discussion of possibilities for Contextual Practice projects.
5. Assessment of current graduate assistantship and advice on future assistantships and graduate advisors.
6. Exploration of international projects or study.
7. Planning for preliminary work on thesis: research, continual documentation, journal keeping, ongoing bibliography, etc.

SECOND-YEAR REVIEWS

A mid-year review and an end-of-year review are required for all second year students.

Both reviews are arranged by the MFA & Admissions Administrator.

Reviews normally take place on the last day of classes each semester.

Review committees are assigned by the MhFA & Admissions Administrator and consist of one of the student's current advisors and a distribution of ETB, DP3 and SIS faculty (to the extent that faculty availability permits).

Suggested Topics for Second Year Reviews:

1. Assessment (critique) of the development of studio project work, addressing conceptual, material, technical and contextual issues.
2. Determination of appropriate blend of experimentation and focused practice.
3. Discussion of and/or recommendation of School of Art advisors, graduate assistantships for second semester and eventual M.F.A. advisory committee.
4. Direction in Contextual Practice project and university connections.
5. The impact of international study or experience (if applicable).
6. Summary of preliminary thesis paper (submitted April 10th) and expectations for completed thesis.

THIRD-YEAR REVIEWS

A mid-year review and an end-of-year review are required for third year students. Third year students arrange for both reviews.

Mid-year Reviews:

Third year students must schedule and make all arrangements for mid-year reviews themselves.

Mid-year reviews must take place between November 7-11, and February 3-12.

Review committees must include the student's current advisors. Inviting additional faculty is optional.

End-of-year reviews:

Third year students must schedule a final thesis review with their full advisory committee.

In addition, students must make every effort to arrange a group meeting at the actual MFA thesis exhibit to review the culminating creative work toward the degree requirements.

Suggested Topics for Third Year Reviews:

1. Development and completion of M.F.A. Project and its integration of three years of experience at Carnegie Mellon.
2. Adherence to thesis schedule: discussion of the thesis process, progress, and completion.
3. Graduate assistantship(s) and final preferences.
4. Career guidance and professional development.

REVIEW FEEDBACK

MID-YEAR (ALL STUDENTS)

At mid-year, the review committee's assessment is conveyed through discussion after the presentation; **no written reports are issued for any mid-year reviews.**

END-OF-YEAR (1ST & 2ND YEAR STUDENTS)

The committee assesses the presentation and discussion, writes a report, and makes a recommendation to the Head of the School, and the student is notified through a written Graduate Review Report. The recommendation will be one of the following courses of action:

- Ø Continue in the program as scheduled.
- Ø Withdrawal from the program.

The Committee may also specify qualifications of either of the above courses of action, or may recommend another course of action as appropriate and necessary. The Graduate Review Report becomes part of the student's record. Students receive a copy of this report. An appeals process is available should the need arise.

END-OF-YEAR FEEDBACK (3RD YEAR STUDENTS)

Third year students receive substantial feedback during the thesis project advisory process and reviews. Third year students do not receive a written report after their final review.

POLICY CHANGES

Students must utilize the degree requirements, policies, and procedures in effect at the time of matriculation, regardless of changes that may occur during the period of their candidacy in the M.F.A. program.

RECOMMENDATION LETTERS

Students who wish to request recommendation letters from faculty must do so by a **request in writing (e-mail) at least two weeks in advance of the due date**. The Head of School will generally recommend only one student for any specific fellowship or grant application. In cases where more than one student from the school is applying, the student for whom the Head of School will write a recommendation will be chosen by a faculty committee.

Attach to the request:

- Ø a stamped, addressed envelope (if a physical letter is required)
- Ø documentation explaining the opportunity for which the recommendation is to be written
- Ø a copy of the student's résumé.

MFA THESIS GUIDELINES

In conjunction with the culminating graduate studio work, MFA candidates are required to complete a written, illustrated thesis. This thesis must be approved by the committee and submitted by the date specified below. The degree will not be conferred until the approved thesis has been submitted. The general requirements for the thesis are outlined below. Specific requirements should be developed in consultation with the student's Project Advisory Committee. At the beginning of their last year of study, students should clarify the schedule for completing their theses with their Project Advisory Committees. Ample time is included for revisions arising from several rounds of review by each member of the Committee. Following the approval of the thesis, first by the Chair of the Committee and then by the remaining members of the Committee, one signed copy must be submitted to the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu) to be forwarded to the University Library's Research Showcase. The necessary forms and instructions will be forwarded to all third year students, but the check list is as follows:

Masters Thesis Checklist

.. I have submitted a PDF file to my graduate coordinator.

The file name is my andrew ID_masters_dept_year.ftp
(example: andrewid_masters_drama_2014.pdf)

Student Name _____

Research Showcase @ CMU (Carnegie Mellon institutional repository)

Choose one option:

.. Immediate open access

.. Delayed open access. Choose one embargo period.

.. 6 month embargo

.. 1 year embargo

.. 2 year embargo

.. 5 year embargo

Student Signature _____

Date _____

Return this checklist to your graduate coordinator.

The written thesis is an integral requirement of the MFA program. The development of the written thesis should begin during the first year of the program through reading, research and development of an extensive bibliography related to each student's own practice and interests. During the second year, thesis development continues through exploratory writing, consolidation of ideas and critical self-examination of work produced thus far. During the third year, these raw materials are fashioned into the thesis with help and guidance from the thesis committee. While the writing that is done during the second year may be included as part of the final thesis, in some cases this writing is in a different style or has a different focus than the final thesis, so is not included, or is substantially altered.

Structure & Content

The structure of the thesis is fairly open and flexible to allow each candidate room to create a written thesis that is useful and relevant to them. The thesis is structured with four main parts: *Introduction, Contextual Information, Discussion of Work, and Conclusion*. Within those four intentionally broad categories, each candidate can employ any structure or organizing framework that makes sense to them. These four parts are not intended as a straightjacket, but rather are simply the bare minimum requirement for content that must be included in the thesis. While some students interpret *Contextual Information* to mean discussion of artistic influences, it does not have to be limited to that. Contextual information can combine biographical background with framing and positioning the work within historical, contemporary and theoretical contexts. *Discussion of Work*, likewise can be a straightforward critical examination of finished work produced during the three years of graduate study, but it could also include discussion of working process, collaborative working practices, successes and failures, analysis of the work's impact, critical reception, plans for future work, etc. As long as the written thesis adequately addresses the four sections, any other information that the student deems important and relevant may be included.

Style

Creative approaches to writing the thesis are acceptable and even encouraged, as long as the content requirements are met and the four sections of the thesis are written to the satisfaction of the thesis committee. Each candidate must find a form and a style that meets their needs and makes sense with the information they are trying to convey. Most theses are written in a fairly straightforward academic style, but if a student needs or wants to write in the form of letters, interviews, diary entries, etc. that is acceptable.

School of Art faculty vary in their degree of support for creative approaches to thesis writing – some faculty members encourage a more academic approach while others encourage creative approaches. Each candidate should talk to their potential committee members before the third year begins to make sure that they understand the expectations of their committee. In the end, each MFA candidate is responsible for presenting a written thesis that satisfies the expectations of the thesis committee in terms of its intellectual depth, substance and clarity. Candidates should check in often with their committee members to make sure that the thesis is proceeding to their satisfaction.

As with any paper presented in a university context, the thesis should be written to high standards of academic integrity, linguistic concision and intellectual rigor.

THESIS PAPER CONTENTS

The thesis should be organized into the following sections (each explained below):

1. **Cover Page**
2. **Abstract**
3. **Table of Contents**
4. **Acknowledgments (Optional)**
5. **Body of Thesis**
 - a. **Introduction**
 - b. **Contextual Information**
 - c. **Discussion of Work**
 - d. **Conclusion**
6. **References**
7. **Appendices (optional)**

COVER PAGE

Students must create a cover page for the thesis according to the layout below:

(THESIS TITLE)
by
(Candidate's Name)
(Prior Degree(s), Where Earned, Year Conferred)
Thesis

Submitted in Partial Fulfillment of the Requirements of the Degree of
MASTERS OF FINE ARTS
in
ART
at Carnegie Mellon University
Pittsburgh, Pennsylvania

Approved By:

(Committee Chair's Name), Project Advisory Committee Chair
(Committee Member's Name), Project Advisory Committee Member
(Committee Member's Name), Project Advisory Committee Member
(Committee Member's Name), Project Advisory Committee Member
Charlie White, Head of the School
Dan Martin, Dean, College of Fine Arts
Date Degree Conferred: (Month, Year)

ABSTRACT

The abstract is a one-page (maximum of 350 words) summary of the thesis. It should be written in the third-person and provide a concise overview of the thesis contents.

TABLE OF CONTENTS

This page lists the various sections of the thesis and indicates the page number where each begins. All pages should be numbered.

ACKNOWLEDGMENTS [optional]

This section acknowledges any individuals or organizations that provided noteworthy support and encouragement of the student's work in pursuit of the degree. A dedication and/or preface may be included here if desired.

BODY OF THESIS

The body of the thesis should document the development and resolution of the M.F.A. candidate's artistic achievement during the M.F.A. program in a manner accessible not only to professional colleagues, but to any reader reasonably conversant with our culture. It must be clear, thorough, and concise.

Ø **Introduction:** This short section should include an introduction to the candidate's work and a preview of the material to follow.

Ø **Contextual Information:** This section should provide sufficient historical and theoretical information on the general area of the candidate's work to provide the reader with a reasonable background and understanding of the work. Citing the work of others (using illustrations where appropriate) who have worked in a similar genre or whose work has inspired/informed the candidate's work is appropriate here. Citing of references to the literature is useful. (See 6. Footnotes & References)

Ø **Discussion of Work:** In this section, the candidate's actual work should be thoroughly presented, both verbally and visually. The next page contains information on illustrations. The process, as well as the finished work, should be documented.

Ø **Conclusion:** This short section should include retrospective reflections upon the candidate's artmaking and experience in the M.F.A. program, with summary thoughts or musings as desired.

NOTES & REFERENCES

Notes and references to the literature should be numbered in order of appearances in the text and included at the end of the thesis. The citation number should be listed in the text. Use the following conventions when listing references;

Ø **Books:** Author's name (last name first), Title of Book (in italics), Name of Publisher, Location of Publisher (city), Year Published.

Ø **Periodicals:** Author's name (last name first), Title of Article (in quotations), Title of Periodical (in italics), Volume Number (underlined), pages, Year Published (in parenthesis).

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.

GENERAL STYLE

The Chicago Manual of Style, available in any library, is the best source for current, standard information regarding stylistic conventions for punctuation, work preferences, etc.

ILLUSTRATIONS

Considerable attention should be given to presentation of illustrations in the thesis. The specific requirements for this visual material will vary depending upon the nature of the candidate's art and should be developed in conjunction with the Project Advisory Committee. Both copies of the thesis should contain the same high quality illustrations. All illustrations should be numbered, referred to in the text by their number, and appear on the same or following **page where they are first cited.**

OVERALL PRESENTATION

Double-spaced typed, 12 point or larger. Left margin, 1 1/2" (minimum), other margins 1" (minimum) for all text and illustrations. Printed on letter-sized (8 1/2" x 11"), non-erasable, 20-pound (minimum) paper. 1 copy signed by all committee members and the dean. Must be submitted as a PDF to the MFA & Admissions Administrator, Keni Jefferson (kjefferson@cmu.edu). Information on the electronic thesis for the Library's Research Showcase is mentioned above under the MFA Thesis Guidelines section.

CHEATING & PLAGIARISM

See: p. 20

THESIS EXHIBITION

A culminating exhibition is required of all students in the spring semester of their third year. This exhibition provides the experience of working within a professional gallery context, and giving the community an opportunity to see work by promising new artists emerging from CMU. The exhibition typically runs in the latter part of the spring semester. The Head of the School will notify third-year students of the exhibition location at the orientation meeting within the first two weeks of the third year. Third-year students should plan for the following responsibilities:

EXHIBITION RESPONSIBILITIES

Gallery: Students will meet with Miller Gallery staff (if appropriate) and the School Head 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 consult with the Miller Gallery Director and Graphics/Office Coordinator and/or School of Art Marketing and Communications staff on the exhibition announcement, and work to stay within the allocated budget. Students are also responsible for submitting final design files and personal mailing lists to the Graphics/Office Coordinator, Marketing & Communications Manager and/or School of Art Marketing and Communications staff. Any marketing materials must always be shared with School of Art Marketing and Communications staff.

Physical Space Preparation: Students are responsible for building any extra walls/structures for their exhibitions, with approval of the venue supervisor.

Equipment: Students are responsible for securing their own equipment and lighting needs. Limited equipment is available from the Miller Gallery and/or the School of Art and must be requested by the end of February. Students are advised to consult first with the Miller Gallery Exhibitions Coordinator about their needs.

Labels: Students are responsible for providing label information for each work to Miller Gallery staff by the date requested. Information should include: title of piece, year, size and media. A common label format (font, size, presentation) will be used for all works exhibited.

Price List: Students must provide a price list, if applicable, detailing label information as well as prices and insurance values for all work in the exhibition.

Funding: Each student in the exhibition is allotted a \$600 budget for materials. These funds may be accessed by either submitting receipts for reimbursement or a purchase request to the School's business manager. Note that as per University policy, PA sales taxes will not be reimbursed. Students are encouraged to apply for GUSH grants to further defray thesis exhibit expenses.

Opening Reception: Students are responsible for planning an opening reception for the exhibition. Students can work with the School's business manager to purchase refreshments or process reimbursements.

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

Artist's Statements:

Students are responsible for providing artist's statements and biographies. A common format (font, size, presentation) for all exhibiting students is expected.

Artist's Talks:

Students are scheduled to give a gallery talk on their work and its context during the M.F.A. Thesis Exhibit. M.F.A. Thesis committee members should be invited.

TIME LIMIT ON MASTER'S CANDIDACY STATUS

After completing course requirements and commencement, students may not use university facilities. Once students have finished course requirements, except for the written thesis and/or the culminating exhibition, their master's degree candidacy shall continue for a maximum of four full academic years. At the expiration of the four-year period, candidacy status shall lapse. A student may resume work towards a master's degree in the School of Art only if re-admitted to the program through regular admission procedures. It will be at the School of Art's discretion to evaluate their previous work and decide to what extent it may be accepted toward the degree. This four-year term of maintenance of candidacy shall not be affected or interrupted by a leave of absence or withdrawal from the university; however, under extraordinary circumstances, such as military or public service or temporary disability, the School can recommend that the Dean defer the lapse of candidacy status for a period commensurate with the duration of that impediment.

MFA FINANCIAL AID

New graduate students will be informed of financial aid awards in their acceptance letters. Returning graduate students are informed of financial aid during the summer preceding the coming academic year. Signing and returning the initial acceptance or follow-up award letter constitutes agreement of the offered aid. **Information on all Federal Student Loan Programs can be obtained from the Department of Financial Aid, Warner Hall 315, x8-2068. For information and forms: <http://admission.enrollment.cmu.edu/pages/financial-aid>**

Students are encouraged to research and apply for outside fellowships. If a student receives a fellowship that is specified for tuition costs, the total amount of School of Art tuition remission will equal the portion of tuition that the fellowship does not cover. Failure to fulfill the assistantship requirements of the M.F.A. program may result in termination of the scholarship. See the section on Graduate Assistantship Policy. With the exception of several special scholarships that are for one year only, and will be identified as such, students can expect that the School will maintain the same level of funding throughout their three years in the M.F.A. program. Students will be

notified in writing of any change in support at least two months before the change will go into effect. **If funding is lost or reduced, students may file an appeal with the Head of the School, Charlie White, (chwhite@cmu.edu).** To retain their financial aid packages, students are required to be enrolled as full-time students (36 units or more), obtain a "P" in all School of Art courses, and successfully complete year-end reviews.

EMERGENCY LOANS

There are currently two loan sources on campus for graduate students who may need transitional or emergency funds. The first is the Emergency Student Loan, which may be granted at anytime in the academic year. The stated limit is \$100, but quite often exceptions are made depending on the student's situation. The emergency-based loan is an interest-free loan repayable within 30 days. Payment plans that extend over several months are possible in some cases. Students who need to obtain an Emergency Loan should visit the Student Affairs Office or call 412-268-2075 for an appointment. The second loan available on campus is the Graduate Student Transition Loan. These loans are designed to help first-year graduate students with initial expenses. The application requires School approval. Questions regarding this program may be directed to an Enrollment Services counselor at The Hub (x8-8186).

MFA HEALTH, HOUSING & SUPPORT PROGRAMS

HEALTH INSURANCE

The university requires that all students be covered by a medical insurance plan. The university offers several health insurance plans for graduate students. These plans, designed with input from graduate students, provide catastrophic, moderate, and comprehensive levels of coverage depending on the chosen plan. All students, whether on one of these plans or not, must inform the Health Center of their insurance coverage. Students can enroll for insurance coverage and payroll deduction at Student Health Services.

Students must submit a health history form to Student Health Services. The immunization section on the back must be completed. Students born after 1956 are required to show proof of having has two doses of measles vaccine or of having had the disease. Religious and medical exemptions are honored with the understanding that if a measles outbreak would occur, these students would be unable to attend classes until the outbreak was over. Students will be unable to register for spring classes until they comply with this requirement.

HOUSING

Many of our graduate students live in off-campus houses and apartments in the many neighborhoods surrounding the university. Public transportation and [university shuttle buses](#) make nearby communities extremely accessible to the campus.

Housing Services does provide some local area information, resource links, and [CMU Off-Campus Housing](#) which can be found in the [Community Housing](#) section.

Please contact Housing Services at housing@andrew.cmu.edu or 412-268-2139 for any questions you may have regarding graduate housing.

PARKING

If students wish to obtain a parking permit for a campus lot, application forms are available from the Parking Office, located in the parking garage, starting mid-May for the following fall semester. Students should contact the Parking Office directly (x8-2052) to request that an application packet be mailed to them. Applications are due in the beginning of May. **The Parking Office allocates space requests in this order: Faculty/Staff, Graduate Students, Undergraduate Commuters, and Undergraduate Residents.**

CONCERNS & GRIEVANCES

<http://www.cmu.edu/adm/gpo/concerns>

Students who believe that they have been treated inappropriately by faculty are encouraged to raise their concerns first with the faculty member involved. If there is no resolution, students should meet next with MFA Program Director/Administrator, and, if not resolved, with the Head of the School. The Head of the School may appoint a separate ad hoc and advisory grievance committee. In cases where the head is party to the complaint, presentation will be made directly to the Dean of the College of Fine Arts. For more information on graduate student concerns, advocates, and resources: <http://www.cmu.edu/graduate/index.html>

EMPLOYMENT

The School of Art recommends that graduate students not obtain employment outside the School during the academic year. Few, if any, summer employment opportunities are available for graduate students in the School of Art, although students are encouraged to apply for any available teaching positions in the School of Art's Pre-College Program.

LEAVING THE UNIVERSITY

A student who decides to leave the university must meet with the Head of the School and complete a Withdrawal or Leave of Absence form located in the Art Office or HUB. Withdrawal means leaving the university with no intention of returning. Leave of Absence means temporarily leaving the university with a stated intention to return. A withdrawal or leave of absence from the university at any time up to and including the last day of classes (excluding the final examination period), means that no grades will be recorded for the semester. Financial responsibility for the semester is dependent upon the date of and the reasons for filing the form. Questions about financial responsibility should be directed to the HUB.

A leave of absence may be voluntary or involuntary. If the leave is voluntary, the student may return any time within four years following the beginning of the leave by filing an Application for Return from Leave of Absence form. If the leave is involuntary, that is, required for academic or disciplinary reasons, the conditions for return will be stated. Forms are available in the Art Office or the HUB.