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MFA Art Program Contact Information

ADMINISTRATION

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WAH 104

Director
Nao Bustamante, Professor of Art
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213.743.4562 | IFT 113D
Academic head of MFA Art program; leads and advises on programmatic matters

Vice Dean of Research
Dr. Amelia Jones, Vice Dean of Critical Studies
ameliaj@usc.edu
213.393.0545 | Watt Hall 117B
Leads and advises on all matters relating to theses, and postgrad research and residency opportunities

Other MFA Art Faculty:
Edgar Arceneaux, Assoc Professor of Art
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Suzanne Lacy, Professor of Art
lacys@usc.edu
Mary Kelly, Judge Widney Professor of Art
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Graduate Programs Specialist
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Handles day-to-day program operations, guest speaker liaison, and studio visit scheduling

Graduate Student Services
Penelope Jones
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Timmy Chen
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Advanced Photography Lab Technician (position unfilled)
IFT photo lab tech; keeps MFA Art photo equipment for check-out, provides on-site AV and tech support
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MFA Art Program Curriculum and Guidelines

OVERVIEW
The Master of Fine Arts in Studio Art is a two-year professional degree in the practice and theory of art, preparing students to pursue careers as professional artists in the contemporary cultural landscape including exhibiting, teaching, community engagement, institutional leadership and related positions. The degree is administered by the Roski School of Art and Design in conjunction with the USC Graduate School and is considered a terminal degree for practicing artists.

There are many advantages of studying art at a major university, particularly in terms of interdisciplinary approaches to art, course offerings and cultural programming across the campus. Students may take electives outside of the Roski School starting the first semester and are encouraged to take advantage of not only art history and critical studies offerings, but graduate-level courses in other disciplines such as film, comparative literature, philosophy, gender studies, communications and the sciences, to name just a few. Additionally, USC sponsors readings, performances, and lectures, including the Visions and Voices Arts and Humanities Initiative series, and more intimate lectures and discussions hosted by various USC professional schools and affiliated organizations such as Roski Talks.

Admitted students join a major research university with six art schools, renowned for their promotion of the arts as an essential component of civil society.

ADMISSIONS
Admission is based on: a) successful completion of a bachelor’s degree program (or equivalent) at an accredited college, university or art school; b) submission of a portfolio that meets the requirements of the Roski School’s Admissions guidelines; c) an artist statement; d) three letters of recommendation; e) meeting the general admission requirements of the Roski School and the USC Graduate School. Details of application requirements are found at https://roski.usc.edu/admissions/mfa and https://gradadm.usc.edu/.*

*Students admitted on a conditional basis must fulfill certain requirements by the end of their first semester of enrollment before further enrollment is permitted.

GENERAL EXPECTATIONS AND REQUIREMENTS
The MFA Art program espouses a broad perspective on contemporary art that is non-medium specific, although students are encouraged and expected to understand and engage with the history and discourse of the media involved in their studio practices. Students can work with all members of the full-time faculty, regardless of medium, and are urged to invite members of the Roski full-time faculty for individual studio meetings in the interest of receiving diverse feedback. Studio visits with adjunct faculty may be arranged, but they must be pre-approved by the Director.

It is expected that the program will be completed within two years, with courses taken primarily in the fall and spring semesters of each year, though some USC summer electives are also available. In order to maintain full-time status, a master’s student should be enrolled in 8 or more units per semester.
The MFA curriculum focuses on directed investigations of individual objectives in contemporary art practices. Designed to maximize the studio experience, the instructional model is also focused on critical dialogues through regular studio visits with faculty, guest artists, curators and scholars, as well as group critiques with faculty and student peers. Students also take courses with Roski’s renowned Critical Studies faculty that emphasize tracing intellectual and artistic histories, understanding the complexities of theories applied to the visual arts, and addressing global art practices. Required electives provide a broader platform for interrogation and experimentation, so students may explore complementary fields of research at one of the world’s leading research universities. Students should be aware that certain university courses, including some at Roski, have fees attached to them that are in addition to the tuition cost. These fees can cover the costs of various special supplies and equipment needed for a course, or to support expenses such as transportation, visiting artists, or field trips.

**MFA ART CURRICULUM**
The MFA Art requires a minimum of 48 units to be distributed as follows:

*Practice (20)*
- ART 515 Visiting Artist/Scholar Seminar – 2 units per semester for one year, 4 units total
- ART 520 Individual Studies – 2 units per semester for two years, 8 units total
- ART 535 Group Critique – 2 units per semester for two years, 8 units total

*Academic Courses (8)*
- CRIT 510 History and Theory of Art and Exhibitions – 4 units
- CRIT 525 Making and Curating Art: Pedagogy and Practice – 4 units

*Electives (16)*
- 400-level or higher offered by the Roski School of Art and Design – 8 units
- 400-level or higher outside of Roski – 8 units

*Master’s Thesis (4 units)*
- ART 594a, Master’s Thesis – 2 units
- ART 594b, Master’s Thesis – 2 units

* All elective courses (Roski and non-Roski) must be approved by the Director.
** Select courses from 18 professional schools at USC and/or the Dornsife College of Letters, Arts and Science.

**MANDATORY ADVISEMENT**
All MFA Art students must meet with their advisor Penelope Jones (penelope@usc.edu) before registering for classes each term. Mandatory advisement meetings are arranged via email with the advisor. Whenever meeting with an advisor, a student should always bring a laptop or tablet to schedule classes while in the advisor’s office. The most productive meetings occur when students arrive prepared and have already reviewed course offerings via the [USC Schedule of Classes website](https://roski.usc.edu/resources/student). Mandatory Advisement occurs during specific weeks. Students should consult the Advisement section of [https://roski.usc.edu/resources/student](https://roski.usc.edu/resources/student) for appropriate times. Students should also read and follow directions that their scheduling advisor emails to them. MFA Art students will not be able to register for classes until they meet with their advisor. Timely attendance of Mandatory Advisement meetings and timely registration are requisites for satisfactory progress.
MFA ART 2-YEAR/6-TERM SAMPLE COURSE SEQUENCE CHART

Students may use this chart as a guideline when registering each term, in order to meet all course requirements for the MFA Art program. However, other sequences may also be possible. The MFA Art advisor can assist with any questions about MFA Art degree requirements or course sequences by email, phone, or appointment.

<table>
<thead>
<tr>
<th>Term</th>
<th>Course Code (Unit Value) Title</th>
<th>Total Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1 Fall</td>
<td>ART 515 (2) Visiting Artist/Scholar Seminar</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>ART 520 (2) Individual Studies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART 535 (2) Group Critique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CRIT 510 (4) History and Theory of Art and Exhibitions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>400-level or higher (2) non-Roski elective</td>
<td></td>
</tr>
<tr>
<td>Year 1 Spring</td>
<td>ART 515 (2) Visiting Artist/Scholar Seminar</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>ART 520 (2) Individual Studies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART 535 (2) Group Critique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CRIT 525 (4) Making &amp; Curating Art: Pedagogy and Praxis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>400-level or higher (4) non-Roski elective</td>
<td></td>
</tr>
<tr>
<td>Year 1 Summer</td>
<td>CRIT 500 level seminar (4) (or during regular semester)</td>
<td>4</td>
</tr>
<tr>
<td>Year 2 Fall</td>
<td>—</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>ART 520 (2) Individual Studies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART 535 (2) Group Critique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART 594a (2) Master’s Thesis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>500-level or higher (4) Roski elective</td>
<td></td>
</tr>
<tr>
<td>Year 2 Spring</td>
<td>—</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>ART 520 (2) Individual Studies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART 535 (2) Group Critique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART 594b (2) Master’s Thesis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>400-level or higher (2) Roski elective</td>
<td></td>
</tr>
<tr>
<td>Year 2 Summer</td>
<td>Edit thesis and finalize formal submission to the USC Graduate School</td>
<td>—</td>
</tr>
</tbody>
</table>

ACADEMIC COURSES

**ART/CRIT 515 Visiting Artist and Scholar Seminar (4)**

A weekly forum of visiting artists, curators, writers and scholars in conjunction with Roski Talks. The lectures alternate with discussion sections. Students are expected to engage the visiting artist in discussion of the material presented and additional assigned readings when required. In addition to being exposed to a cross section of contemporary work in the field and meeting important art world figures, students will observe and engage in the range of presentation methods and lecture styles used by recognized professionals.

**ART 520 Individual Studies (2, max 8)**

Students work with distinguished faculty and visiting artists and scholars through a series of private studio visits. Visits typically occur weekly in the MFA Art student’s studio, but may occur more or less frequently, as determined by individual student needs and faculty advisors. Meetings are intense discussions of the student’s ongoing work/practice: its substance, method and means of execution, critical intent and meaning, and relevance both to the individual
student’s practice and to cultural production in general. Students are expected to process the varying points of view presented by the faculty and engage in both primary experimentation (the execution of artwork) and secondary research (theoretical and critical reading as well as viewing of work) in response to these suggestions. Students are in a constant state of challenge and the work is in a constant state of development. Over the course of the two years of the program, the faculty-student dialogue facilitates the development of an individual practice. First-year students present the results of their semester’s work at the end of the semester review; and second-year students present their work and research in the form of the final exhibition and written thesis.

**ART 535 Group Critique (2, max 8)**
Students gain insight and perspective through weekly meetings that investigate individual issues relative to current directions in a student’s practice. Analysis, conceptual development, and subjective observation is provided by student peers and faculty.

**CRIT 510 History and Theory of Art and Exhibitions (4)**
Provides a broad and deep overview of the history of “art” as a conceptual and practical category, emphasizing development of exhibition sites and engagement with the public sphere.

**CRIT 525 Making and Curating Art: Pedagogy and Praxis (4)**
Provides students with a foundation in the history and theory of studio art and curatorial education and develops their teaching skills in these areas. Includes some professionalization such as syllabus preparation.

400 and 500 Level Critical Studies seminars
Taught by the range of Critical Studies faculty, these seminars are shaped around the faculty member’s research expertise, addressing topics relevant to current debates and trends in the international art world. Examples include: “Performing Identity in Contemporary Art Since 1950”; “Contemporary Asian Art”; “Subcultures in Los Angeles Art, Film, and Performance.”

### STUDENT REVIEWS (MIDTERM AND FINAL)
All first-year students participate in on-campus reviews of their work, held four times a year at the midterm and the close of the fall and spring semesters. These reviews provide a formal dialogue between student artists and faculty participants. Students present and discuss completed work as well as works-in-progress during each review.

**A. Midterm Reviews**
Midterm reviews are held during ART 535 Group Critique, halfway through each term and are attended by the core faculty. Midterm reviews will result in a brief written assessment of the student’s progress.

**B. Final Reviews**
Final reviews are normally held on the Friday of the last week of classes each semester and are included as part of the grade assessment for ART 520 Individual Studies. In addition to the MFA Art faculty, all members of the Roski School’s full-time faculty are invited to participate. During all reviews, MFA Art students are encouraged to have a fellow student or faculty member take notes capturing the dialogue.

**C. Review Assessments and Grades**
The purpose of the first-year reviews is to confirm that the student is making satisfactory progress toward their terminal degree, after which they may proceed to the thesis requirement in the second year. These assessments are included in the letter grade evaluation for ART 520 Individual Studies in the fall and spring for first-year MFA Art students. Students should refer to http://catalogue.usc.edu/content.php?catoid=8&navoid=2388 for USC’s policy on maintaining satisfactory academic progress. Note that students must meet deadlines set by both Roski and the Graduate School to maintain satisfactory progress. Final Reviews at the end of the semester are not required for second-year MFA Art students in satisfactory standing.

D. Relationship Between the Spring Final Review and Second-Year Funding
Funding for a student’s second year in the MFA Art Program is merit-based and competitive. Students must demonstrate they are making timely and satisfactory progress to the degree to be eligible to receive funding in the second year. Funding is at the discretion of the Director, as approved by the Dean. Again, students must meet deadlines set by both Roski and the Graduate School to maintain satisfactory progress.

ADVANCEMENT TO CANDIDACY
At the end of the second semester of the first-year students may be advanced to candidacy for the MFA Art degree by the Roski School of Art and Design faculty if:

1. They remain in satisfactory standing following the spring semester Final Review.
2. They have successfully completed twenty (20) units according to the curriculum above. 20 units represent the normal minimum for two semesters of full-time course work.
3. They have maintained 3.0 GPA.

MFA ART THESIS REQUIREMENTS
The primary requirements for the MFA Art thesis are participation in an MFA Art thesis graduate exhibition and completion of a written thesis. The art thesis exhibition may be a solo or a group show. Required in conjunction with the exhibition is a formal review of the thesis exhibition with the student’s appointed thesis committee in the spring semester of the second year. It is the responsibility of the student to set up this meeting, ideally during the exhibition.

The written thesis is carried out under the guidance of the Vice Dean of Research (currently Professor Amelia Jones), the thesis committee, and the USC Graduate School. A proposal for the thesis is completed by the end of April in the student’s first year at USC (this proposal is circulated to potential committee members; see below under THESIS MILESTONES for details).

The written thesis is submitted to the committee by February 1 of the student’s second year and uploaded to USC by the end of March.

⇒ SUBMISSION DEADLINES ARE USC-WIDE: Roski faculty have no say in these, and the submission date cannot be extended. See: http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/

### A. Thesis Committee

The student is responsible for forming a thesis committee before the end of April of their first year, which is achieved by circulating a thesis proposal to potential committee members (see below under THESIS MILESTONES). The thesis committee works closely with the individual candidate to complete the thesis requirements. The thesis committee consists of three members of the USC faculty. Two members must be drawn from the Roski School’s full-time faculty ranks currently teaching in either the MFA, MA, or BA/BFA programs, and holding an MFA, PhD, or their equivalent (extensive professional experience may serve in lieu of a terminal degree, with approval from the Vice Dean of Research). The third member can be any full-time tenure track, tenured, or non-tenure track USC faculty member, either from within the Roski School or from outside Roski. One of the three thesis committee members is designated as the Chair by request of the candidate in consultation with this desired Chair. For full guidelines regarding faculty eligible to serve on thesis committees, see [http://catalogue.usc.edu/content.php?catoid=7&navoid=1767#graduate_school_policies_and_requirements](http://catalogue.usc.edu/content.php?catoid=7&navoid=1767#graduate_school_policies_and_requirements).

The Chair or thesis supervisor provides leadership and guidance to the committee, usually reads drafts and advises the student up to the point where a full draft is available to be submitted to members two and three on the committee—February 1. The Chair/thesis supervisor helps to steer the process, but **the student, not the Chair, is responsible for meeting all deadlines.**

### B. Formation of the Thesis Committee

The student forms their thesis committee upon advancement to candidacy at the end of spring semester in the first year. The student contacts faculty individually and formally finalizes their committee by having the faculty sign the Appointment of Committee Form: [http://graduateschool.usc.edu/current-students/guidelines-forms-requests/#masters-thesis-committees](http://graduateschool.usc.edu/current-students/guidelines-forms-requests/#masters-thesis-committees). This signed form is then submitted to the MFA Art academic advisor by the last week of September in the fall of the second semester; after submission, the academic advisor will contact the Dean for her signature. All committee appointments are subject to approval by the Dean. Once all the signatures are finalized then the student must fill in committee information and upload the form to their Thesis Center Profile.

The student meets with the faculty on their thesis committee as part of ART 520 Individual Studies units, beginning in the second year of study, and will hold regular meetings to discuss the drafts of the thesis with the faculty. The recommended minimum is one in-person meeting per semester with the full committee and one in-person meeting per semester with your individual committee members. **It is up to the student, not the Chair or other committee members, to arrange these meetings.**

### C. Final Thesis and the Final Thesis Review

The written thesis is expected to be 20–40 pages, inclusive of notes but not bibliography or illustrations (5000-10,000 words max). The **final paper is due to the full committee February 1— with no exceptions or extensions.** The thesis topic should entail research
relevant to and informative of the student’s studio practice and relate to their work in the final thesis show. The written thesis requires a specific form (see online submission below) and requires research and expository writing.

Following submission of the thesis, the student will meet in person (preferably during the final thesis exhibition if this is possible) with all committee members for the Final Thesis Review. This meeting serves as a forum you to elaborate and/or clarify the content and ideas of the thesis. Committee members will also provide critical feedback. **It is up to the student, not the Chair or other committee members, to arrange this final meeting.**

**D. Online Submission**

After the Final Thesis Review and revisions requested by committee members have been made and approved by the thesis committee Chair, the thesis is uploaded. The **USC upload deadline for the thesis (usually around April 1) is noted here:**

http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/

See also USC’s information on electronic filing: https://libguides.usc.edu/dissertations/esubmission

Note that, in addition to formal approval of the written thesis by the thesis committee, the student must format and submit their thesis according to the guidelines of the USC Graduate School. The USC Graduate School website, in addition to the MFA Arts scheduling advisor and USC’s website, can provide guidance in how to properly format and submit the written thesis: http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/guidelines-for-format-and-presentation/

**THESIS EXHIBITION MILESTONES**

**1st Milestone: contours and directions**

**Requirement:** At the end of the first year review the student will have formed a direction for their final thesis show. This can be within a research area, a strong conceptual framework, an idea of the specific materials and scope of the work to be presented.

**Due:** This basic plan will be presented at the end of year review your first year, usually held the last Friday of the last week of classes.

**2nd Milestone: Implementing draft of thesis show**

**Requirement:** For group critique in the fall semester of the second year the student will present at least one finished work for their thesis presentation plus a plan for the execution of the thesis exhibition, including a production schedule. The student may want to invite their thesis committee to this critique. The plan should also be discussed with the facility manager to ensure a smooth installation.

**Due:** TBD in the fall semester of the second year

**3rd Milestone: Providing support materials**

**Requirement:** The student will work with the Roski PR person and graduate specialist to provide images, descriptions/information, and biography to ensure a proper roll-out of publicity and invitations to our guests and community.
Due: TBD as early as possible in the second semester of the second year.

4th Milestone: Thesis exhibition
Requirement: The student is responsible for the installation, management, and de-installation of the final thesis exhibition. There will be some support in place within the program. But the final responsibilities lie with the student.
Due: TBD in the second semester of the second year

5th Milestone: Critiques and meetings
Requirement: The student will make a good-faith effort to meet with their thesis committee in the exhibition. The final group critique will also happen at the site of the thesis exhibition. In addition we encourage each student to make appointments to do walk-throughs with other guests and faculty.
Due: TBD in the second semester of the second year

6th Milestone: Documentation
Requirement: The student is responsible for the documentation of their thesis show. Some documentation may be supplied by the school and will be shared with the student.
Due: TBD in the second semester of the second year

7th Milestone: Catalog production
Requirement: The student will provide text and images for the purpose of producing the cohort thesis exhibition catalog.
Due: TBD in the second semester of the second year

WRITTEN THESIS MILESTONES
All students must adhere to milestones in the process of writing their MFA Art theses, an essential component for maintaining satisfactory progress. The required milestones are as follows:

⇒ NOTE THAT IT IS THE STUDENT’S—NOT THE CHAIR’S OR OTHER COMMITTEE MEMBERS’—RESPONSIBILITY TO ADHERE TO THESE DEADLINES

1st Milestone: proposal and forming a committee
Requirements: The student forms a thesis committee on the basis of an initial written thesis proposal. The Dean approves the committee.
Thesis proposal: the thesis proposal should be 1-2 pages including a title, abstract (paragraph summarizing the point and key arguments of the thesis), brief bulleted or numbered list of sections to give a sense of thesis organization, and list of 5-10 sources (legitimate articles or books in the library) central to the research.
Due: Before the last day of classes of the spring semester, first academic year, typically around April 27

2nd Milestone:
Requirements: The student revises and expands the proposal and begins to write the first draft of the thesis. The expanded thesis proposal indicates clearly the scope of the research and how it relates to her/his individual practice. Student meets with members of the
committee jointly or separately to discuss the proposal.

**Due:** by September 30, second academic year

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**3rd Milestone, full draft to Chair**
Requirements: The student works closely with Chair to research and write a full draft of the thesis.

**Due to the Chair:** December 1, second academic year

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**4th Milestone, thesis to committee**
Requirements: After obtaining comments from Chair of committee, student should make revisions and submit a polished, complete draft of thesis to all committee members.

**Due:** February 1, second academic year

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**5th Milestone, final thesis**
Requirement: After obtaining comments from all committee members and revising thesis per the comments, student should submit full final thesis to all committee members.

**Due:** March 1, second academic year; this is an absolute deadline

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**6th Milestone, Final Thesis Review**
Requirement: Student to arrange final discussion and review of thesis exhibition and written thesis with all committee members, in person. (Other arrangements, with the approval of the committee chair, can be made if all the committee members cannot be present.)

**Due:** BEFORE MARCH 20, second academic year; this is an absolute deadline, based on USC regulations.

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**7th Milestone, Electronic Thesis Approval/ Final Submission to USC**
Requirement: Committee to electronically approve the thesis via the USC Thesis Center

**Due:** approx. April 1, second academic year (exact date might change); this is an absolute deadline – see USC Graduate School Thesis/Dissertation Submission Deadline for the exact deadline for your year: [http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/](http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/)

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**Conduct Inside and Outside the Classroom**
As a graduate student, you have the responsibility of conducting yourself, in all education activities, in a befitting manner, showing respect to faculty, staff, your student colleagues, and the surrounding community. Engagements in debate should be respectful and productive. We are here to enrich your intellectual curiosity and push your artistic growth.

A fair amount of conflict and friction is normal in a high-level learning environment, up to a point. Ideally, you should be aware that disagreements occur and that you should find constructive ways to deal with your emotions about them directly with your colleagues. Faculty are here to address conflicts within and beyond graduate classes, and not to rehash old conflicts. We want to ensure everyone feels supported, and that the classroom is a space of openness and debate. While intellectual and creative disagreements occur, debate should remain respectful and productive, and feedback should come from a place of generosity.
In the classroom, learning to *negotiate rather than escalate* is a crucial part of learning to conduct yourself as a professional in your field. All comments and engagements in class and beyond must remain respectful and productive; if you need tips on how best to achieve this, talk to your faculty mentors for suggestions. Every effort should be made to resolve conflicts yourselves as individuals and should be addressed in-person, face-to-face. Texting or emailing about a perceived slight is not only ineffective, but counterproductive. If you have taken steps in an attempt to resolve a conflict on your own and been unsuccessful, take the time to meet with the instructor outside of class. Class time should be use for course material and not to discuss or vent about conflicts.

The syllabus for any given course is also a guideline as to the expectations for the type of work being done in the course, including in-class participation and assignments as part of the course. If you are unable to engage in the course material as denoted by the syllabus and directed by the instructor, your grade will reflect this.

If you feel an instructor is hostile or abusive, talk to the Director; if the Director is not helpful, or is the instructor of the course, you can talk to the Roski Dean; OR you can always go directly to USC Student Affairs for support and bypass Roski faculty.

We understand that students have a life outside of Roski and that at times, life takes a course of its own. If you experience difficulties that you feel are impeding your academics, please speak with head of the program or your advisor, or contact USC Support and Advocacy [https://uscsa.usc.edu](https://uscsa.usc.edu) 213-821-4710, where trained professionals can help you problem solve, understand options, and connect you with campus resources.

We take your well-being, as well as your academic growth, seriously, and want all our students to thrive. While conflicts, at times, may not be avoided, they should be handled in a productive manner that does not take away time and energy from our mission to learn and expand our creative and intellectual practice. It is important to find ways to achieve these goals without disruption.

For more information on university resources to help off-set conflict, additional policies and procedures, please refer to the SCampus USC Student Handbook and Appendix E: University Resources – [http://policy.usc.edu/student/scampus/](http://policy.usc.edu/student/scampus/).

Lastly, students should make themselves aware of USC Student Judicial Affairs and Community Standards (USC SJACS) and of Section 13 – Academic Integrity Review: [https://sjacs.usc.edu/students/academic-integrity/](https://sjacs.usc.edu/students/academic-integrity/). Sanctioning Guidelines are provided in Appendix A: [https://studentaffairs.usc.edu/files/2015/09/appendix_a.pdf](https://studentaffairs.usc.edu/files/2015/09/appendix_a.pdf). Sanctions for second offenses will be more severe and generally will include suspension or expulsion.
Roski Talks and Visiting Lecturers
All Roski Talks lectures have been invited through the Graduate Program Specialist’s office. MA and MFA students in ART/CRIT 515 will be engaged in these visits and will generally be asked to introduce one visitor during the semester. This is a great opportunity to get to know the professional.

HOST RESPONSIBILITIES
As the host, you are the on-site point person to liaise with the guest speaker. While the graduate program specialist will be the contact for the individual prior to their on-site visit, coordinating the visit schedule, including audio-visual check, dinner, studio schedule, and seminar visit, you are expected to be the “face” of the Roski School on the day(s) of the guest’s visit.

You will also assist in coordinating studio visits. The Graduate Program Specialist will initially set the schedule for all studio visits. You will be responsible for reminding your colleagues of their appointments and making sure the guest speakers makes each appointment, ensuring each student gets their allotted time for studio visits.

Typically, the lecture takes place on Tuesday and the seminar and studio visits take place Wednesday. On the day of their studio visits and seminar, meet the visitor in the parking lot; greet them and give them a quick tour of the building and a copy of their studio visit schedule. Show them your studio. Open your studio so that they have a place to relax and put their things down. Offer them refreshments; you can see what is available in the IFT administrative suite. Ensure that they get to each studio visit in a timely manner. Their schedule does allot guest time to take breaks. You will also make sure they are able to find the seminar room and have all the AV requirements assembled.

MFA Art Audiovisual Equipment
There are a select few items of audiovisual equipment such as speakers, DVD players, and other items that can be checked out for a period of one week with the staff. Photography equipment can be checked out at the Advanced Photography Lab next door. The equipment is governed by the Advanced Photography Lab policies.

CHECKOUT POLICIES AND PROCEDURES
1. Equipment may be checked out for periods of one week, with the exception of holidays, when students may be able to check out equipment for extended periods. Checkouts are processed by the Advanced Photo Lab Tech.

2. To guarantee availability, it is recommended that students reserve equipment in advance, either by emailing or by visiting the staff office. Students who wish to reserve must specify a checkout period.

3. Students must return equipment by noon on the due date. Students who wish to extend a checkout period must stop by the program specialist’s office or email the day before and request an extension. If no other student has reserved the item, an extension will be granted.

4. More than two incidences of returning equipment late may result in loss of MFA Art AV equipment checkout privileges.
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