

USC Roski

School of Art and Design

MFA ART STUDENT HANDBOOK Fall 2021

Updated August 3, 2021

University of Southern California
Roski School of Art and Design
Master of Fine Arts in Art Program
1262 Palmetto St, Suite 515
Los Angeles, CA 90013
(213) 740-2787 (ARTS)

roski.usc.edu/academic/mfa
roski.usc.edu/events

Table of Contents

MFA Art Program Contact Information	3
Administration	3
Staff Directory	5
MFA Art Program Curriculum and Guidelines	6
Overview.....	6
Admissions.....	6
General Expectations and Requirements	6
MFA Art Curriculum	7
Mandatory Advisement.....	7
MFA Art 2-Year/6-Term Sample Course Sequence Chart.....	7
Academic Courses	8
Student Reviews (Midterm and Final)	9
Midterm Reviews	9
Final Reviews	9
Review Assessments and Grades.....	9
Relationship Between the Spring Final Review and Second-Year Funding.....	9
Advancement to Candidacy	9
MFA Art Thesis Requirements.....	10
Thesis Committee	10
Formation of the Thesis Committee	10
Final Thesis and the Final Thesis Review	11
Online Submission.....	11
Thesis Exhibition Milestones.....	11
Written Thesis Milestones	12
Conduct Inside and Outside the Classroom	13
Roski Talks and Visiting Lecturers	15
Host Responsibilities	15
MFA Art Equipment.....	15
MFA Art Fabrication Facilities.....	15

MFA Art Program Contact Information

ADMINISTRATION

Dean

Haven Lin-Kirk, Professor of Art and Design
RADdean@usc.edu
WAH 104 | 213.740.6267

MFA Art Program Director

Jennifer West, Associate Professor of Practice, Art 4D
greisz@usc.edu
ATM | @Mateo
Academic head of MFA Art program; leads and advises on programmatic matters

Associate Dean of Academics and Research

Amelia Jones, Robert A. Day Professor of Art and Design
ameliaj@usc.edu
Watt Hall 117B
Leads and advises on all matters relating to theses, and postgrad research and residency opportunities

MA Curatorial Practices Program Director

Jenny Lin, Associate Professor
jennyg.lin@usc.edu
ATM | @Mateo

MFA Design Program Director

Ewa Wojciak, Assoc. Professor of Practice, Design
wojciak@usc.edu | @Mateo 104

Other MFA Art Faculty:

Edgar Arceneaux, Assoc Professor of Art
earcenea@usc.edu

Patty Chang, Professor of Art,
changpat@usc.edu

David M. Kelley, Assoc Professor of Art
davidmke@usc.edu

Mary Kelly, Judge Widney Professor of Art
marykell@usc.edu

Suzanne Lacy, Professor of Art
lacys@usc.edu

Keith Mayerson, Professor of Art, Chair of 2D,
Keith.Mayerson@usc.edu

Thomas Mueller, Asso. Professor of Art, Chair of 3D,
tmuller@usc.edu

GRADUATE STAFF

Student Services

Antonio Bartolome
anbartol@usc.edu
WAH 104 | 213-740-9153
Provides D-clearances, advises on matters related to course plans and progress toward degrees

Graduate Programs Specialist

Nazeli Hosik
hosik@usc.edu
@Mateo 102 | 213-821-9023
Handles day-to-day program operations, guest speaker liaison, and studio visit scheduling

Facilities Manager

Ray Marquez
rjm@usc.edu
WAH 110 | O 213-821-9611
Oversees all Roski Facilities locations

MakerSpace Manager

Timmy Chen
timmyc@usc.edu
@Mateo | 213-821-9020
Oversees building maintenance, and tools library for check-out

IFT Facilities Technician

Juan Morales
jcmorale@usc.edu
IFT 103 | 213-743-1764

IFT Advanced Photography Lab Technician

Jackie Castillo
jc99027@usc.edu
IFT photo lab tech; keeps MFA Art photo equipment for check-out, provides on-site AV and tech support

IT Manager

Hayk Avetisyan
havetisy@usc.edu | 213-821-1414
Oversees and maintains Roski School IT

~ BLANK PAGE ~

STAFF DIRECTORY

Staff	Position	Extension	Office	Email
Avetisyan, Hayk	IT Manager	213-821-1414	HAR 117	havetisy@usc.edu
Bartolome, Antonio	Student Services Manager	213-740-9153	WAH 104	anbartol@usc.edu
Beas, Chris	Woodshop Coordinator	213.740-02723	WAH 204	woodshop@usc.edu
Castillo, Jackie	Advanced Photography Lab Technician	213-743-2017	IFT 142	jc99027@usc.edu
Chen, Timmy	Makerspace Manager @ Mateo	213-821-9020	@Mateo	timmyc@usc.edu
Hosik, Nazeli	Graduate Program Specialist	213-821-9023	@Mateo	hosik@usc.edu
Lee, Jean	Special Project Manager	213-821-2957	IFT	jeanl@usc.edu
Lizo, Jay	Sculpture Lab Technician	213-740-4319	WAH 108A	lizo@usc.edu
Marquez, Raymond	Roski Facilities Manager	213-821-9611	WAH 104	rjm@usc.edu
Morales, Juan	IFT Facilities Technician	213-743-1764	IFT 119	jcmorale@usc.edu
Murthy, Nikhil	Lead IT Lab Technician	213-740-8804	WAH 116	nmurthy@usc.edu
Sabet, Farnaz	Ceramic Lab Technician	213 821-6149	WAH 108A	fsabet@usc.edu
Schmidt, Kirsten	Communications & Marketing	213 821-2696	IFT	schmidtk@usc.edu
Tsukamoto, Cindy	Executive Asst. to the Dean	213 740-6267	WAH 104	cindy@usc.edu
Shroads, Michael	Intermedia Lab Technician	213-740-3328	HAR 220	shroads@usc.edu
Watanabe, Annie	Scheduling, room assignments	213 740-6268	WAH 104	awatanab@usc.edu
Wingo, Jon	Introductory Photo Lab Technician	213-740-7431	HAR 120	wingo@usc.edu

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:

- successful completion of a bachelor's degree program (or equivalent) at an accredited college, university or art school
- a USC Graduate Application
- a portfolio that meets the Roski School's Admissions guidelines
- an artist statement
- three letters of recommendation
- official transcripts (also referred to as "academic records") from ALL post-secondary schools attended
- TOEFL or IELTS scores, for international applicants whose native language is not English

For more information please contact Roski Graduate Program Specialist at 213-821-9023 or email roski@usc.edu. 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 (18)

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 three semesters, 6 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

Master's Thesis (4 units)

ART 594a, Master's Thesis – 2 units

ART 594b, Master's Thesis – 2 units

Electives (18 units) AT LEAST 4 UNITS OF ELECTIVES MUST BE AT THE 500-LEVEL OR ABOVE

500-level or higher Roski electives (ART, CRIT or DES) – 4 units*

400-level or higher Roski electives (ART, CRIT or DES) – 4 units

400-level or higher non- Roski electives – 8 units**

400-level or higher Roski or non-Roski electives – 2 units

*500-level courses can count toward 400-level requirements, but not vice versa.

**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 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](#). Mandatory Advisement occurs during specific weeks. Students should consult the Advisement section of <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.

Term	Course Code (Unit Value) Title					Total Units
Year 1 Fall	ART 515 (2) Visiting Artist/Scholar Seminar	ART 520 (2) Individual Studies	ART 535 (2) Group Critique	CRIT 510 (4) History and Theory of Art and Exhibitions	400/500-level (4) Roski elective	14
Year 1 Spring	ART 515 (2) Visiting Artist/Scholar Seminar	ART 520 (2) Individual Studies	ART 535 (2) Group Critique	CRIT 525 (4)* Making & Curating Art: Pedagogy and Praxis	400/500-level (4) Non-Roski elective	14
Year 2 Fall	—	ART 520 (2) Individual Studies	ART 535 (2) Group Critique	ART 594a (2) Master's Thesis	400/500-level (4) Non-Roski elective	10
Year 2 Spring	—	ART 520 (2) Individual Studies	400/500 level elective (2)	ART 594b (2) Master's Thesis	400/500-level (4) Roski elective	10

*CRIT 525 is required for application for a TA

ACADEMIC COURSES

ART/CRIT 515 Visiting Artist and Scholar Seminar (2,2)

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 6)

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 part of ART 520 Individual Studies. Faculty members assess students' progress individually during studio visits. 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 will be a solo 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 with their full thesis committee.

The written thesis is carried out under the guidance of the Associate 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 deadlines for the written thesis are set each academic year. For complete USC guidelines and standards please see: <http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/guidelines-for-submission/>

NOTE: IT IS THE STUDENT'S OWN RESPONSIBILITY TO ADHERE TO ALL THESIS DEADLINES AND REQUIREMENTS AS STATED ON THE GRADUATE SCHOOL WEBSITE. THIS IS NOT THE RESPONSIBILITY OF THE THESIS CHAIR OR OTHER COMMITTEE MEMBERS.

1. 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, consisting of three members of the USC faculty, works closely with the individual candidate to complete the written thesis and thesis exhibition requirements and acts as a formal review committee for the graduate student's written thesis and thesis exhibition. Two members must be drawn from the Roski School's current 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 Associate 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

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.

2. 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>. This includes asking one member to serve as the Chair of the committee. This signed form is then submitted to the MFA Art academic advisor by the last week of May after the conclusion of the second semester of the first year; after submission, the academic advisor will contact the Dean for a 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 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.**

3. The Written 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), with properly formatted bibliography and footnotes, following the *Chicago Manual of Style*. 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. 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 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/>

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 review is both of the Written Thesis and Thesis Exhibition. 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 of both the Written Thesis and Exhibition. **It is up to the student, not the Chair or other committee members, to arrange this final meeting.**

4. Checklist Upload and Final Library 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 manuscript is then reviewed by the USC Thesis editor and returned to the student to make changes before the final pdf is uploaded by the USC Library deadline. See USC's information on electronic filing: <https://libguides.usc.edu/dissertations/esubmission>

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 a formal proposal slide presentation for thesis exhibition that includes at least one finished work. Students are encouraged to include diagrams, sketches and other visuals connect their work to ideas. This presentation should include an outline for their written thesis.

Additionally, they will produce 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 thesis exhibition production 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 full thesis committee in the exhibition for a final thesis exhibition review. This review serves as a forum for you to elaborate on the content, form and ideas present in your exhibition. Your committee will ask questions and provide critical feedback. Additionally, faculty will discuss your written thesis as it relates to your 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 and USC deadlines in writing their MFA Art thesis, an essential component for maintaining satisfactory progress.

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, typically end of April, first academic year

2nd Milestone: Expanded Thesis Proposal

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

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

4th Milestone, Thesis Draft 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

5th Milestone, Final Thesis Draft

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

6th Milestone, Final Thesis Review

Requirement: Student to arrange final review and discussion of thesis exhibition *and* written thesis with all committee members, via email or in person. (Other arrangements, with the approval of the committee chair, can be made if all the committee members cannot be present.)

Due: MARCH 15, second academic year

7th Milestone, Checklist Submission Approval

Requirement: Committee to electronically approve the thesis via the USC Thesis Center checklist

Due: Mid-March, second academic year

8th Milestone: Submission of Manuscript

Requirement: Submit the final thesis to USC Thesis Editor

Due: End of March, second academic year

9th Milestone: Final Submission to USC Library

Requirement: All edits have been incorporated into final pdf for upload to USC Library

Due: Mid May, second academic year

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 used 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 Campus Support and Intervention office uscsupport@usc.edu or visit <https://uscса.usc.edu> or call 213-740-0411, where trained professionals can help you problem solve, understand options, and connect you with campus resources. In addition, counseling and mental health services support is offered through the office of USC Student Counseling Services, studenthealth@usc.edu, or visit <https://studenthealth.usc.edu/counseling/> or call 213-740-7711.

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/>.

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/>. Sanctioning Guidelines are provided in Appendix A: https://studentaffairs.usc.edu/files/2015/09/appendix_a.pdf. Sanctions for second offenses will be more severe and generally can 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 these professional guests.

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, 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 and to write an introduction for the guest.

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 and greet the guest and give them a quick tour of the building and a copy of their studio visit schedule. Show them your studio. Open your studio up so that they have a place to relax and put their things down. 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.

Additionally, MFA Art students have access to woodshop facilities, outdoor space and shared studio for temporary project use at IFT building near main campus. Each student must attend orientation with Juan Carlos Morales to gain access.

IFT also houses photography printing facilities. Additional fabrication may be done at Roski's main campus facilities in the Wood Shop, Ceramics Studio and Galen Lab. Each of the facilities has their own tech and guidelines. The Photo Lab, Galen Lab and Ceramics Studio each have their own techs and procedures. The wood shop at main campus has an online orientation to complete. Details provided by the MFA Program Director.

MFA ART EQUIPMENT

There is a select inventory of presentation and production equipment available at Mateo to check out. Additional Photography and Video Equipment can be checked out at the Advanced Photography Lab at IFT and Harris Lab at main campus. A full list of MFA Art Equipment is available in the Mateo Handbook. Please refer to Mateo Handbook for check out procedures and policies.

MFA ART FABRICATION FACILITIES

MFA Art students are assigned a studio while enrolled full time in the program. The studio space is used by students to present work for studio visits with faculty and outside guests as well as to produce work. The studios at Mateo have guidelines for what type of fabrication can be done in the studios.

Additionally, MFA Art students have access to woodshop facilities, outdoor space and shared studio space for temporary project use at IFT building near main campus. Each student must attend orientation with Juan Carlos Morales to gain access.

IFT also houses photography printing facilities. Additional fabrication may be done at Roski's main campus facilities in the Wood Shop, Ceramics Studio and Galen Lab. Each of the facilities has their own tech and guidelines. The Photo Lab, Galen Lab and Ceramics Studio each have their own techs and procedures. The wood shop at main campus has an online orientation to complete.

Details provided by the MFA Program Director.