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THE MASTER OF FINE ARTS PROGRAM

The MFA program at the University of Guelph offers graduate students an individually-tailored education that is fundamentally concerned with the development of an informed, relevant and professional level of studio art practice. The program of study accommodates specialized media concentrations within an interdisciplinary educational context. Intensive studio art research and production is actively supported by dedicated advisory committees in conjunction with group seminar courses. Through seminars in studio art, graduate students investigate critical issues relevant to various contemporary art media. Seminars in art theory and criticism offer a concentrated investigation into current art discourse and debate. The curriculum of the University of Guelph MFA also acknowledges post-secondary art teaching as a complementary pursuit for many contemporary artists, and therefore offers a seminar on pedagogy.

Course work is structured over a period of four semesters (two academic years) of full-time study. Upon completion of course work, degree candidates present a thesis that is comprised of an exhibition of artwork, a written support paper and an oral examination. Throughout the duration of study, students meet regularly with their faculty advisors to present their work for informal discussion and formal critiques. Advisors work closely with students to direct studio work and research projects. The faculty of the Studio Art program of the School of Fine Art and Music (SOFAM) offers a wide range of media specializations and approaches in their respective research and art making activities. Faculty from the Art History and the Music programs are also available to offer research support to MFA students. Access to Graduate Faculty in the School of English and Theatre Studies (SETS) extends support in theory and criticism. The university at large provides a rich resource for research background for the MFA candidate.

The MFA remains the standard terminal degree in the discipline, and as such, the primary objective of the program is to focus on the demands of a sustained, independent professional art practice and a career as an artist-educator.

Graduate students at the University of Guelph are provided with spacious, individual studio working areas within Fire Hall, Blackwood Hall and Alexander Hall. The variety of spaces available in these buildings can accommodate students with working environments that are favourably suited to their individual practice. Zavitz Hall, which is in close proximity to the graduate studios, houses the administrative office, the offices of some studio faculty, a student art gallery and a range of technical labs and equipment facilities supported by specialized technicians.

The University of Guelph is located on the edge of the small, nineteenth century city of Guelph, a neighboring community to the city of Toronto, the largest centre for art and cultural activity in Canada. Toronto is a short commute from Guelph. In fact, a number of the school’s faculty members live and maintain their studios in Toronto. Notwithstanding the availability of this resource, Guelph itself, as a site of cultural production, offers an active local art community. The artist-run resource centre, Ed Video, regularly offers provocative and stimulating new media programming. The Macdonald Stewart Art Centre, located on the campus of the university, provides lively and varied programming and features the actively growing Donald Forster Sculpture Park, a unique collection of permanently sited historical and contemporary sculpture. The Boarding House gallery, situated in downtown Guelph, is jointly run by SOFAM and the Macdonald Stewart Art Centre, and provides curatorial and exhibition opportunities to graduate students and alumni.

The MFA program is an optimal size for effective student-faculty interaction, and easily accommodates and promotes inter-disciplinary communication and debate, a defining feature of contemporary art. With an array of committed faculty and a relatively small student enrollment, the MFA Program is conducive to mutual interaction and participation. Graduate students are encouraged to experiment with confidence and to pursue their development as artists in an environment of flourishing intellectual, cultural, and social exchange.
## MFA Faculty Listing

*See directory, last page of handbook, for contact information*

### Faculty of Graduate Studies

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthony Clarke</td>
<td>Assistant VP (Academic), B.Sc Waterloo, M.Sc Waterloo, Ph.D Waterloo</td>
</tr>
<tr>
<td>Stuart McCook</td>
<td>Associate Dean of Research and Graduate Studies, College of Arts</td>
</tr>
</tbody>
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### Studio Art Graduate Faculty

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borsato, Diane</td>
<td>Associate Professor, BFA Honours York University, MFA Concordia, MA Performance Studies, Tisch School of the Arts, New York University</td>
</tr>
<tr>
<td>Carl, James</td>
<td>Associate Professor, BFA Victoria, Dip. Beijing, BA (McGill), MFA Rutgers</td>
</tr>
<tr>
<td>Dobson, Susan</td>
<td>Associate Professor, International BA Lester B. Pearson College of the Pacific, BAA Ryerson, MFA Guelph</td>
</tr>
<tr>
<td>Enright, Robert</td>
<td>Professor, BA Saskatchewan</td>
</tr>
<tr>
<td>FASTWÜRMS:</td>
<td>Associate Professor, AOCAD Ontario College of Art and Design</td>
</tr>
<tr>
<td>(Kozzi, Kim; Skuse, Dai)</td>
<td>Associate Professor, BFA Queens</td>
</tr>
<tr>
<td>Giroux, Christian</td>
<td>Associate Professor, BFA Victoria, MFA Nova Scotia College of Art &amp; Design</td>
</tr>
<tr>
<td>Gorlitz, Will</td>
<td>Professor, BFA Nova Scotia College of Art &amp; Design</td>
</tr>
<tr>
<td>Kissick, John</td>
<td>Professor, BFA Queen’s, MFA Cornell, MDP Harvard</td>
</tr>
<tr>
<td>Kruger, Nestor</td>
<td>Assistant Professor, AOCA in Fine Art, Ontario College of Art</td>
</tr>
<tr>
<td>Maddison, Jean</td>
<td>Associate Professor, Dip. AD Coventry College of Art, MFA Royal College of Art</td>
</tr>
<tr>
<td>Pearce, Martin</td>
<td>Associate Professor, BA Fine Art, MA Royal College of Art, England</td>
</tr>
<tr>
<td>Rechico, Sandra</td>
<td>Associate Professor, BEd Alberta</td>
</tr>
<tr>
<td>Tap, Monica</td>
<td>Professor, BFA, MFA Nova Scotia College of Art &amp; Design, Halifax</td>
</tr>
<tr>
<td>Woodcock, Laurel</td>
<td>Associate Professor, BFA Concordia, MFA Nova Scotia College of Art &amp; Design</td>
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</table>
### Graduate Faculty in Art History

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<th>Name</th>
<th>Position</th>
<th>Education</th>
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</thead>
<tbody>
<tr>
<td>Boetzkes, Amanda</td>
<td>Assistant Professor</td>
<td>BA Victoria, MA McGill, PhD McGill</td>
</tr>
<tr>
<td>Douglas, Susan</td>
<td>Associate Professor</td>
<td>BA Western, MA Carleton, PhD Concordia</td>
</tr>
<tr>
<td>Hickson, Sally</td>
<td>Associate Professor</td>
<td>BA Carlton, MA Queen’s, PhD Queen’s</td>
</tr>
<tr>
<td>Marner, Dominic</td>
<td>Associate Professor</td>
<td>BA Regina, MA Victoria, PhD East Anglia, Norwich UK</td>
</tr>
<tr>
<td>Smylitopoulos, Christina</td>
<td>Assistant Professor</td>
<td>BA Victoria, MA Univ. of York, PhD McGill</td>
</tr>
</tbody>
</table>

### Graduate Faculty in Music

<table>
<thead>
<tr>
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<th>Position</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harley, Jim</td>
<td>Associate Professor</td>
<td>BMus Western Washington, DMus McGill</td>
</tr>
</tbody>
</table>

### Graduate Faculty in the School of English & Theatre Studies

<table>
<thead>
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<th>Name</th>
<th>Position</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>O’Quinn, Daniel</td>
<td>Associate Professor</td>
<td>PhD York</td>
</tr>
<tr>
<td>Wilson, Ann</td>
<td>Associate Professor</td>
<td>BA, MA, PhD York</td>
</tr>
</tbody>
</table>

### Graduate Faculty - special / associate / off-campus

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adler, Dan</td>
<td>Assistant Professor</td>
<td>York University. BA-McGill, MA-Toronto, PhD-CUNY</td>
</tr>
<tr>
<td>Lake, Suzy</td>
<td>Professor Emeritus</td>
<td>MFA Concordia</td>
</tr>
<tr>
<td>Moray, Gerta</td>
<td>Professor Emeritus</td>
<td>BA Oxford, MA Oxford, PhD Toronto</td>
</tr>
<tr>
<td>Jones, Simone</td>
<td>AOCA., Ontario College of Art</td>
<td>Design MFA, York</td>
</tr>
<tr>
<td>Priest, Margaret</td>
<td>Professor Emeritus</td>
<td>Dip. AD Maidstone College of Art, MFA Royal College of Art</td>
</tr>
<tr>
<td>Dot Tuer</td>
<td>Professor (OCAD)</td>
<td>BA Honours Queen’s; MA Toronto; PhD (in progress) Toronto</td>
</tr>
<tr>
<td>Scherman, Tony</td>
<td>Dip. (Painting)</td>
<td>Byam Shaw (England), MFA Royal College of Art</td>
</tr>
</tbody>
</table>
FACULTY DESCRIPTIONS
Regular Graduate Faculty
(See Appendix 3, p. 53 for descriptions of Associate, Special and Off-campus faculty)

Diane Borsato has established a significant national reputation for works in various media, including relational and interventionist practices, performance, video, photography, and sculpture. She has exhibited and performed in Canada and internationally as the Art Gallery of Ontario, The Power Plant, the Art Gallery of York University (AGYU), the Museum of Contemporary Canadian Art (MOCCA), the Vancouver Art Gallery, The National Museum of Fine Arts of Quebec and in galleries in the US, France, Mexico, Taiwan and Japan. Diane Borsato has taught advanced courses in Extended Media, MFA seminars and studio courses that explore the relationships between art and everyday life including Food and Art, Live Art, and Art and Walking. Examples of her work can be seen at: www.dianeborsato.net

James Carl is the Area Coordinator for Sculpture and an active member of the MFA Faculty. He exhibits internationally and his work is in private and public collections in North America, Europe and East Asia; including the National Gallery of Canada and the Art Gallery of Ontario. He holds a BFA (University of Victoria), a BA (McGill), an MFA (Rutgers), and diplomas from the Central Academy of Fine Art in Beijing.

Susan Dobson is Area Coordinator for Photography. She is known for her photo-based critiques of suburban culture, architecture, and landscape, and she has an interest in the hybrid and temporal nature of contemporary digital photography. Her work has been exhibited nationally and internationally. Select exhibitions include Spaces of the City and Builders: New Acquisitions of Canadian Art at the National Gallery of Canada; Open House at the National Center for the Arts (Mexico City), Atlántica Colectivas at Photonoviembre 2011 (Canary Islands, Spain), American Temples at In Focus Gallery (Cologne, Germany), Temporary Architectures at Saint Mary’s University Art Gallery (Halifax), and the KWAG Biennial at the Kitchener Waterloo Art Gallery. She previously taught in the Image Arts program at Ryerson University. She is the recipient of many grants and awards, including two Gold National Magazine Awards and a Research-Creation Grant from the Social Sciences and Humanities Research Council of Canada for her project, Shifting Tenses in Contemporary Photography. Her work can be found in public and private collections, including the National Gallery of Canada, and can be viewed at www.susandobson.com. Her work is represented by In Focus Gallery, Germany.

Robert Enright is the University Research Professor in Art Criticism. He was the founder and is currently the senior contributing editor and film critic for Border Crossings magazine, where he has published over 200 interviews with contemporary artists from around the world. He has received 14 nominations at the National and Western Magazine Awards for his writing about art, winning four gold and two silver medals. He has also written for frieze, Modern Painters, ArtReview, and ARTnews, and has contributed 120 reviews and features to the Globe & Mail. He has written introductions, essays and conducted interviews for more than 60 catalogues and regularly lectures on art and aesthetics in Canada, the U.S. and Europe. Professor Enright’s books include Marcelle Ferron, Works on Paper 1945 – 2000 (Editions Simon Blais, Montreal), Body Heat: The Story of the Woodward’s Redevelopment (Blueimprint, Vancouver), Eric...
Fischl, 1970 – 2007 with Arthur Danto and Steve Martin (Monicelli Press, New York) and Peregrinations: Conversations with Contemporary Artists (Bain & Cox). He is a contributor to Vitamin D2, New Perspectives in Drawing (Phaidon, 2013), Vitamin P2 (Phaidon, 2011) Lucidity: Inward Views (Mois de la photo, Montreal, 2011) and My Winnipeg (La maison rouge, Paris, 2011). He has curated a number of exhibitions, including, “Wanda Koop: In Your Eyes” (the Venice Biennale, 2001), “The Phoenix Art: The Renewed Life of Contemporary Painting” (Galerie Simon Blais, Montreal, 2009), “The Black and the White: An Allegory of Colour” (5th Kitchener/Waterloo Biennial, 2011), and is co-curating with Meeka Walsh, “Winnipeg Now” (the 100th anniversary exhibition for the Winnipeg Art Gallery, 2012). In 2005 Professor Enright was made a Member of the Order of Canada. During the winter semester, he conducts the Seminar in Art Theory and Criticism.

Formed in 1979, FASTWURMS is the cultural project, trademark, and joint authorship of Kim Kozzi and Dai Skuse. FASTWURMS cultural production is about multidisciplinary, multimedia artworks that integrate time based, performance, and visual art in the context of immersive installations, social exchange and event architecture principles. FASTWURMS has exhibited and created public commissions and installations, performance, video and film projects, across Canada and in the United States, Europe, Brazil, Korea, and Japan. Exhibitions include ‘Soylent Orange’ and ‘Red of Tooth and Kaw’ at the 27th Bienale de Sao Paulo, Brazil. ‘Donky@Ninja@Witch’ at the Art Gallery of York University, North York, the Contemporary Art Galley, Vancouver, and Plug In ICI, Winnipeg. FASTWURMS also recently exhibited ‘Krummi Krunkar: Tarot+Tattoo’ in Reykjavik, Iceland, as part of the SEQUENCES Festival. ‘House of Bast’ in Sligo, Ireland, and ‘Bast is Best’ at The Power Plant. Their site sculpture ‘Owl’ is currently installed on the roof of the Albright Knox Gallery, Buffalo.

Christian Giroux is the area coordinator for CORE Studio and the creator of the Digital Haptic Lab, a 3D design and prototyping facility shared between SOFAM and CPES. He works exclusively in collaboration with fellow artist Daniel Young. Together they produce sculpture, public art and film installations. Their work is the product of an ongoing conversation concerning the modernity of the mid-century, the production of space and the contemporary, built environment. Their work has been shown at the Power Plant (Toronto, ON, 2006); the EXiS festival (Seoul, South Korea, 2009); The Museum Fur Kunst und Gewerbe (Hamburg, Germany, 2009); the Akademie der Kunst (Berlin, Germany 2010); The Southern Alberta Art Gallery (Lethbridge, AB, 2010); and the Musée d’art Contemporain de Montréal (Montreal, PQ, 2011) among others. Their work is held in private and public collections, including the National Gallery of Canada. In 2011 they won the Sobey Art Award.

Will Gorlitz is the area coordinator for drawing in the Studio Art undergraduate program and the Coordinator of the MFA Studio program. His artwork prods at the conventions of art disrupting genres of realism and representation through an approach that habitually subverts traditional viewing contexts and methods of display. Gorlitz has exhibited widely since the late 1970s in various venues including: Plug In, ChromaZone, YYZ Artists’ Outlet, Mercer Union, Art Gallery of Ontario, Bienal de Sao Paulo, 49th Parallel, National Gallery of Canada, Artspeak, Oakville Galleries, Galerie René Blouin, Centre culturel canadien, Agnes Etherington Art Centre, Power Plant, Shanghai Art Museum, Galerie de l’UQAM, Kitchener-Waterloo Art Gallery, Museum of Contemporary Canadian Art, Birch Libralato, and Michael Gibson Gallery. He is included in the National Gallery of Canada exhibition Builders: Canadian Biennial 2012.
Trained as a painter and writer, **John Kissick** has held numerous academic posts, including Chair of Critical Studies at Penn State University’s School of Visual Arts, Dean of the Faculty of Art at the Ontario College of Art & Design from 2000 to 2003, and served two terms as Director of the School of Fine Art and Music at the University of Guelph. Kissick’s exhibition record includes numerous solo exhibitions in Canada, the USA and Germany, and his work has been included in a number of important survey exhibitions and public collections. A mid-career survey entitled *John Kissick: A Nervous Decade*, curated by Crystal Mowry, toured Canada from 2010 to 2012 and was accompanied by a major publication. Kissick is also the author of *Art: Context and Criticism* (1992-96) was editor of the *Penn State Journal of Contemporary Criticism* from 1990 to 1995 and has written numerous catalogue essays and articles for periodicals. Two recent essays: “Elephants in the Room” for *Canadian Art Magazine* and “Disco and the Death Switch: Tales from Contemporary Abstraction” for *Border Crossings* were nominated for National Magazine Awards in 2009 and 2010. John Kissick is represented by Katzman Kamen Gallery.

**Nestor Kruger**’s past work consisted of on-site painting installations that addressed specific characteristics of the presentation space through strategies of mirroring, duplication and scale; digital animations that highlighted an internal rhythmic structure within architectural models and simulated natural environments; and, a pair of sculptural sound works that explored volume as both a spatial property and an intensity. He is currently exploring how multiple and discrete forms of meaning can be structurally embedded in a picture by way of both a substitution and biliteral cipher. Representations of these interests have appeared as drawings, photographs and sculptures. His work has been included in group exhibitions held at a number of Canadian galleries and museums such as the Power Plant, the Art Gallery of Ontario, the Vancouver Art Gallery, the Edmonton Art Gallery and internationally, including the Hessel Museum of Art at CCS Bard, the Frankfurter Kunstverein, MuHKA in Antwerp, IASPIS in Stockholm, the Seoul Museum of Art, the 7th Sharjah Biennial in the United Arab Emirates and the Pratt Manhattan Gallery in New York City. Selected solo exhibitions include the Contemporary Art Gallery in Vancouver, Optica in Montreal, Art Forum, Berlin, the National Gallery in Ottawa and Chinati Foundation in Marfa, Texas. His work is represented by Katzman Kamen gallery in Toronto and can be found in a number of private and public collections. He has taught in the following departments at the school: Foundations, Drawing, Computer Graphics and Extended Practices. He currently teaches in Sculpture.

**Jean Maddison** is the coordinator of the printmaking and the digital media areas in the undergraduate program. She has an outstanding reputation in the field of printmaking and is currently engaged with digital imaging as a tool for printmakers. With the support of the British Arts Council she established and managed the Lithography Print Workshop in London, England, and was elected a life member of the Printmakers Council. In Britain she was on the faculty of several prominent colleges of art, and in Canada she has taught in universities from coast to coast. Examples of her work are cited in the Thames and Hudson Manual of Advanced Lithography by Richard Vicary. She has exhibited in major International Print Biennales in Canada, England, Europe and the USA, where her works are represented in numerous public and corporate collections. Jean’s work is represented by Geraldine Davis.
**Martin Pearce** is an Associate Professor in Painting. He studied painting in the UK and graduated from the Royal College of Art with an MA in 1985. His primary interest is in drawing, and the extension of a drawing practice into painting. In drawing, his work utilizes photographic sources. In painting, he uses repeated applications of a drawing-based mark-making, punctuated by frequent erasures. The work is concerned with process and the accumulation of evidence of working processes over time. He has taught at the University of Toronto and exhibited in Canada and the UK. His work is included in public and private collections. A regular reviewer for *Border Crossings* magazine, Martin Pearce is a member of the Centre for Recent Drawing (C4RD) in London, England.

**Sandra Rechico** is currently the Coordinator for Foundation Studio. She also teaches in the drawing area. Her studio practice in drawing, photography and installation is currently focused on routing, wayfaring and walking. She has taught at the Ontario College of Art, The University of Toronto and the Nova Scotia College of Art and Design. Her work has been featured in numerous publications and is held in many public and private collections. Sandra has exhibited across Canada, Europe and in Australia. She has also worked in collaboration with Gwen MacGregor over the past 6 years. Their most recent collaboration was drawing performances at the Noguchi Museum and Socrates Sculpture Park that contributed to an exhibition at Dorsky Projects in NY in 2013. sandrechico.com

**Monica Tap** is the area coordinator for painting. Her practice opens up a space between landscape and abstraction, and navigates the terrain between painting and video. Time is the central concern in her work. Her canvases, which are conceptual and systematic investigations into the codes of pictorial illusionism and perception, have been widely exhibited and collected. She previously taught at the Nova Scotia College of Art and Design. She is the recipient of many grants and awards, including a Research-Creation Grant from the Social Sciences and Humanities Research Council of Canada for her project, Translation as a Strategy of Renewal in Painting. For her sabbatical leave in 2012-2013, Tap will be based first in Brooklyn, followed by seven months in Berlin.

**Laurel Woodcock** is the area coordinator for Extended Practices, a component of the undergraduate program that focuses on interdisciplinary approaches to art production. Her work in situational art, video, photography, sculpture and editions make use of everyday objects and situations to shed light on language and perception. A large portion of her practice culls from familiar language; a turn of phrase, song lyric, punctuation mark, typography, visual trope, or element of syntax. These become materials from which she explores the problems and possibilities of language its formal and connotative qualities and malleable meanings. Laurel Woodcock has exhibited widely in Canada, the United States, France, England, Spain, Egypt and Scotland. Her work is represented by MKG127 in Toronto and can be found in numerous private and public collections. (www.laurelwoodcock.ca / www.mkg127.com)

See Appendix 3 for Associated Faculty Descriptions
THE GRADUATE CALENDAR

The Graduate Studies Calendar provides important information and regulations for the benefit of all graduate students at the University of Guelph. It can be accessed online at:

http://www.uoguelph.ca/registrar/calendars/graduate/current

The Calendar is divided into several sections for different reference purposes. A list of some of the more important sections is itemized below.

Schedule of Dates: A daily calendar of important graduate program dates.

General Regulations: Includes university-wide policies on admission, registration, advising, academic standings, graduation, theses, fees and other subjects of importance to graduate students. This section also contains the academic schedule, a listing of important deadlines.

General Information: Has the Policy on Responsibilities of Advisors, Advisory Committees and Graduate Students and Graduate Student-Advisor Mediation Procedures. It also contains a section on Student Rights and Responsibilities.

Degree Regulations: Contains the academic requirements of the Master of Fine Arts program in detail.

Graduate Programs: Links to a page dedicated to information, policies, procedures and course descriptions that are specific to the MFA Program.

Graduate Awards & Financial Assistance: Explains various funding options available to graduate students, including employment, awards, grants, loans and bursaries. It also includes a listing of University of Guelph internal awards. (Scholarships and awards that are available to MFA Program students are also listed in this Handbook.)
# Suggested Program of Full-Time Study 2014-2015

(Note: this information is key to completing the *Graduate Degree Program Form*).

## Fall Semester (Year 1, Semester 1)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Instructor</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>UNIV*7510</td>
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<tr>
<td>FINA*6510</td>
<td>Introduction to Graduate Studio</td>
<td>MFA Faculty</td>
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<tr>
<td>FINA*6530</td>
<td>Teaching Practicum</td>
<td>Susan Dobson</td>
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<tr>
<td>FINA*6540</td>
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## Winter Semester Year 1, Semester 2)

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<tr>
<td>FINA*6515</td>
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<td>FINA*6545</td>
<td>MFA Seminar II</td>
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</tr>
<tr>
<td>FINA*6551</td>
<td>Seminar in Art Theory &amp; Criticism</td>
<td>Robert Enright</td>
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## Summer Semester (Year 1) (optional – see Summer Registration, next page)

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## Fall Semester (Year 2, Semester 3)

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<tr>
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</tr>
<tr>
<td>FINA*6531</td>
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<td>TBA</td>
<td>0.5</td>
</tr>
</tbody>
</table>

## Winter Semester (Year 2, Semester 4)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Instructor</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIV*7510</td>
<td>Full Time Active (no course work)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINA*6615</td>
<td>MFA Studio III</td>
<td>Individual Advisors</td>
<td>1.5</td>
</tr>
<tr>
<td>FINA*6641</td>
<td>MFA Seminar IV</td>
<td>TBA</td>
<td>0.5</td>
</tr>
<tr>
<td>FINA*6652</td>
<td>Individual Study in Art Theory &amp; Criticism</td>
<td>Robert Enright</td>
<td>0.5</td>
</tr>
</tbody>
</table>

## Summer Semester (Year 2) (same as above – optional)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Instructor</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIV*7510</td>
<td>Full Time Active</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIV*7500</td>
<td>Research Writing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL 10.0 credits**

*MFA classes are scheduled on Wednesdays for both the fall and the winter semesters. Graduate students should schedule all other activity so that no conflict arises with these scheduled seminar class times. GSA and GTA work assignments, appointments for other university activities and appointments for personal reasons should be scheduled outside of class time.*
COURSE DESCRIPTIONS

A professional level of studio practice is required for the completion of the MFA degree. The 1.5 credits each for Introduction to Studio, MFA Studio I, MFA Studio II, and MFA Studio III recognizes that the major emphasis is to be placed on studio work.

Graduate students with inadequate technical training or insufficient knowledge of art history, may be required to audit an undergraduate course. This will be determined on an individual basis by the MFA Committee, in consultation with the Primary Studio Advisor and the MFA Program Coordinator.

Studio Courses

FINA*6510 Introduction to Graduate Studio (1.5 credits) First year graduate students are encouraged to develop their work with adventurous exploration and experimentation during the first semester. Students are expected to arrange visits to their studios from every member of the studio faculty for discussion of their work. These sessions will assist the student in determining their Advisory Committee after the first semester.

FINA*6515 MFA Studio I (1.5 credits) MFA Advisory Committees are formally established at the beginning of the second semester of study. Students conduct independent work under the supervision of their primary and secondary advisors. It is expected that students will begin to identify the critical issues, aesthetics and technical aspects of their studio practice. Prerequisite: FINA*6510

FINA*6610 MFA Studio II (1.5 credits) This course is a continuation of FINA*6515, MFA Studio I. Students at this level are expected to begin directing their research, support paper writing and studio practice towards the production of their thesis exhibition. Prerequisite: FINA*6515

FINA*6615 MFA Studio III (1.5 credits) This course is a continuation of FINA*6610, MFA Studio II. Students are expected to be substantially engaged in preparation for their thesis exhibition. Prerequisite: FINA*6610
Seminar Courses

Seminars in art history, theory and criticism, studio practice and pedagogy offer academic support for studio research. Students participate in two seminar courses each semester as a mandatory program requirement. MFA Seminars explore critical issues in the visual arts that are relevant to studio practice (Fall & Winter). These seminar courses are taught by different Studio Art Graduate Faculty each semester, and will reflect different approaches and issues in the arts. Teaching Practicum provides instructional and institutional background on teaching at the university level (Fall). Seminars in Art Theory and Criticism examine selected topics in art theory and criticism that are relevant to contemporary art (Winter).

FINA*6540 MFA Seminar I (0.5 credits) The examination of critical issues in the visual arts relevant to studio practice, with an emphasis on the development of critical skills through studio discussions, critiques, and a written paper.

FINA*6545 MFA Seminar II (0.5 credits) Continuation of issues examined in FINA* 6540. Studio critiques and written requirements will focus on the student’s theoretical and historical context. Prerequisite: FINA* 6540

FINA*6640 MFA Seminar III (0.5 credits) Continuation of FINA* 6545. Prerequisite: FINA* 6545.

FINA*6641 MFA Seminar IV (0.5 credits) Continuation of FINA*6640. Prerequisite: FINA* 6640.

FINA*6551 Seminar in Art Theory and Criticism (0.5 credits) Selected topics in art theory and criticism with particular relevance to studio practice. Prerequisite: admission to the MFA program.

FINA*6652 Individual Study in Art Theory and Criticism (0.5 credits) (a.k.a.: Seminar in Art Theory and Criticism II) A continuation of FINA*6551. Prerequisite: FINA* 6551
Pedagogy Courses

The MFA Program offers two Teaching Practicum courses in preparation for teaching at the university level. At the time of their introduction in 1992, these courses in pedagogy were unique to the Guelph MFA program. The Teaching Practicum courses are designed to combine theory and practical experience as they relate to the teaching of studio art. The College of Graduate Studies also offers a graduate seminar course titled *University Teaching: Theory and Practice*, which provides MFA students with further opportunity to study pedagogical theory with Masters and Doctoral students from different disciplines. Given the commitment at the University of Guelph and elsewhere to encourage effective teaching in secondary and post-secondary education, these special learning initiatives devoted to pertinent pedagogical issues respond to the need for qualified art educators.

As a practical supplement of the Teaching Practicum seminar, Graduate Teaching Assistantships are available under the guidance and supervision of experienced faculty coordinators for two entry level courses in the undergraduate program, SART*1050 Integrated 2-D Media and SART*1060 Media Convergence.

FINA*6530 MFA Teaching Practicum I (0.5 credits) This course introduces pedagogical, theoretical and practical issues relevant to the teaching of studio art such as educational goals, course and curriculum planning, administrative structures, academic evaluation, health and safety policies, and appropriate materials and equipment. Prerequisite: admission to the MFA program.

FINA*6531 MFA Teaching Practicum II (0.5 credits) MFA Teaching Practicum II offers students three options:

1. Students can consecutively shadow three instructors (preferably within the same discipline but at different levels within the undergraduate Studio program of SOFAM) over the duration of the Fall Semester. The shadowing activity involves first hand observation of the teaching methods and procedures of experienced instructors, while actively participating in the classroom context. Each session requires the production of a 2 to 3 page analytical and narrative report. Prerequisite: FINA*6530.

2. Independent work on a designated topic of significant research regarding the subject of pedagogy as it pertains to post secondary art education. This option requires a written research proposal, a mid term report, a ten page paper, as well an oral presentation of the research to the MFA Teaching Practicum seminar class at the end of the Fall semester. Prerequisite: FINA*6530.

3. The preparation of a professional teaching dossier that culminates in a mock job interview.
Additional Courses

Students may elect to audit the following courses with permission of the Graduate Coordinator and the student’s Advisory Committee at the time of normal registration. Auditing in the SETS MA program, or substitution of courses from the suggested program of study must be arranged in advance of registration with permission of the Graduate Coordinator and student’s Advisory Committee.

- **FINA*6550 Selected Topics in Fine Art** (0.5 credits) Seminar in a fine art topic in a subject to be specified by the instructor. Prerequisite: permission of the instructor.
- **FINA*6552 Seminar in Canadian Art** (0.5 credits) Selected topics in Canadian Art. Prerequisite: permission of the instructor.
- **FINA*6554 Seminar in Nineteenth Century Art** (0.5 credits) Selected topics of the period. Prerequisite: permission of the instructor.
- **FINA*6555 Seminar in Twentieth Century Art** (0.5 credits) Selected topics of the period. Prerequisite: permission of the instructor.
- **FINA*6650 Individual Study in Art History** (0.5 credits) Students will pursue special study under the guidance of a faculty member with appropriate expertise. Prerequisite: permission of the instructor and approval of the MFA coordinator.
- **FINA*6651 Individual Study in Contemporary Art** (0.5 credits) Students will pursue special study under the guidance of a faculty member with appropriate expertise. Prerequisite: permission of the instructor and approval of the MFA coordinator.
- **UNIV* 6800 University Teaching: Theory and Practice** (Pass/Fail for 0.5 credits) Meets 12 times over the fall semester and attracts students from across campus. UTTP may or may not be taken for credit. Students are expected to participate actively in a variety of learning activities designed to inculcate key skills and knowledge needed to teach in a University. Participants will critically examine and reflect upon teaching and learning issues in higher education, and begin to develop and practice teaching skills and strategies that are pedagogically sound. Interested students are to contact Teaching Support Services at ext. 53108.
SUMMER SEMESTER

The MFA suggested program of full time study provides academic course work in the Fall and Winter semesters only. Studio Art Graduate Faculty are generally unavailable for advising during the summer semester which is used for concentrated research. Students may register for the summer to maintain studio privileges, access the library and Zavitz facilities or to audit courses in other departments or schools. Students must register during the normal registration period for the course numbers: UNIV* 7500 Research Writing and UNIV* 7510 Full-Time Active.

Students must register for the summer if funding is contingent upon being full-time registered, or if a final thesis examination is scheduled in May or late August.

Students may avoid a summer semester tuition cost by formalizing a LEAVE OF ABSENCE (HIATUS) with the Office of Graduate Programs for the summer semester. However, a modest studio rental will be charged.

Students wishing to use their individual studios only, without other university or campus privileges during their first summer, may do so under the following conditions:

A) Students must apply for a Leave of Absence (Hiatus) from the university (Office of Graduate Studies)
B) Complete the following form:
   https://www.uoguelph.ca/graduatestudies/sites/default/files/docs/combined_loa_withdrawal.pdf
C) Students must submit a Summer Studio Rental Agreement and payment to the Department Secretary in SOFAM. (For rates and details, see Appendix 7 in this handbook.)

Students who are not registered, or who have not paid a rental fee for their studio must vacate their studio by the end of the Winter term. IMPORTANT: Under no circumstances does this studio rental agreement allow for personal household effects to be stored over the summer period.

Also note: The Hiatus/Rental option is not available to students in their final year.

IMPORTANT INFORMATION ABOUT REGISTRATION

Students are required to register (or officially de-register/ apply for hiatus) in each consecutive semester of study until graduation. Students must be registered in each semester in which they are actively engaged in course work or research, including any semester in which they have any contact with university faculty/staff or use of university facilities in connection with their degree program.

Failure to register or receive prior permission for a leave of absence will be regarded as withdrawal from graduate studies at this university. Students who wish to resume their studies must apply for readmission; if readmitted they will be required to conform to current regulations.

Students who do not complete all the requirements for the degree by the due date for thesis submission in a particular semester must re-register. Candidates must be registered in the semester in which they qualify for the degree.

Please Note: Thesis Examinations will not be scheduled in June, July or the first half of August.
ADVISORY COMMITTEES

One of the most critical aspects of graduate education is the timely and clear identification of the members of the Advisory Committee. These individuals play key roles in the direction of the graduate student’s research. The Advisory Committee can be comprised of both Studio Art faculty members as well as Academic Scholars. This handbook lists and profiles faculty members from other departments within the university that have acknowledged an affinity and appreciation for Studio Art research. The distinct insights and unique expertise that these faculty members can add to Advisory Committees is potentially of an enormous value to the graduate student’s development.

Throughout their four semesters of course work, students regularly meet with their advisors to present their work for informal discussions and formal critiques. Studio Art advisors work closely with students in directing artwork and research projects. Advisors from outside of the Studio Art program offer theoretical and scholarly support for the graduate student as well as academic expertise for the development of the Thesis Support Paper.

During the first semester, each graduate student must initiate studio visits with every Graduate Faculty member to determine the most appropriate advisory committee. The most appropriate arrangements may not initially be apparent to either the faculty member or the graduate student. Determining the Advisory Committee can be an awkward, nerve-wracking process. Students are encouraged to consult with the MFA coordinator and other faculty members to assist in determining a suitable advisory committee.

The advisory committees must be formalized at the beginning of the second term. The Advisory Committee Form must be completed and signed by all advisors before it is submitted to the MFA program coordinator for the Faculty of Graduate Studies official records.

Given the nature of the creative process and the high standards and objectives of the program, students and faculty continuously interact on a personal basis. Graduate students arrange for their advisory committees to be comprised of faculty members that would be best suited to their thesis research. The advisory committee is comprised of at least two members: one advisor plus one or more committee members, or two co-advisors plus one committee member. The advisor assumes a more central role in advising the student. All committee members are nevertheless expected to contribute to the progress and development of the graduate student on a regular basis throughout the graduate student’s residency period.

While all Graduate Faculty members participate willingly on Advisory Committees, they should only be expected to take on a reasonable share of these duties. A strong and productive relationship between student and advisor is facilitated by clear, regular, and respectful communication between the parties. While a student should never avoid communication when they are in need of support, it is equally important to recognize the limits of faculty availability due to other demands on their time. The Board of Graduate Studies recognizes that the level and form of communication will necessarily vary from student to student and advisor to advisor. Nevertheless, the following basic principles should apply:
- Regular contact - not less than once per semester. In the MFA Program, once per month or even more frequent contact is strongly encouraged.
- Adequate notice when written material is submitted for review (Allow at least 2 weeks for turnaround.)
- Adequate notice of prolonged absence.
- Adequate notice of impending deadlines.
- Courteous, respectful, and clear communication, even in times of conflict.

Once a mutual agreement has been reached between advisor and advisee, the arrangement will normally continue throughout the remainder of the student’s residency in the program. At Guelph, it is unusual to change an advisory committee, unless there are extraordinary circumstances, so careful thought should be given to the arrangement.

The Policy on Responsibilities of Advisors, Advisory Committees and Graduate Students and Graduate Student-Advisor Mediation Procedures clearly sets out the responsibilities of faculty advisors and graduate program coordinators. It is under General Information in the Graduate Studies Calendar.
END OF SEMESTER CRITIQUES

The End of Semester Critiques are a defining feature of the MFA Program at the University of Guelph. Graduate students present their visual research before the MFA Committee, advisors, their peers, and two prominent guests from the professional community. These critiques are intended to engage the student according to the standards of the profession, to develop an articulation that supports their practice, and to introduce them to respected individuals from the professional community. These critiques provide a forum for debate and discussion, and are a partial means for marking progress, which is done collectively by the full graduate committee. They also function as a form of rehearsal for the final Thesis Examination.

A partial list of guests who have participated in past critiques includes: Helena Rickett, Curator; Stephane Aquin, Curator of Contemporary Art, the Montreal Museum of Fine Arts; Bruce Ferguson, Curator; Shirley Wiitisalo, artist; Ben Portis, Curator, Maclaren Art Centre; Paulette Phillips, artist; Sky Glabush, artist and critic; Max Dean, artist; Ian Carr-Harris, artist; Reid Shier, Presentation House, Vancouver; Jean Randolphe, author; Sarah Milroy, critic, The Globe and Mail; Anda Kubis, artist; Jan Allen, Senior Curator, Agnes Etherington Art Centre; John Massier, Senior Curator, Hallwalls, Buffalo; Ihor Holubisky, Senior Curator, McMaster Museum of Art; Robin Collyer, artist.

Grading and Participation in the Critiques

The independent studio research of each graduate student is evaluated at the end of the semester through the mandatory participation in both days of the End of Semester Critiques. Graduate Faculty are required to participate in the End of Semester Critiques, which take place during the exam period at the end of the Fall and Winter semesters. These critiques allow the faculty an occasion to review and compare the work of all of the MFA students and to take into account the response of impartial guest examiners to the graduate students’ artwork. A marks meeting with all MFA faculty is held, subsequently, to discuss each student’s work. Emphasis is placed on the work itself, and the student’s ability to engage discussion of their practice. Faculty advisors are required to complete regular end-of-semester Graduate Student Evaluation forms for the students they advise. These forms may include feedback about the student’s studio work and performance at the critiques, as well as comments about the student’s general overall performance in the program. Advisors represent their students in these marks meetings by leading the discussion of their work; however the final grade for studio work is determined by the entire MFA Committee. This report is entered into the student’s files as a record of their performance in the program. Students receive a copy of this report once all student evaluations have been completed. This process provides the academic credit to the courses Introduction to Graduate Studio and MFA Studio I, II and III.
Procedures for End-of-Semester Critiques

- Students provide the MFA coordinator with a clear description of what they will be showing and any related setup/take-down, and equipment requirements. The MFA Coordinator will then propose a schedule that will be finalized in collaboration with the MFA students as a group. Once agreed upon, the schedule is not to be altered without permission from the MFA program coordinator.

- The critiques generally take place in Zavitz Gallery and the Alexander Hall project space. Students may select alternate sites to present their work within Zavitz with prior approval from the MFA program coordinator, at least two weeks before the critiques. Critiques in the graduate studios are discouraged. NOTE: all locations other than Zavitz Gallery and the Alexander Hall project space also require the permission of the Area Coordinator and Technician.

- Approximately 10-20 minutes are provided for de-installing and installing work between each scheduled critique. Difficult installations are usually scheduled first in the morning or just after lunch. Students should problem solve installation issues as a group prior to the event.

- The end of term critique is an important event that students should discuss at least two weeks in advance with their advisors, potential advisors, and/or MFA program coordinator.

- Work presented at the critique should represent the semester’s work. It is not to be a survey of the student’s oeuvre. The exception to this is where earlier works may need to be referenced to understand the context of new research.

- First semester students may find the formalized presentation of their studio research a concern given the program’s encouragement to explore and experiment in this early period. If the exploration has been valid, and the manifestation of the research has not yet been fully visualized, it is advisable to prepare a maquette or present working drawings to represent the culmination of research along with the actual experiments.

- Usually the class group critiques effectively prepare students on how best to handle the presentation of work in progress, or recently completed works. It is advisable to lead with work that is most cohesive and resolved.

- During the oral introduction it is important to address the guest examiners rather than faculty and colleagues. This will avoid confusion as to whether you are addressing viewers who have some background on your work or viewers who are encountering your work for the first time.

- To maintain the focus of the critiques, and comfort for all participants, a hospitality table is set up outside of the Zavitz Gallery. Graduate students are requested to organize this themselves and contribute to the hospitality table on the day they are not presenting their own work.

Critique Retrospection

Graduate students should make an appointment with their primary advisors to review their critique. This review should include the ‘Faculty Comments’ section of the Graduate Student Evaluation Report.
MFA THESIS EXAMINATION
(refer also to Appendix 8: MFA Thesis Examination checklist, p. 71)

MFA thesis exhibition

Ultimately, it is the exhibited artwork that is considered the MFA student’s primary research for their thesis. Defending candidates can organize their presentation in the form of a traditional, cohesive gallery show, or as a conceptual overview of their visual research over the two-year program. The exhibition may be held in Zavitz Gallery, or it can be held in any exhibition space deemed appropriate by the student’s advisor. Students are discouraged from holding their Thesis Exhibition before completion of their course work. It is the student’s (not the MFA program’s) responsibility to organize the exhibition site. The exhibition should be available for viewing for a minimum of one week. The Zavitz Gallery is available for the student’s convenience, but must be booked in advance through the Zavitz Gallery Coordinator and the Zavitz office. Off-campus exhibition spaces must be approved by the MFA Committee before the Examination Request Form is completed. The student is advised to consult their Advisory Committee on the selection of their work for the exhibition. Please note that exhibitions should be scheduled in early May (usually before May 12) in order to avoid summer tuition charges.

Supporting paper (see Specification Guidelines on p.25)

The supporting paper is a written text that provides insight to the ideational basis of the graduate student’s artwork, including the aesthetic, technical, historical and theoretical aspects of the student’s visual research. It must follow traditional academic guidelines. The length of the paper must be 4000 – 5000 words. Artwork should be verbally described in a way that is comprehensible independent of illustrations or reproductions. Students sometimes assume that the Thesis Support Paper must highly theoretical and academic. In fact, it is preferable that a comfortable writing style is developed that suits the graduate student’s studio practice and writing ability, while still complying to academic standards. Development of this document should conform to the scheduling guidelines laid out in Appendix 7.

All students should expect to write numerous drafts of their Support Paper. Therefore, students should present a first draft to their advisors at the end of the semester directly preceding the anticipated Thesis Examination date (i.e., if a student is planning to defend in the spring, the first draft should be presented to the committee no later than Christmas). Students must be cognizant of university guidelines which provides up to two weeks for faculty to respond to written material. A final draft of the support paper must be ready for the advisory committee and the Graduate Coordinator to review before the Examination Request Form is completed.

A final copy of the Support Paper approved by the student’s Advisor, Advisory Committee and the Graduate Coordinator must be delivered by the degree candidate to the
External Examiner and to the entire MFA Committee at least one week prior to the Thesis Examination date. (The External Examiner’s mailing address is to be obtained from the ‘Examination Request Form’ at the time that the student signs the form). In the event that the Thesis Examination Committee deems revisions are necessary to the final Support Paper presented at the examination, the final revised copy is to be deposited in the School’s records within one month of the examination.

The Learning Commons

At the graduate level, advisors are not expected to attend to the editing and correction of student writing. The Learning Commons offers students an on-campus as well as web-based technical support for writing and research. It is located on the first floor of the McLaughlin Library. (x53632). Appointments must be made well in advance.
http://www.learningcommons.uoguelph.ca/

The Graduate Student Learning Initiative (GSLI)

This is a collaborative endeavour that brings together key campus services to support graduate student learning, writing, library research, and use of technology. Writing Services for Graduate Students include: Workshops, Professional consultations and drop-in sessions with trained graduate student writing advisors.
http://gsli.uoguelph.ca

Oral examination

During the Thesis Examination, students are expected to defend their art work/research, its development and their written text before their Examination Committee. An invited External Examiner leads the questioning, followed by the student’s Advisory Committee. The Thesis Examination is chaired by the MFA Coordinator. The examination is open to the public.

Preparation

(See Appendix 8: Thesis Examination Checklist for itemized timeline)

Course assignments are generally designed to assist students in the articulation of their art practice and prepare students for the demands of the lengthier Support Paper required for the Thesis Examination.

Discussions and critiques with advisors and faculty, in addition to the End of Semester Critiques help each student to better understand the expectations that the work itself poses. Critiques and discussions throughout the course of the program increase the student’s ability to understand and articulate the rationale behind their work in preparation for the oral examination.

Graduate students must propose exhibition dates along with an approved draft of their Support Paper to the MFA program coordinator at least two months before the examination date.
(this presumes that the student has already reviewed the first draft with advisors). If the Advisory Committee feels that the student is capable of completing their studio work and refining their paper, the Examination Request Form is generated and submitted to the Faculty of Graduate Studies. Generally, several more drafts of the Support Paper are required before the final copy is provided to the External Examiner. As much time as possible should be allowed to determine the appropriate External Examiner for the Thesis Examination.

Scheduling the date

In the MFA Program, the course work effectively represents the necessary preparation for the Thesis Examination. The time it takes to complete the three requirements for defense is easily underestimated. Therefore, students intending to defend immediately after course work has been completed in April often find it extraordinarily challenging due to the demands of their GTA or GSA commitments and the necessity of completing course assignments. It is not uncommon for students to take an additional semester to prepare these three requirements with the necessary commitment to their research. If this option is chosen, students must be registered in the semester in which they qualify for the degree.

Examination Request Form

One month prior to the proposed date of the Thesis Examination, the MFA Coordinator officially applies to the Faculty of Graduate Studies, on behalf of the graduate student, with a request to be examined. At this time, the graduate student’s artwork for the Thesis Examination must be confidently near completion and an acceptable draft of the Thesis Support Paper must be adequately developed. The name and address of the External Examiner must be entered along with the title of the thesis, the location of the Thesis Exhibition and date of the Thesis Examination. The Examination Request Form must first be signed by the graduate student’s official advisors and the MFA Program Coordinator before the graduate student signs. The advisors who sign the Examination Request Form have to correspond exactly with the names listed on the official Advisory Committee Form. The form is then submitted to the Office of Graduate Studies for review and approval.

As a rule of thumb, at least one month should be allowed to get the Support Paper through the MFA Advisory Committee and a second month for the paperwork to be processed by the Office of Graduate Studies when determining your Thesis Examination dates. Accordingly, the first draft should be produced at least 3 months before the Thesis Examination date.

Examination Committee

The Examination Committee conducts the oral examination on the student’s research at the Thesis
Examination (defense). The MFA Examination Committee consists of four members as follows:

- A member of the graduate faculty of the department, who is not a member of the advisory committee, to act as chair of the Masters Examination Committee and to make arrangements; this is most commonly the MFA Program Coordinator.
- A member of the candidate's advisory committee (normally, the advisor)
- A member of the graduate faculty who may be a member of the advisory committee.
- A fourth member is the External Examiner.

**External Examiner**

It is the responsibility of the School Director and the MFA Coordinator to determine the appropriate External Examiner for the candidate. In actual practice, the Coordinator works closely with the Advisory Committee with the best interests of the candidate in mind. The institution requires the External Examiner to be someone from outside of the department, who is a knowledgeable professional in the field having expertise in the area of the student’s interests. The responsibilities of an External Examiner are to review the exhibition/paper, to attend the oral examination, and to assist in evaluating all aspects of the candidate’s performance. The External Examiner will submit a written appraisal of the exhibition and paper to the MFA Committee.
THESIS SUPPORT PAPER Specifications:

General Guidelines for Support Papers
Following are the expected components of a master’s thesis support paper in the studio arts program at Guelph:

- A clear description of the art work included in your thesis exhibition, including but not restricted to: procedural, methodological, formal, philosophical and theoretical issues relevant to the work presented.
- A concise account of the development of your work leading up to thesis exhibition, including, if relevant: descriptions of work done during your tenure as MFA candidate but not included in the exhibition; descriptions of work completed prior to your time in the program; descriptions of any prior work which helps to illuminate concerns relevant to the thesis exhibition.
- An identification and assessment of historical and contemporary art and/or ideas which provide context for the consideration of your thesis exhibition.
- The paper must be clearly written, grammatically correct and without spelling or punctuation errors. Formatting must comply with the specifications outlined below:
- All citations must be documented with notes and a bibliography. All citations must conform to the conventions outlined in either the Chicago Manual of Style or the MLA Handbook.

Page layout specifications for thesis support paper
Left margin: 1 1/2 inch
All other margins: 1 inch
Text must be double spaced, 12 pt type

Title page:

“title of paper”
A paper in support of the thesis exhibition: (title of show)
By (your name)
In partial fulfillment of the requirements for the degree of Master of Fine Arts
(date of thesis examination)

Supporting documentation pages (see the following full page example)
- You are allowed a maximum of two images in the support paper.
- 300 dpi minimum, colour only, no smaller than 4” x 5” (approx.)
- label each image with: Title (in italics), year, dimensions, media
Sample Layout for MFA Thesis Images

Sun Damaged My Ass!, 50 x 40 x 80 cm, wood and cinder block, 2007

May Your Children Be Carnies, 10 x 15 x 150 cm, bricks, wood and tape, 2007
Graduation

Students are responsible for submitting an application to graduate through the WebAdvisor Application for Graduation. The application must be submitted prior to the semester in which the thesis/exhibition is scheduled. If you wish to graduate, an application must be submitted regardless of whether you plan to attend the ceremony or plan to have your degree parchment mailed to you after the ceremony. The graduation list will be based upon these applications. When the application is submitted on-line (only) the graduation fee will be applied to the student account automatically.

Students who wish to graduate must ensure that they have returned all books, paid all fines and have returned their carrol keys to the library by the deadline (the end of the add period each semester). A student will not be eligible for a completed transcript or for a fee rebate (if applicable) until they have received library clearance. At least 3 working days must be allowed for clearance to be completed by the Division of Circulation and Interlibrary Services, McLaughlin Library. Library clearance for graduation purposes is an automated process, it is your responsibility to ensure you have met the clearance requirements prior to the deadline date.

Within one month of the Thesis Examination, students are required to send an official electronic copy of their support paper Graduate Secretary, Room 201, Zavitz Hall. Students are also expected to vacate their studios and restore the studios to the condition that they were received in within this same time frame. This cleanup will be done at the student’s expense if there is a failure to comply with this requirement. If a graduate student’s Thesis Examination is scheduled late in the summer, the studio space must nevertheless be cleared out, restored and ready for incoming graduate students by the third week of August.

MFA Thesis – Binding

SOFAM binds 2 copies of each graduate’s thesis, collated by year. In addition to submitting the electronic copy of your Thesis Support Paper, graduating students must also submit two excellent quality digital images from the thesis exhibition for inclusion on the SOFAM MFA website. Submit these documents directly to the Graduate Secretary.

Studio Summer Clean Up

The studios of departing graduate students, the hallways and general facilities have to be cleaned-up, restored and readied for incoming graduate students before the Fall Semester commences. The Summer Semester formally ends early in August. Departing graduate students must clear their studios and restore their condition by mid-August. Hallways and communal areas must be kept completely cleared to allow for an annual general cleaning.
MFA STUDIOS

**Blackwood Hall** is an enormous (2374 sq. ft.), double-height, shared open studio with a clerestory, loading dock, sinks, painting racks, and a communal relaxation area. There are four main floor studios and four second floor studios. On the main floor is a communal area that is equipped with high speed network service.

**Fire Hall** is a complex of three studios (195 - 210 sq. ft.) as well as a 10’ x 14’ communal meeting and lunch area.

**Alexander Hall** accommodates 5 graduate students in custom-designed, well ventilated spaces. All seminar classes are conducted in Room 380. The seminar room may also be used as a communal meeting space, *provided it is maintained in classroom-ready condition.*

Health and Safety

Graduate students are required to ensure that their studio spaces as well as all shared spaces are always kept maintained so that a safe environment exists for everyone using the building facilities. **Hallways and corridors must be kept completely clear of obstructions.** (The Fire Marshall checks this.) Storage is not allowed outside of assigned studio spaces or locations specifically designated for storage. No artwork, supplies and materials, boxes or crates may be left in the hallways. **Only hypo-allergenic, low combustion-point paint thinners that are provided by the MFA Program may be used for thinning oil based paint and wash up.** Spray paint and spray adhesives may only be used with on campus spray booth facilities that should be scheduled through the MFA program coordinator. Linseed oil-soaked paint rags must always be disposed of in approved oily rag safety bins.

Communal-use areas must be maintained by students who use the spaces. Fridges should be thoroughly cleaned by students periodically. Sinks must be kept free of dishes at all times - any items found left in the sinks will be disposed of.

Disposal of Hazardous Waste

All hazardous waste materials (mineral spirits, paints, dead batteries) must be disposed of by Environmental Health and Safety. Materials to be disposed of must be clearly labeled with their contents and a completed Chemical Waste Disposal Request Form faxed to EHS to request pick up. You can find the form at this link:

[http://www.uoguelph.ca/ehs/](http://www.uoguelph.ca/ehs/)
FACILITIES AND EQUIPMENT

The School of Fine Art and Music is located in the renovated turn-of-the-century Zavitz Hall which houses the undergraduate program facilities. Graduate students may wish to use the digital and extended media labs or the printmaking, sculpture and photography studios when they require access to specialized equipment. Students must demonstrate experience with the equipment prior to its use. If upgrading is required, the student and their advisor must make arrangements for instruction with the area coordinator responsible for the intended facilities. If upgrading is extensive, graduate students may be required to audit a course in the discipline where technical need has been determined by the discipline’s area coordinator and the MFA Coordinator.

Graduate students should expect to provide their own supplies. Where communal use is necessary, arrangements for use must be made with the area’s coordinator regarding a lab fee. The current list of facilities can be found here.

Teaching Support Services in Day Hall has a wide supply of video, audio and technical equipment available for student use. This equipment must be reserved through the SOFAM office, with a lead time of 48 hours.

Introductory sessions with Technicians

All entering MFA students are required to familiarize themselves with the facilities and policies on the use of equipment by booking introductory sessions with the technician in charge of the area. A session must be attended before access to the printmaking area, wood shop, metal shop, media lab, digital graphics lab and photo area is granted. If training or upgrading is necessary, instruction or tutorials will be made with the technician and the faculty member in charge of the area. Graduate students wishing to work in the DMS lab must be approved by FASTWÜRMS.

Book appointments with the technicians early in the semester to assess your skills relative to the communal facilities in Zavitz. Workshops are scheduled in September to introduce entering students to the procedures and use of equipment specific to our institution. If you intend to use these facilities, you must attend.

Sculpture

The Sculpture Area supports several important workshop areas equipped with tools and machinery. The Wood Shop is used extensively by graduate students whether they are fabricating sculptural constructions, building props and armatures for media-based artworks, or producing stretchers for their paintings. There is welding equipment for student use, as well as an area that supports mold-making, casting, plaster, wax and finishing facilities. For more
information, contact the sculpture technician:
Paul Lovell
Office: Zavitz, Room 112A
plovell@uoguelph.ca
519-824-4120 x.56110

Photography

Approved graduate students have the same access as undergraduate students (on the basis of sign up sheets) to all the equipment and facilities of the photo area (on the third and fourth floors of Zavitz Hall). In order to qualify for this access, graduate students are required to attend an introductory session to ensure proper familiarity with the equipment. For more information about access to the photography facilities and equipment, please see the photography technician:
Paul Macdonald
Office: Zavitz, Room 406B
519-824-4120 x53736

Printmaking

Printmaking facilities are located on the second floor of Zavitz Hall. The studio is equipped to support screen printing, lithography, intaglio and relief printing, and is available for graduate use. Please see the printmaking technician:
Allen Ash
Office: Zavitz, Room 209
aash@uoguelph.ca
519-824-4120 x54348

PC Graphics Lab

Located on the fourth floor of Zavitz Hall, this PC lab supports graphics and web-based activity for undergraduate courses in Computer Graphics. Graduate students have regular access to this lab when classes are not in session. A full-time technician is available for assistance with equipment and software provided in the lab. For more information see the technician:
Matt Baker
Office: Zavitz, Room 402A
Mbaker02@uoguelph.ca
519-824-4120 x.56186
Extended Practices Studio

This Macintosh lab exists to support the Extended Practices area in the undergraduate program in the school. Graduate students regularly use these facilities. The lab features digital video production facilities, which have been in high demand among many graduate students. The studio is located on the third floor of Zavitz Hall. For more information, contact the Extended Practices technician:
Nathan Saliwonchyk
Office: Zavitz, Room 317
nsaliwon@uoguelph.ca
519-824-4120 x54165

DMS

The DMS (Digital Media Studio) is a CFI and OIT funded cultural production research centre directed and managed by lead researchers FASTWÜRMS.

The DMS research focus is on independent artist and DIY media production based on integrated ‘prosumer’ technologies.

The DMS also has a CFI mandate to enable the training of graduate students as Highly Qualified Personnel (HQP). HQP training in professional software systems and HDV technology is available to students with an approved self-directed research profile.

All projects using the lab must receive prior approval. Equipment is supervised and maintained by the DMS technician.

Contact Fastwurms for approval:
FASTWURMS
fastwurmsmfa@gmail.com

Contact the DMS technician for all other questions:
Miles Stemp
mstemp@uoguelph.ca
519-824-4120 x56445

See Appendix4 for lists of equipment available in these facilities
ADDITIONAL RESOURCES

Library and Slide Library Resources

The McLaughlin Library holds an extensive collection of books, periodicals, videos and DVDs that support all the faculty areas of specialization and interest. The library holdings of the University of Guelph are significantly extended through the University’s membership in the TriUniversity Group of Libraries (TUG). This membership provides shared access to the holdings the libraries of three adjacent universities; the University of Guelph, the University of Waterloo, and Wilfrid Laurier University. Through the web-based Primo Catalogue, searches can locate and request books from their holding locations. The University Chief Librarian has provided a summary statement.

The School of Fine Art and Music’s Gordon Couling Slide Library maintains a collection of approximately 176,000 35mm transparencies of visual art from prehistory to the present. In addition to transparencies, the library holds a number of art periodicals and catalogues for convenient reference. The School of Fine Art and Music subscribes to two digital databases: Artstor and Fadis. See the MFA Coordinator if you require access.

On the second floor of Zavitz Hall, the Bachinski/Chu Print Study Collection of approximately one thousand original prints represents an excellent resource and a further adjunct to the library holdings.

Computer facilities

All graduate students are provided with an account on the university network computer. This account gives them access to email facilities, Internet, etc. There are several computer facilities on campus that are available for all graduate students, in addition to facilities in Zavitz Hall. The College of Arts Graduate Students Computer Lab is located in Room 050 MacKinnon Building. A key can be borrowed from the SOFAM main office. A Macintosh and a PC are available in Blackwood Hall exclusively for MFA Program students. There is also a Mac in the Seminar room, and a data projector for seminar use. These computers are available for your convenience and are a great asset to all graduate students in the program and as such must be used with appropriate care. Please report any problems with the Blackwood Hall computers to the MFA program secretary.
VISITING SPEAKERS

The Studio Art program at the University of Guelph hosts a wide range of topical and highly engaging visiting artists and distinguished art professionals through the Visiting Artists & Speakers program and the annual Shenkman Lecture Series. Graduate students are given preferential access to visitors through individual studio visits and informal group discussion. Typically, these encounters become some of the most memorable and influential experiences for students in their education. Visitors will generally be scheduled to be on campus on Mondays and Tuesdays of alternate weeks. Graduate students will be able to schedule appointments on Monday and Tuesday afternoons.

Recent visitors to the School of Fine Art & Music include: Mike Nelson, Candice Hopkins, Carol Wainio, Lawrence Weschler, Camilla Singh, Hou Hanru, BGL, Yam Lau, Ben Reeves, Kelly Richardson, Janet Werner, Robin Collyer, Iwona Blazwick, Roni Horn, Dan Graham, Mowry Baden, Katrin Plavcak, Arthur Danto, Jan Vervoert, Dana Schutz, DJ Spooky, David Altmejd, Althea Thauberger, Kim Adams, Graham Gilmore, Sarah Anne Johnson, Jon Pylypchuk, AA Bronson, Liz Magor, Kelly Mark, Angela Leach, Allan McCollum, Geoffrey Farmer, David Batchelor, Ron Terada, James Elkins, John Brown, Art Green, Rebecca Belmore, Janice Kerbel, Germaine Koh, Kristin Lucas, Sandra Meigs, Kevin Yates, Seamus Kealy, Margaux Williamson, Hadley + Maxwell, Daniel Barrow, Geoffrey Farmer, Art Green, Luis Jacob, Kitty Scott, Weppler + Mahovsky and John Zeppetelli.

SCHEDULED VISITING ARTISTS FOR 2014-2015:

TBA
Shenkman Lecture Series:

Now in its ninth year, the Shenkman Lecture is one of the highlights of the SOFAM academic calendar. Each spring, a distinguished guest from the world of contemporary art spends two or three days on campus doing studio visits and seminars with the MFA students and presenting a formal lecture to a broad range of guests from across campus and around the world. Usually held in the third week of March, the lecture is scheduled to coincide with the annual Open Studios event. Previous guests include Michael Craig-Martin, Arthur Danto, Roni Horn, Iwona Blazwick, Hou Hanru, Mike Nelson, Dave Hickey and Roberta Smith.
STUDENT RIGHTS AND RESPONSIBILITIES

Student membership at the University of Guelph is associated with fundamental rights and responsibilities intended to maintain the integrity of the University as a community for learning. Staff, faculty and students co-operate to sustain an educational environment that promotes individual learning and development. The University is responsible for providing the resources and opportunities that students require to succeed.

The University accepts that you are able to make responsible decisions regarding your own moral and social behaviour. The purpose of these regulations is to provide an environment that supports personal and intellectual growth. These regulations are intended to recognize your rights as a student and the rights of others, while also identifying certain responsibilities of students that are a part of the exercise of these rights.

The Student Rights and Responsibilities brochure outlines the basis of conduct considered to be consistent with the goals and wellbeing of the University community and describes the process in place to review reported incidents of misconduct. The code of conduct was developed collaboratively by students, staff and faculty and is regularly reviewed by the entire University community.

For purposes of Student Rights and Responsibilities, a student is any person registered in an undergraduate or graduate program proceeding toward a degree, a diploma or a certificate at the University of Guelph, or otherwise taking credit or non-credit courses offered by the University, or any person who was a student at the time the alleged offense occurred.

As a student you have the RIGHT to access the judicial system if a violation of this policy has occurred, whether that violation has occurred on or off campus, provided that the violation affects your ability to use and enjoy university facilities.
STUDENT SERVICES

Student Health Services
The medical centre is located in the J.T. Powell building, adjacent to the athletic centre. Doctor’s appointments, a walk-in clinic, and allergy shots are available to all graduate students. There is a physician on call 24 hours a day, seven days a week for emergencies. Call Student Health Services at 824–4120, Ext. 52131. [http://www.studenthealth.uoguelph.ca/index2.shtml](http://www.studenthealth.uoguelph.ca/index2.shtml)

The student bears sole responsibility for obtaining adequate medical attention in any contingency.

Student Housing Services

**Living on Campus**
Student Housing Services views residence as a place to study, to develop friendships and to become involved in university activities. A variety of housing is available including a male residence, female residences, co-educational residences, a quiet area and an apartment–style complex (our East Area residences) which accommodates students in six, eight, 10 or 12 person self-contained suites. Student Housing Services also operates several houses near the edge of the campus, where students can live with 2–6 others. Some of our graduate students tend to favour the houses, most of which are also available at times of the year when the other residences are closed, such as between semesters and during the summer months.

Housing for graduate students:
[http://www.housing.uoguelph.ca/page.cfm?group=nav&id=10](http://www.housing.uoguelph.ca/page.cfm?group=nav&id=10)

**Meal plans**
Hospitality Services’ meal plans are mandatory in all residences other than the houses and the East Area residences.

**Family Housing**
Students Housing Services’ Family Housing complexes are located close to the campus, and feature year–round accommodation in 1 and 2–bedroom apartments, and 2–bedroom townhouses.

For further information on student housing:
[http://www.housing.uoguelph.ca/home.cfm](http://www.housing.uoguelph.ca/home.cfm)

**Off–Campus Housing**
The University of Guelph’s Off–Campus Housing Office is located in Maritime Hall. It is open from 8:30–4:30, Monday to Friday.
[http://www.studentlife.uoguelph.ca/ocl/](http://www.studentlife.uoguelph.ca/ocl/)
Graduate Student Association

The Graduate Student Association is your official representative at the University of Guelph. All graduate students of the University of Guelph, including part-time students, are members of the association and are encouraged to participate in its events and activities. The purposes of the association are: to represent the graduate student body in all matters pertinent to its welfare; to act as a liaison between the graduate student body and faculty, the administration and the undergraduate student body; and to promote social and cultural activities. The Grad Lounge is a licensed lounge facility and common area. It is located on Level 5 of the University Centre, ext. 58117. These facilities provide a focal point for social and cultural activities of graduate students. The GSA administers the Dental Plan and sets guidelines and policies on the Health Plan for all full-time graduate students. The office for the Graduate Students’ Association is beside the Graduate Student Lounge, University Center Room 524. Phone x53314 (executive) or x56685 (office of student affairs).

For a current listing of monthly meeting dates, please inquire at the GSA office. All graduate students are welcome to attend.

Governance
Each year, two graduate students (one from each year) are nominated by their peers to represent the interests of the group in administrative committees. One of these representatives is invited to sit on the MFA Graduate Committee. The Graduate Committee advises on policy, curriculum, and administration of the program. The other graduate student represents graduate student interests at all SOFAM meetings.

Student Organization: FANG (Fine Art Network Graduates)
All of the graduate students belong to an alliance known as Fine Art Network Graduates (FANG). In September, a student from each of first and second years is elected to organize activities, such as visits to the galleries or art events in Toronto, annual visits to art centres such as Montreal or New York. These excursions provide MFA students with a collective opportunity to view contemporary art and reflect upon the significance of their own practices within a larger context.
FINANCIAL ASSISTANCE FROM THE UNIVERSITY OF GUELPH

Graduate students may expect to undertake teaching and research/service assistantships as an integral part of their academic program. Before undertaking any kind of assistantship, however, graduate students must note that some fellowships, scholarships, and bursaries awarded by external agencies strictly limit the number of hours of service the holder may render to the university and/or limit the amount of money the holder may receive in some cases, from all sources. Students are responsible for abiding strictly by the terms of any such awards.

Financial assistance may be available to graduate students in several forms and combinations. These may include employment, research awards, scholarships and bursaries. Each of these is described briefly below. Students have the responsibility to ascertain precisely what remuneration will be received, if any, from the department or school in which they propose to register. The department or school has the responsibility to inform students about the duties they associate with that form of assistance.

When departments and schools make admission recommendations to the Office of Graduate Studies, they also decide what funding (if any) will be provided to each person selected. These funding decisions may include one or more of the following Entrance Awards:

College of Arts, Dean’s Award
The College of Arts provides monies that, in the Studio Art program, are awarded as an entrance award of $1125 per incoming student per year. Students do not apply for these awards; all eligible students may be considered for nomination by programs. Preference may be given to entering and first-year students.

Board of Graduate Studies: Research Scholarships (BGSRS)
The University of Guelph provides awards on a competitive basis to graduate students who have achieved at least a first-class average in the previous one-year of full-time, or equivalent, study. The award is valued at the semester rate of domestic tuition at the time of the award; they are available in selected colleges in each year. Students do not apply for these awards; departments nominate each semester and all eligible students may be considered for nomination by departments. Preference may be given to entering and first-year students.

Class of OAC ‘60 Award for Outstanding Teaching Assistant
Undergraduate and graduate students and faculty members are encouraged to make nominations at any time, accompanied by appropriate documentation. Application forms are available in Student Financial Services. These nominations will be reviewed by the Board of Graduate Studies on March 15 each year. The Senate Awards Committee will announce the annual $1,000 award winner each April. Nomination forms may be obtained from Student Financial Services.
Awards and Scholarships

Students should refer to the Graduate Calendar for details on awards and scholarships. There are numerous awards designated for travel, conference attendance and special projects. Laurel Woodcock is the Awards representative for the College and Department Awards Committee.

Student Financial Services has launched a Graduate Awards Search tool on their website which will help students search for internal funding opportunities. Students can search by program level, college, travel, entrance, in-course, key-word/phrase.

The Graduate Awards Search can be found at the following link: 
http://www.uoguelph.ca/registrar/studentfinance/index.cfm?app=grawards

Below is information on the Access Awards, External Grants, College of Arts Bursaries and SOFAM Scholarships. Up to date information regarding deadlines and details of application procedures can be found at:
http://www.uoguelph.ca/registrar/calendars/graduate/current/gradawards/index.shtml

All inquiries about financial aid that the University of Guelph offers should be directed to: awards@registrar.uoguelph.ca.

Access Awards
Financial Need Assessment form: http://www.uoguelph.ca/registrar/studentfinance/index.cfm?downloads
Deadline: January 10

Terms and Conditions
To be eligible for an ACCESS AWARD, students must meet government-mandated terms under the OSOTF program. Students must:
1) be a Canadian citizen or permanent resident;
2) be an Ontario resident as defined by: lived in Ontario for at least 12 consecutive months up to the beginning of full-time post secondary study; or the student’s spouse lived in Ontario for at least 12 consecutive months up to the beginning of the current year full-time post-secondary study period; or the student’s parent(s)/ stepparent(s)/legal guardian/official sponsor has lived in Ontario for at least 12 consecutive months up to the beginning of the current year full-time post-secondary study period;
3) demonstrate financial need as determined by the University of Guelph Needs Assessment procedures.

NOTE: many of the awards and scholarships are Access Awards, which means that you must FIRST submit a Financial Need Assessment Form before you can apply for the award. The annual January 10 deadline is crucial. Don’t miss it.

Bursaries and emergency funding
http://www.uoguelph.ca/registrar/studentfinance/index.cfm?bursaries/incourse_gr
A limited number of emergency bursaries and/or student loans are available for students who unexpectedly find themselves in difficult circumstances. Students should discuss these unexpected difficulties/costs with their advisor and graduate coordinator. If unresolved financial
difficulties remain, they should then proceed to Student Financial Services. These funds are specifically designed to cover emergency/acute/unexpected/one-time-only situations requiring compassion and are not designed to cover registration and living costs associated with the normal continuation of study. (Contact: awards@registrar.uoguelph.ca)

From Other Sources
Listings and descriptions of external scholarships, fellowships and awards that students may hold while registered at Guelph are maintained in Student Financial Services. Students interested in external awards are urged to direct inquiries to the address listed in each description just prior to the appropriate time of application each year.

Students are also encouraged to pursue funding sources in the Office of Research:
http://www.uoguelph.ca/research/

College Awards
http://www.uoguelph.ca/registrar/calendars/graduate/current/gradawards/gradawards-arts.shtml
Contact: awards@registrar.uoguelph.ca, or Laurel Woodcock.
The following awards are open to all students at the Master’s level in the College of Arts:

Canadian Federation of University Women Award (Studio Art)
An annual scholarship of $1000 will be presented to a Master of Fine Art student whose work in studio and/or art history classes is considered outstanding. Preference will be given to a practicing female artist. Applicants should submit portfolios to the Director of SOFAM by January 15. This award is funded by the Guelph Chapter of the Canadian Federation of University Women, which assists women to obtain higher education.

College of Arts Graduate Research Bursary
This is a $500.00 award for graduate students demonstrating financial need with costs associated with a special activity, such as research, travel, or conference attendance. (This can include supplies or exhibition costs.) This is an ACCESS award; therefore students must submit a Needs Assessment form to Student Financial Services, and a letter outlining the importance of the proposed activity to the Chair of the College of Arts Awards Committee by January 10th.

Aeroplan International Travel Research Grant
Aeroplan International Travel Research Grants enable University of Guelph graduate students to obtain airline tickets to international destinations served by Air Canada or its Star Alliance partners. The grant is available to full-time graduate University of Guelph students who have completed one semester of study and are traveling internationally for research, presentations at conferences or study that contributes to the completion of their degrees. Students must have a minimum cumulative average of 80% and demonstrated financial need. Selection will be based on financial need and the academic value of the travel toward degree completion. Grants are subject to the availability of Aeroplan miles and may not be available every year. Apply to Student Financial Services by October 1 for winter travel, February 1 for spring and summer travel or June 1 for fall travel, with a travel grant application and a Financial Need Assessment form.
**Brinson Partners Inc. Bursary**
This bursary assists students with financial need to continue their studies as full-time students, Brinson Partners Inc., with the aid of the Ontario government’s OSOTF program, has established two bursaries of $1500 each. Students must apply with a completed Financial Need Assessment Form to Student Financial Services by January 10. The awards will be distributed in the winter semester.

**Class of ’72 Reunion Bursaries**
To support students who wish to study full-time, but who need financial support to do so, the Class of ’72: 25th Reunion Fund, with the aid of the Ontario government’s OSOTF program, has established three bursaries of $1000 to in-course students with demonstrated financial need. Students should apply to Student Financial Services with a completed Financial Need Assessment Form by January 10 for distribution in the winter.

**Graduate Travel, Research and Creation Fund**
This fund is designed to help College of Arts graduate students to conduct travel, research, or creative activities directly related to the completion of their degrees. [http://www.uoguelph.ca/arts/grad-resources](http://www.uoguelph.ca/arts/grad-resources)

**Richard and Sophia Hungerford Graduate Scholarships**
The estate of Richard and Sophia Hungerford, with the aid of the Ontario government’s OSOTF program, has established an endowment to support graduate students in financial need whose research interests relate to developing countries. The fund provides seven annual awards of $5000 each. Registered or incoming graduate students with at least a cumulative 80% average in their last two years are eligible. Students are ineligible if they are beyond semester 5 at the masters level and semester 7 at the doctoral level. Recipients will be selected on the basis of financial need, academic achievement, and the quality of their intended research in developing countries. Apply to Student Financial Services by January 10 including a one page summary of the research proposal, a completed Financial Need Assessment Form, and a letter of reference from the principal advisor. See ACCESS AWARDS.

**U of Guelph Travel Grants**
The University of Guelph, through the sale of Guelph London House, has established an endowment to provide travel grants to undergraduate and graduate students who wish to study outside of Canada but need financial support to do so. The fund creates a number of awards of variable amounts. Registered undergraduate and graduate students with demonstrated financial need who have a minimum 70% cumulative average in the last two semesters of full-time equivalent study are eligible to apply. Preference will be given to students participating in the London Semester. Students may only receive this travel award once per degree. The value of the award will depend on the assessed financial need. The scholarship can cover additional costs of travelling outside of Canada including: airfare, administrative costs, and differential costs of accommodation. Apply to Student Financial Services with a description of the intended travel, an estimate of the travel costs and a completed Travel Grant Application Form and Financial Need Assessment Form prior to departure. Application deadlines are October 1 for Winter travel, February 1 for Summer travel and June 1 for Fall travel.
Mary I Whitelock Bursaries
To support students who wish to study full-time but who need financial support to do so, the estate of Mary I. Whitelock, a friend of the University, with the aid of the Ontario government’s OSOTF program, has established thirteen bursaries of $2000 to in-course undergraduate, graduate or OAC diploma students with demonstrated financial need. Students should apply to Student Financial Services with a completed Financial Need Assessment Form by January 10 for distribution in the winter.
School of Fine Art and Music Awards
http://www.uoguelph.ca/registrar/calendars/graduate/current/gradawards/index.shtml
Contact Diane Borsato, dborsato@uoguelph.ca. 519-824-4120 x56851.
The following awards are for MFA candidates in Studio Art only:

Margaret Priest Graduate Scholarship
Margaret Priest, University of Guelph Professor Emerita and accomplished artist, provides this $1000 scholarship to a student entering the Master of Fine Art program with a minimum cumulative academic standing of 80% and demonstrated exceptional studio work (drawing and architecture) as evidenced by portfolio submitted with application to the Master of Fine Art program. No application is necessary.

Tony Scherman Graduate Scholarship
Tony Scherman, Adjunct Professor of Fine Art, friend of the University and accomplished artist, provides this $1000 scholarship to a student entering the Master of Fine Art program with a minimum cumulative academic standing of 80% and demonstrated exceptional studio work (specifically in painting) as evidenced by a portfolio submitted with application to the Master of Fine Art program. No application is necessary.

The Shuebrook Graduate Scholarship
This $500 award was established in honour of Ron Shuebrook, Chair in the Department of Fine Art 1988 to 1993 and past Graduate Coordinator of the MFA program. Colleagues and friends, with the aid of the Ontario government’s OSOTF program, have created this award to celebrate his passionate commitment and devotion to the development and well-being of the School of Fine Art and Music. Entering or continuing MFA students who have a minimum average of 80% in the previous year of undergraduate or graduate study and who submit at least ten images of their creative work are eligible. Apply to Student Financial Services by January 10 and include a completed Needs Assessment Form. Submit slides to the MFA Committee of the School of Fine Art and Music.

Also of note: potential Thesis Exhibition support
Financial Need Assessment form: http://www.uoguelph.ca/registrar/studentfinance/index.cfm?downloads
Students anticipating high costs associated with their final thesis exhibition should apply for a Financial Needs Assessment. This is a general form and all graduate students with financial need must do so by the January 10 deadline. There is not a spot on this form for studio costs, so the student should include their material and final thesis examination costs in the expenses section of the form. Once Student Financial Services has determined if the student has financial need then they may award them a bursary.
EXTERNAL AWARDS
SOFAM contact: Barbara Merrill (bmerrill@uoguelph.ca, x54671)
University of Guelph contact: Lois Bamsey, Graduate Awards Officer, Graduate Studies, x53414

The following two external awards are open to first year students only. Deadlines are quite early in the first semester. Both are generous awards. Both OGS and SSHRC require letters of reference and a well-considered statement/project description. Given that the letters of reference carry substantial weight, students should ensure that the referees know them well and can write strong letters of support.

Note: As no visual documentation of your research activity is included in the applications, the quality of the statement describing your proposed research is crucial to its success. It is highly recommended that you have an MFA faculty member review your statement. (Whenever submitting written work for review, ensure that you allow at least 2 weeks for the work to be returned.) The Learning Commons and the Graduate Student Learning Initiative (GSLI) each have staff and resources available to assist with writing-related challenges. (www.learningcommons.uoguelph.ca, www.gsli.uoguelph.ca/)

Ontario Graduate Scholarships (OGS)
http://osap.gov.on.ca/eng/not_secure/OGS.htm
Award: $15,000 ($5,000 per semester for three consecutive semesters)
Deadline: TBA (to Department)

These scholarships are awarded through an annual competition. Applicants must have an overall average of at least A–, or the equivalent, on the last 20 one-term/semester courses, or the equivalent, completed study.
Students registered at an Ontario university must apply for an OGS through the appropriate awards office at the university where they are currently registered and follow its procedures and deadline dates for application submission. At Guelph, applications for OGS are made through Student Financial Services. Information will be forthcoming from the Faculty of Graduate Studies.

Canada Graduate Scholarships:
Social Science and Humanities Research Council (SSHRC)
http://www.sshrc.ca/web/apply/students_e.asp
Award: $17,500
Deadline: TBA (to Department)

In the February 2003 budget, the Government of Canada announced substantial funding for the three federal granting agencies to introduce a new program: the Canada Graduate Scholarships (CGS). The program supports 2,000 doctoral students and 2,000 master’s students each year, with 60 per cent of the awards administered by SSHRC and going to students in the social sciences and humanities.
The CGS Master’s program seeks to develop research skills and assist in the training of highly-qualified personnel by supporting students in the social sciences and humanities who
demonstrate a high standard of achievement in undergraduate and early graduate studies.

The CGS Master’s program offers one-time non-renewable twelve-month awards, valued at $17,500, and tenable only at recognized Canadian universities, to applicants who will be registered as full-time students at the master’s level in a discipline supported by SSHRC.

Note: At Guelph, recipients of Tri-council Scholarships (of which SSHRC is one) automatically receive, in addition, a $5,000 Dean’s Scholarship.

(Excerpt from the SSHRC website)
EMPLOYMENT

Graduate Research Assistant (GRA)

Graduate students may be supported through research grants received by faculty members from external agencies or governments. The student’s research must contribute to the research of the faculty member under whose direction it is conducted. It must be used in the preparation of the student’s thesis. The dollar value of GRA stipends is based on the external granting agencies’ guidelines on support of graduate students through research operating grants. GRAs must be approved by the department chair or school director on the recommendation of the advisor.

Individual opportunities may also be established between students and faculty members without research funding. This is most common as a studio assistant to a particular faculty member for short periods only. The Faculty of Graduate Studies recommends a wage standard to begin at $15.00 per hour.

Graduate Service Assistant (GSA)

Graduate Service Assistants in the MFA program are positions of service to the School of up to 140 hours per semester. Allocations of duties and work schedule are determined by the student’s supervisor. Typically, the services provided by GSAs fall into two categories: work that is directly related to the academic enterprise but not properly a GTA or GRA, and work that is not directly related to the academic enterprise. Examples of the former services include the preparation of academic or administrative reports and the compilation of statistics for departmental use. This work may not contribute to the student’s thesis research. Examples of the latter category of services include locking/unlocking doors, cooking, cashiering, snow removal, and life-guarding. A copy of the collective agreement between the university and CUPE local 3913 unit 1, covering GSA employment, is available for students appointed as GSAs. Students are expected to familiarize themselves with these regulations. The GSA rate of pay is established annually. Students are paid at the appropriate hourly rate set by Human Resources for the appropriate kind of work. The university provides a T4 tax information slip each year to students with GSAs. For income tax purposes, these forms document the money received through any GSA appointment(s). These slips are mailed to students in late February each year, for the previous tax year.

GSAs are subject to, and protected by CUPE regulations. Protection by CUPE is covered during the entire duration of your contract agreement.
GSA Descriptions

1. **SART 1050 Foundations Assistant**
   Working as an assistant to the Foundations Coordinator (2D) the SART*1050 GSA will be expected to attend meetings and to meet with the coordinator regularly. Duties include: supply coordination and materials preparation for all sections, some general room maintenance, set-up and collapse still life arrangements, plan and attend one major field trip, supply research, scanning and PowerPoint presentations. In addition, during the zine module of the course, the GSA will conduct short tours for the 1050 students of the Bachinski/Chu Print Study collection (an important collection of historical and contemporary original prints).
   **Position reports to:** Sandra Rechico

2. **Building Tours & Photo Area GSA**
   The GSA will provide tours of the SOFAM facilities to internal and external guests and prospective undergraduate and graduate students, and provide tours during two Open House days. In the photography area, the GSA will assist with classes in the digital lab, darkroom and studio, and provide scheduled weekly lab supervision and technical assistance to students outside class time. Attendance on a scheduled field trip, as well as some PowerPoint work and image archiving may be required.
   **Position reports to:** Susan Dobson. (Tours coordinated with Barb Merrill, Graduate Secretary)

3. **Publicity for Visiting Artist’s Series/Visiting Artists Interviewer**
   The GSA will develop promotional material and publicity for the Visiting Artists and Speakers Series (Production and distribution of posters based on a template, e-vites, develop and maintain mailing list). Hosting visiting artists during studio visits is also an important aspect of the position.
   **Position reports to:** Christian Giroux

4. **Drawing and Gallery Assistant GSA (Boarding House and G Gallery)**
   For the drawing area, the GSA will provide some in-class support to courses, and coordinate and accompany students on day trips to regional and Toronto galleries and museums. For the Boarding House Gallery, the GSA will work with the Boarding House coordinator to assist in the operation of the gallery and develop future gallery projects involving the Macdonald Stewart Art Centre, SOFAM, and the Guelph community. For G Gallery, the GSA will update the gallery website, create an archive of exhibition reviews, update the subscriber list, and assist with promotional materials.
   **Position reports to:** Martin Pearce (Drawing and Boarding House); Nestor Kruger (G Gallery)

5. **Extended Practices GSA & SART*1060 Foundations Assistant**
   Working as an assistant to the Foundations Coordinator (3D), the GSA for SART*1060 is required to attend most preparation and marks meetings, as well as meet with the coordinator on a regular basis. Duties include preparation of class materials, including some AV presentations.
In the Extended Practices area, the GSA will provide technical support in the Digital Media Studio. This may include coordinating, signing out and returning equipment, and administrative assistance for digital audio-video media. The GSA may also assist with classes, scan readings, assist with Course Link, archive images and videos for lectures, organize field trips and contact galleries to schedule talks.

**Position reports to:** Christian Giroux (SART*1060) and Laurel Woodcock (Extended Practices)

### 6. Curricular Research and Curriculum Paperwork GSA

The GSA will assist the Undergraduate Coordinator in Studio Art with the following research:

- Comparative analysis of other BA Honours programs in Studio Art
- Research and comparative analysis of small scale BFA Studio programs in Canada
- Comparative analysis of websites for post-secondary Studio Art programs and recommendations for the improvement of our own.

The ideal candidate will have strong research skills, experience with presenting data in a clear and concise manner, the ability to work independently, and have a genuine interest in post-secondary art education as a topic in and of itself.

**Position reports to:** Monica Tap

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**Graduate Teaching Assistant (GTA)**

Students appointed as Graduate Teaching Assistants will be asked to perform only teaching-related duties. These may include preparing and conducting tutorials, laboratories and seminars; grading assignments, reports and examinations, and performing other related duties. Students may hold a GTA in a department in which they are not registered. A copy of the collective agreement between the university and CUPE local 3913 unit 1, covering GTA employment, is available for students appointed as GTAs. Students are expected to familiarize themselves with these regulations. The GTA rate of pay is established annually. The university provides T4 and T4A tax information slips each year to students with GTAs. These forms document the appropriate taxable portions of GTA funding. These slips are mailed to students in late February each year, for the previous tax year.

In the case of our MFA program, these teaching assistantships are directed towards instructing in our first year program: Foundation Studio and Core Studio.

The two Teaching Practicum and related seminars are designed to combine pedagogical theory and practical experience as they relate to the teaching of studio art. The University of Guelph is committed to the promotion of effective teaching in secondary and post-secondary education, and as such, the teaching focus in the MFA program is a response to the need for qualified art educators.
Responsibilities of GSAs, GTAs and Supervisors
It is the responsibility of the faculty supervisor and the GTA/GSA to meet no later than 10 days after the commencement of the student’s employment. At this meeting, the supervisor will describe the work to be done, giving details and the scheduling of assignments and estimated hours of work and the student will have the opportunity to discuss this information with his/her supervisor. The results of this discussion shall be placed in the Assignment of Work form (available from the SOFAM office) and signed by the student and supervisor. It is understood that assigned work and/or priorities may change during the student’s employment and that adjustments to the assigned work may be required.

GTA/GSA positions normally require an average of 10 hours per week over the academic semester (a total of 140 hours per academic semester). All assigned work of a GTA/GSA shall be included in the calculation of the employee’s required hours. Teaching related duties may include, but are not necessarily limited to: preparing and conducting tutorials, laboratories and seminars; grading assignments, reports and examinations; supervising field trips; class leadership; consultation/office hours; employment-related orientation and training; and provision of other academic support and assistance. For further details, please consult the CUPE Collective Agreement.

Faculty supervisors should factor in that the work assignment of each GTA/GSA will include 10 hours for invigilating mid-term and final exams. This invigilating time will be arranged directly with graduate students by the Administrative Secretary, Robin McGinnis, and the total number of hours assigned to each GTA/GSA will show on the Work Assignment form. Please note that some duties may be scheduled in the evening.

Performance Evaluations of GTAs and GSAs
Regulations concerning performance evaluation of Graduate Teaching Assistants is contained in Article XIII of the Collective Agreement for CUPE Local 3913, Unit #1. Following are the main points covered by this agreement:

- Evaluation of the performance of a GTA or GSA is to be treated as confidential Information between the employee and the University.
- The results of an evaluation of performance are not to be used for the purpose of denying continuation in the academic program in which she/he is currently registered.
- Student evaluations as conducted by the University may be added to an employee’s file; however an employee’s work performance will not be applied in any form against his/her academic pursuits in the University except with the written request of that employee.

Posting of GTA and GSA Positions
GTA and GSA postings are governed by the Collective Agreement for CUPE local 3913, Unit #1, Article XI. Winter GTA and GSA positions are usually posted in October. All work assignments (i.e., Graduate Teaching Assistantships and Graduate Service Assistantships) after the student’s initial one must be posted for a minimum of 21 calendar days. Priority is given in
the first instance to students who have semesters remaining within their job security period (as outlined in section 11.01 of the Collective Agreement) and who fulfill the qualifications of the position, and then to those who are within their prescribed program of study. For the sole purpose of selection for work assignments, students who have successfully completed at least one work assignment are considered to have accrued seniority.

Work/Study Positions

The university hires graduate and undergraduate students for both temporary and semester work in a variety of positions. Eligibility requires students to file a Needs Assessment form with Student Financial Services. These positions range greatly in their requirements. Job descriptions may be reviewed at: http://www.uoguelph.ca/registrar/studentfinance/index.cfm?app=wsjobs. It is understood that assigned work and/or priorities may change during the student’s employment and that adjustments to the assigned work may be required.
Zavitz Hall
## APPENDIX 1: GRADUATE STUDIO ASSIGNMENTS

<table>
<thead>
<tr>
<th>Location</th>
<th>Name</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackwood Hall - main floor</td>
<td>Ambera Wellmann</td>
<td>ext. 56332</td>
</tr>
<tr>
<td>Studio # 1</td>
<td>Paul MacIntyre</td>
<td>ext. 56332</td>
</tr>
<tr>
<td>Blackwood Hall - main floor</td>
<td>Patrick Cruz</td>
<td>ext. 56332</td>
</tr>
<tr>
<td>Studio # 3</td>
<td>Extra Storage</td>
<td>ext. 56332</td>
</tr>
<tr>
<td>Studio # 4</td>
<td>Common area- shared project space</td>
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<tr>
<td>Blackwood Hall - main floor</td>
<td>Brendan Doty</td>
<td>Ext. 56332</td>
</tr>
<tr>
<td>Studio # 6</td>
<td>Erika Dueck</td>
<td>ext. 56332</td>
</tr>
<tr>
<td>Blackwood Hall - second floor</td>
<td>John Haney</td>
<td>ext. 56332</td>
</tr>
<tr>
<td>Studio # 7</td>
<td>Simon Benedict</td>
<td>ext. 52780</td>
</tr>
<tr>
<td>Blackwood Hall - second floor</td>
<td>Jasmine Reimer</td>
<td>ext. 52780</td>
</tr>
<tr>
<td>Studio # 8</td>
<td>Janine Miedzik</td>
<td>ext. 52780</td>
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<tr>
<td>Fire Hall, Studio # 1</td>
<td>Minwoo Lee</td>
<td>ext. 53312</td>
</tr>
<tr>
<td>Fire Hall. Studio # 2</td>
<td>Steven Beckley</td>
<td>ext. 58133</td>
</tr>
<tr>
<td>Fire Hall. Studio # 3</td>
<td>Maegan Mehler</td>
<td>ext. 58890</td>
</tr>
<tr>
<td>Alexander 281</td>
<td>Maegan Harbridge</td>
<td>ext. 56824</td>
</tr>
</tbody>
</table>
APPENDIX 2: MFA MENTORING ARRANGEMENTS

In a tradition of friendship and support we ask returning students to be mentors to assigned incoming graduate students. Their experience and familiarity with the University of Guelph makes them well suited to answer any minor questions that incoming grads may have.

<table>
<thead>
<tr>
<th>Mentor</th>
<th>Email</th>
<th>Mentee</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brandan Doty</td>
<td><a href="mailto:bdot@uoguelph.ca">bdot@uoguelph.ca</a></td>
<td>Simon Montplaisir</td>
<td><a href="mailto:smontpla@uoguelph.ca">smontpla@uoguelph.ca</a> <a href="mailto:simon.m.benedict@gmail.com">simon.m.benedict@gmail.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Benedict</td>
<td></td>
</tr>
<tr>
<td>Brandan Doty</td>
<td><a href="mailto:bdody@uoguelph.ca">bdody@uoguelph.ca</a></td>
<td>Paul MacIntyre</td>
<td><a href="mailto:pmacinty@uoguelph.ca">pmacinty@uoguelph.ca</a> <a href="mailto:pauldmacintyre@gmail.com">pauldmacintyre@gmail.com</a></td>
</tr>
<tr>
<td>Maegan Harbridge</td>
<td><a href="mailto:mharbrid@uoguelph.ca">mharbrid@uoguelph.ca</a></td>
<td>Steven Beckly</td>
<td><a href="mailto:sbeckly@uoguelph.ca">sbeckly@uoguelph.ca</a> <a href="mailto:stevenbeckly@gmail.com">stevenbeckly@gmail.com</a></td>
</tr>
<tr>
<td>Minwoo Lee</td>
<td><a href="mailto:minwoo@uoguelph.ca">minwoo@uoguelph.ca</a></td>
<td>John Haney</td>
<td><a href="mailto:jhaney@uoguelph.ca">jhaney@uoguelph.ca</a> <a href="mailto:john.crandall.haney@gmail.com">john.crandall.haney@gmail.com</a></td>
</tr>
<tr>
<td>Maegan Mehler</td>
<td><a href="mailto:mmehler@uoguelph.ca">mmehler@uoguelph.ca</a></td>
<td>Ambera Wellmann</td>
<td><a href="mailto:awellman@uoguelph.ca">awellman@uoguelph.ca</a> <a href="mailto:ambera.wellmann@gmail.com">ambera.wellmann@gmail.com</a></td>
</tr>
<tr>
<td>Janine Miedzik</td>
<td><a href="mailto:jmiedzik@uoguelph.ca">jmiedzik@uoguelph.ca</a></td>
<td>Erika Dueck</td>
<td><a href="mailto:duecke@uoguelph.ca">duecke@uoguelph.ca</a> <a href="mailto:dueckerika@gmail.com">dueckerika@gmail.com</a></td>
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</tbody>
</table>
APPENDIX 3: FACULTY DESCRIPTIONS

Faculty in Art History

The Art History faculty in the School of Fine Art and Music are an important resource for graduate students, support their interest in historic and contemporary art, as well as art theory and criticism.

Amanda Boetzkes specializes in contemporary art, theory and criticism, with an emphasis on the intersection of the biological sciences, new media technologies and artistic practices of the late 20th and early 21st centuries. Her first book, The Ethics of Earth Art (University of Minnesota Press, 2010), considers the development of the earth art movement, focusing on how ecology transitioned from a scientific discourse to a domain of ethical and aesthetic concern. She is currently writing a book entitled, Contemporary Art and the Drive to Waste, which analyzes the use and representation of garbage in contemporary art, and more subtly, how waste as such is defined, narrativized and aestheticized in the age of global capitalism. Other areas of research and publication include: currency, economic exchange and the concept of value; theories of consciousness and perception, specifically ecological perception and neuroplasticity; art and visual culture that problematizes the ontological and political status of animal species; phenomenology and art historiography; art of the American counterculture; landscape art and aesthetics from the 18th century to the present.

Susan Douglas teaches Art Theory and Criticism, and Modern and Contemporary Art. She has a PhD in Art History from Concordia University and until her appointment to the faculty in 1998, was engaged in postdoctoral research at Columbia University. She is also a practicing art critic and curator. Her articles have appeared in Canadian Art, Public, Parachute, Art News, and other journals. From 1991 to 1998, she taught at Concordia University and the University of Ottawa. Both her research in art history and her critical practice examine the concepts and practices of contemporary art in Canada, the United States and South America. Susan’s recent critical activities include the on-line group show “MOBLOG:ENTER” http://www.mobilelog.ca; invited lectures on contemporary art at renowned universities in Argentina.

Sally Hickson has a PhD in art history from Queen’s University and teaches in the field of Italian Renaissance and Baroque art and history, with an emphasis on courtly culture and secular imagery, patronage studies and the history of collections. In addition to working as a researcher in the field of Renaissance architectural theory at the Canadian Centre for Architecture in Montreal, she has taught courses on Italian art, architecture and cultural history in Venice, Florence and Rome, and has delivered papers on women patrons at conferences in Florence, Faenza, New York and at the University of Cambridge. She is currently working on serialized portrait images of women as a locus for dialogic games that functioned to popularize Renaissance artistic theory, and is completing her work on women art patrons in the circle of Isabella d’Este in Mantua. She has contributed articles to Arte Lombarda, Civiltà Mantovana, and to the anthology Isabella d’Este, la primadonna del Rinascimento (ed. Daniele Bini), Il Bulino edizioni d’arte, 2001.
Dominic Marner is Associate Professor of Medieval Art and Architecture. His fields of study include Medieval European art and architecture, Museum Studies, Visual literacy and Colonialism and art. After having completed his Ph.D. in the School of World Art Studies at the University of East Anglia, UK he went on to teaching positions at the University of Edinburgh and University College Dublin. He held postdoctoral fellowships at the University of East Anglia, Trinity College Dublin and the University of Cambridge. He has received grants and fellowships from the Social Science and Humanities Research Council, the Getty Trust and the British Academy. Professor Marner published his book on St Cuthbert in 2000 and is presently working on a book on the scriptorium at Durham in the late-12th century. His other publications span medieval art while his most recent (2006) deal with the National Portrait Gallery in Kenya: "Joy Adamson, the Peoples of Kenya and the Desire for Eden" and museum publications from around the world: "Museum Publications: history, bibliography, iconography".

Christina Smylitopoulos is a specialist in British art and visual culture of the long eighteenth century and her work explores critical, metropolitan responses to empire. She received her PhD from McGill University where she studied the representation of ‘nabobs’ in British graphic satire. Before joining the faculty at the University of Guelph, she was a Postdoctoral Research Associate at the Yale Center for British Art and her most recent published work deals with the tensions between commissioned portraiture and caricature in sitters/subjects with connections to early colonial India. Other examples of her work can be found in The British Art Journal, Eighteenth Century Life, and Word and Image in the Long Eighteenth Century: An Interdisciplinary Dialogue. She holds an MA from the Centre for Eighteenth Century Studies at the University of York, was a Social Science and Humanities Research Council of Canada Doctoral Fellow and a Paul Mellon Centre Junior Fellow. She has received research grants from, among others, the Swann Foundation for Caricature and Cartoon at the Library of Congress, and the Houghton Library at Harvard University. Her current research traces the significance of Regency illustrated books, which occupy an unclear position in the trajectory from stand-alone Georgian graphic satire to the Victorian comic illustrated book.

Faculty in Music

Faculty from the School of English and Theatre Studies

Daniel O’Quinn, PhD York, Assistant Professor in SETS. Research interests: British literature 1750-1850; colonial and early American literature; selected topics in the history of sexuality, coloniality, race and governmentality; aesthetics and political theory. Articles in ELH, Nineteenth Century Contexts, Studies in Romanticism, European Romantic Review, and Open Letter. Entries in the Encyclopedia of Contemporary Literary Theory.

Ann Wilson, PhD York, Associate Professor in SETS. Research Interests: race, gender, nationalism; contemporary American, British, and Canadian drama. Articles in Modern Drama, Canadian Theatre Review, University of Toronto Quarterly, Queens Quarterly and Descant. Editor of Howard Brenton: a Casebook. Professor Wilson is co-editor of Essays in Theatre/Études théâtrales, an editor of Canadian Theatre Review, and is on the editorial board of Modern Drama. She is currently Associate Dean, Academic, College of Arts.

Faculty in Philosophy

Karen Houle is an Associate Professor of Philosophy at the U of G. She works most closely with the following figures: Foucault, Irigaray, Deleuze & Guattari, Spinoza and Derrida. Her general areas of expertise are: social and political philosophy, feminist thought, post-structuralism and ethics. The specific topics she has been working on laterly are: plant communication, cadavers, abortion, animals and representation (linguistic, images).

Associated Graduate Faculty
(may serve as co-advisor or committee member)

Simone Jones has been making kinetic sculpture since 1989. Most recently, her work has expanded to include film, video and performance. Recent exhibitions include two international tours: Resonance: The Electromagnetic Bodies Project and Points of Entry as well as two shows in Pittsburgh: Displacement, at the Regina Gouger Miller Gallery; and Sculpture Now, at the Pittsburgh Center for the Arts. In August 2006, Jones was a participant in the Summer Residency Program at the Banff Centre, Alberta. Jones has received numerous grants for her work including a 2003 Media Arts Grant from the Canada Council and a 1999 Arts Toronto Protégé Award. Jones has served on the Board of Directors of the Liaison of Independent Filmmakers of Toronto (LIFT) and was recently the Chair of the Board of Directors of InterAccess Electronic Media Arts Centre. Jones graduated from the Ontario College of Art with a concentration in Experimental Art and received her MFA in Sculpture Installation from York University. From 2000 - 2003, Jones was the Jill Kraus Visiting Assistant Professor of Art at Carnegie Mellon University, Pittsburgh, with a joint appointment in the School of Art and Robotics. Jones is currently an Associate Professor and Assistant Dean at the Ontario College of Art and Design.
Suzy Lake Influenced by social and political involvement concurrent to the early conceptual period, Suzy Lake is known for her large-scale photography dealing the body as both subject and device. Early examples of her work were included in WACK! Art and the Feminist Revolution 1965 - 1980 at the Los Angeles Museum of Contemporary Art in March of 2007 and at PS 1 in New York. In April of 2007, her work was featured in Identity Theft with Eleanor Antin and Lynn Hershman at the Santa Monica Museum. She has a long exhibiting career in Canada, and has contributed to exhibitions in Europe, the United States, South America and Asia. Her work is represented by Paul Petro Contemporary Art (Toronto). Suzy has taught at Concordia University, York University and the Ontario College of Art. In 1971, she was a founding member of Vehicule Art Inc, a Montreal artist-run gallery. She retired from the University of Guelph in 2008, to concentrate on her practice. The Canadian Museum of Contemporary Photography curated a retrospective of her work in 1993, and organized its tour throughout Canada. She was the recipient of the Greater Toronto Arts Foundation Visual Arts Award in 1997. Her work can be seen at www.suzylake.ca.

Margaret Priest, is a recognized authority on the practices and applications of drawing. Her own practice extends from drawing, painting and installation to collaborative work in the fields of architecture and public sculpture. She was a 1994 recipient of a Governor General’s Award, together with Baird/Sampson Architects, for the design of the Bay/Adelaide Park in Toronto (now Cloud Park), to which she contributed a major sculptural wall, Monument to Construction Workers. Her teaching career includes St. Martin’s School of Art and other colleges of art in London, and the three separate Schools of Architecture at Carleton University, University of Toronto and University of Waterloo. She frequently acts as a visiting teacher and critic, such as: the School of Architecture at Yale University and the Graduate School of Design at Harvard University. She has held solo exhibitions in Toronto, Montreal, New York and London, and participated in numerous group shows throughout Africa, Australia, Europe and North America. Her work is represented in over twenty museums, public collections and public galleries as well as in numerous corporate and private collections.

Special Graduate Faculty

Dan Adler teaches modern and contemporary art at York University. A specialist in the historiography of art writing and in the aesthetics of installation art, he has published in the London-based journal Art History and regularly contributes reviews to Artforum magazine. An alumnus of the Whitney Museum’s Independent Study Program, he holds a doctorate in art history from the Graduate Center, City University of New York. He has taught previously at Hunter College, RISD, and the New School in New York. He is formerly senior editor of the Bibliography of the History of Art at the Getty Research Institute in Los Angeles. In 2006 he curated the exhibition “When Hangover Becomes Form: Rachel Harrison and Scott Lyall” at the Contemporary Art Gallery in Vancouver. He has recently completed a book about the German conceptual artist Hanne Darboven for Afterall Press.

Patrick Holland, PhD (McMaster), Associate Professor in SETS. Research Interests: Romanticism, Post-colonial writing and theory, Travel writing and traveling theory, Gay writing and queer theory, the body and the grotesque. Books: Images of Riel in Canadian Culture, co-edited with Ramon Hawthorn (The Edwin Mellen Press, 1992); Tourists with Typewriters:

**Gerta Moray** has taught at Sheffield University, England, at Edinburgh College of Art, Scotland, and in Canada at the Ontario College of Art and Design, the Nova Scotia College of Art and Design, and the University of Toronto. Her research centres on Canadian art, modern women artists, and feminist theory and art history. She is author of two books - Unsettling Encounters: First Nations Imagery in the Art of Emily Carr (University of British Columbia Press, 2006) and Mary Pratt (with Sandra Gwyn, McGraw Hill Ryerson Press, 1989); has contributed chapters to Emily Carr: New Perspectives (National Gallery of Canada, 2006), Antimodernism and Artistic Experience: Policing the Boundaries of Modernism (University of Toronto Press, 2001); written essays for several artists’ catalogues, and published articles in the Journal of Canadian Studies, RACAR: Revue d’art canadienne/Canadian Art Review, and the Burlington Magazine.

**Tony Scherman**’s paintings have been exhibited in more than one hundred exhibitions throughout Canada, the United States and Europe, where they have been acquired for many public and private collections. He has been a visiting critic and lecturer at universities, art colleges and art galleries in Canada, the USA, England, and France. Tony Scherman’s post-modern figurative practice focuses on reasserting the relevance of the portrait and the still life. His handling of the medium of encaustic painting is unparalleled in contemporary painting.

**Dot Tuer** is a writer, cultural historian, and art critic. Her work in the contemporary art field focuses on the intersection of post-colonialism, memory, and technology in photography, video, and new media art. Her historical research focuses on the Latin American colonial period and the interrelationships of politics and art in modernity. She has presented public lectures and written for the National Gallery of Canada, the DIA Centre for the Arts, the Sydney Biennale, the Sao Paulo Biennale, and the National Museum of Fine Arts in Argentina, among others. She is the author of Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance (YYZ Books, 2005). In 2006, she was awarded a senior Canada Council grant to initiate a new book project examining transculturation and post colonialism in Canadian art. Currently, Tuer is Professor of Art History and Humanities at the Ontario College of Art and Design.

**Note on Associated and Special Graduate Faculty:**

Members of associated graduate faculty are appointed from among other than faculty members of the university on the recommendation of the department chair or director of a school. Membership is contingent upon continuing participation in the graduate program of the university and is subject to review. Associated graduate faculty may participate as co-advisors, serve on advisory committees, participate in graduate examinations and teach graduate courses. Individuals appointed by the university to teach a graduate course on a limited basis, serve as co-advisors, serve on examining committees or are appointed to an advisory committee for a limited time are designated as special graduate faculty. The term of appointment is defined at the time of appointment.
Maggie Groat, Open Studios 2010

Open Studios 2010
APPENDIX 4: FACILITIES AND EQUIPMENT

Photography

The facilities include:
- A digital Mac lab with multiple networked workstations equipped with Photoshop CS6.
- Flatbed Epson scanners
- An Imacon scanner
- Large format digital printing.
- A gang B&W darkroom that can accommodate printing of 35mm – 4”x5” negatives. Mural printing is accommodated.
- A graphic arts darkroom for special projects such as dyes & toners, non-silver and historic processes, sheet film exposures & processing, fibre-based printing and any specialty work.
- A prep room with a 28 X 34 dry mounting press, print dryer and workspace.
- A photo classroom with audio visual equipment
- A lighting studio with tungsten lighting and strobe equipment.
- A copy room with a copy-stand.

Darkroom hours
Everyone must use a sign up sheet to reserve enlargers
- 8:30 am to 10:00 pm Mondays - Thursdays
- 8:30 - 4:00 on Fridays and Saturdays

Graduate students are allowed to work after hours with prearrangement but undergraduates cannot. *Signing up is still necessary.*

There is no lab fee charged for limited use. It is presumed that grads will be providing all their own consumables (film, paper, etc.).

If graduate students work regularly in the darkroom, a lab fee based on their project needs can be worked out directly with Paul MacDonald, the photo technician (pamacdon@uoguelph.ca) and Susan Dobson (sdobson@uoguelph.ca), the Area Coordinator.

Equipment

All equipment must be signed out with Paul MacDonald on an overnight basis, returned the next day. Equipment can be reserved in advance.

- The lighting studio has a Tungsten lighting system and Strobe packs and heads.
- Portable strobe and tungsten lighting kits are available for sign-out.
- Cameras and accessories include:
  DSLR cameras, studio and field 4X5 cameras, medium format and 35 mm film cameras. Filters, flashes, light meters, tripods, and various other camera accessories are also available.
Printmaking

Screen Printing
- 22” x 28” and 29” x 38” 230 mesh Screens with aluminum frames
- Squeegees assorted lengths
- Large format semi-automatic with vacuum bed Silk Screen printing press.
- COMPUTER AND SCANNER available - linked to Network in the Lab (Z402) and the HP Plotter for printouts of 4 color separation films.
- 6 Screen printing tables
- 2 backlit Washout booths with 1200 psi Electric Pressure Washer

Lithography
- 3 Presses - bed sizes: 24” x 30”, 30” x 26” and 30” x 50”
- Stones assorted sizes and colours - including 4 new marble stones, 30” x 40” each
- Leather and rubber rollers assorted sizes
- 3 Aluminum plate beds (largest 24” x 36”)
- Graining Sink and Levigators
- Hydraulic lift

Intaglio
- NUARC MSP 3140 Multi Spectrum Vacuum frame exposure unit (for processing photo-etching plates)
- 3 Etching baths - 24” x 36” max. plate size
- Aquatint booth
- Steel Guillotine plate cutter
- 3 standard presses - bed sizes: 18” x 36”, 24” x 46”, 32” x 58”
- 1 Large Takach Combination Relief/ Etching Press - Bed size 42” x 84”
- Rubber Rollers assorted sizes
- Large Stainless Steel Paper-soaking sink
- Homosote boards for stacking and flattening prints

Relief
- 1 Large Takach Combination Relief/ Etching Press - Bed size 42” x 84”
- 1 motorized Press - Bed size 27” x 48”
- 1 manual Press - Bed size 27” x 48”
- Rubber rollers and hand brayers, Japanese carving tools

Other (General/Shared)
- Darkroom with sink
- NUARC MSP 3140 Multi Spectrum Vacuum frame exposure unit
- HP Design Jet 5500PS 42” Printer
- 3 Paper Drying Racks
Extended Practices Studio

Computers
- 8 iMacs, running OSX 10.6

Production Equipment
- 1x Panasonic HVX200 HD camera w/ 64 GB memory
- 1 x Sony PD170 DVCam w/ shotgun mic
- 1 x Sony PD100 DVCam w/ shotgun mic
- 9 x Canon GL2 MiniDV camcorders
- 1 x MiniDV to S-VHS deck
- 7 x Manfrotto tripods
- 4x monopods
- 1x moveable grip arm
- 2 x Portable Lowell Tota Light kits
- 2x Manfrotto “Fig-rig” steadicams
- 2x 1000W Fluorescent lights, daylight balanced
- 2x reflector kits
- Green, White and Black screen backdrops

Photography
- 1 x Canon Rebel XT digital still camera w/ 17-85 IS lens, Speedlite EX430 flash
- 1x Canon 5D Mark II DSLR
- 1x Canon 7D DSLR
- 2x Nikon Coolpix digital cameras

Presentation
- 2 x 27” Sony WEGA monitors
- 8x digital media players
- 2x dvd players
- Speakers
- 2x iPads
- 2x iPod nanos

Graphics and Animation
- Intuous G2 9”x12” graphic tablet
- Epson Perfection V500 flatbed scanner, flatbed with positive & negatives scanning
- Epson Photo R800 printer
Audio
- 10x Digidesign mBoxes with ProTools 8 LE
- 10x M-Audio Microtrack, 96khz, 24-bit, digital recorder
- Audio Technica 4040 condenser mic
- 2x Sennheiser cordless lapel mic
- 1x Sennheiser ME66 Shotgun mic with boom pole and carriage
- 1x Sound Devices 722 Audio recorder
- Sound Ideas professional sound effects CD library (40 CDs)

Film
- Motorised Arriflex 16mm film camera
- Light meters

Software
- Final Cut Pro Standard Definition and High Definition editing suite
- DVD Studio Pro Standard Definition and High Definition DVD authoring
- Compressor networked batch rendering
- Digidesign Pro Tools LE 6.9 w/ MBox (48 kHz, 24 bit audio)
- Macromedia Flash MX 2004
- Macromedia Dreamweaver MX 2004
- Adobe Photoshop 7 (raster)
- Adobe Illustrator 8 (vector)
- Adobe After Effects 5.5
- iTunes
- Garageband
- Quicktime Professional 7
DMS

Computers
- 3x PowerMac G5s, dual processor
- 1x Xserve RAID with gigabit fibre channel
- 2x 30” Apple Cinema Displays
- 4x 23” Apple Cinema Displays
- 2x 20” Apple Cinema Displays
- 6x 160 GB LaCie Triple Extreme firewire drives
- Epson R800 printer
- Epson Photo scanner

Cameras & production/postproduction equipment
- 3x Sony DSR-Z1U, HDV cameras
- 1x Sony DSR450WS, 16:9 DVCam camera
- 1x Sony PD170, DVCam camera
- 1x Sony PDX10, DVCam camera
- 4x Sony HRV-V1U, miniDV/HDV video decks
- Sennheiser Shotgun mic, w/ ME66 capsule and boom pole
- 2x Sennheiser wireless lav mics, EW112
- 2x Manfrotto tripods
- 1x Manfrotto tripod for DSR450WS
- 1x Fig Rig camera stabiliser
- 2x Firestore 80GB video hard drives
- 1x Lowell Light kit
- MacKie Mixing board with Digital I/O
- M-Audio Trigger Finger midi device
- M-Audio keyboard midi device
- Sony HD television

Software
- Final Cut Studio 6 (Final Cut Pro, DVD Studio Pro, Soundtrack, Motion)
- Logic 7
- Adobe Photoshop CS2, Adobe Illustrator CS
- Dreamweaver MX, Flash MX
- Freehand MX

Other
- 1x Christie WXGA HD video projector (2000 lumens)
- 1x Christie XGA video projector (3000 lumens)
- Sony Stereo Amp w/ 5.1 surround
PC GRAPHICS LAB
The digital media lab (Z402) can be accessed by MFA students, but priority is given to undergraduate classes. Please check in with the technician, Matt Baker (mbaker02@uoguelph.ca). He runs the 42 inch wide Hewlett Packard Plotter/printer and the Xerox printer for quick smaller printouts. Some mounting services are also available.

The lab technician will be happy to offer any resources that are not already spoken for and will provide technical support as time permits. Wide and Small format Digital Print facilities are available at the cost of material.

Lab hours: Mon.-Fri. 8:30 - 4:30.
No weekend hours

Software
- ADOBE CS2- Photoshop, Illustrator, AfterEffects
- Macromedia – Flash, Director, Dreamweaver

Printers
- HP DesignJet 550ps (42”- UV)
- HP DesignJet 130 (24”- Pigment)
- Epson Stylus Photo 1280 (13” Pigment)
- Brother Laser

Scanners
- Epson Perfection 4870 (x3)
- Slide/ Negative Scanner

Misc.
- Nikon D40X – 10mp – D –SLR
- FUJI _ S5200- 5.1mp – D-SLR (x2)
- Wacom Graphier (4”x 6”) tablets (x4)
- Wacom INTUOs – (12” x 19”) Tablets (x2)
- Pantone Colour Vision
### APPENDIX 5: GRADUATE DEGREE PROGRAM FORM

**GRADUATE DEGREE PROGRAM FORM**

**INSTRUCTIONS**
It is required that the student, in consultation with the advisory committee, complete and file this form in the department not later than the end of the student’s second registered semester. This signed form represents a *contract* between the student and the university program; if changes are required to the original contract, a revised form should be filed.

**GRADUATE DEGREE PROGRAM** (**see notes on reverse**)

**Prescribed Studies:** (Please indicate course numbers, titles and credit values)

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Please Indicate: ☑ Degree by THESIS  
☐ Degree by Course Work/Major Paper (list course # above)

**ADDITIONAL COURSES**
In addition to the “prescribed” courses listed above, the candidate may undertake to achieve satisfactory standings in ancillary courses supportive of the special discipline. These courses may be at either the undergraduate or the graduate level. The standings obtained in them will be included in the student’s overall average grade. It is understood that passing grades (minimum 60%) will be required in all additional courses. Please list additional courses below:

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**REQUIRED SIGNATURES**

Committee Chair (student’s advisor): __________________________ Date: __________________________

Co-Advisor (if applicable): __________________________ Date: __________________________

Graduate Coordinator: __________________________ Date: __________________________

Student’s signature: __________________________ Date: __________________________

*degreeprogram.form: iii/08*

*please turn over*
APPENDIX6: SUMMER STUDIO RENTAL RATES

Summer Rates for MFA Students on Leave Absence (Hiatus)

NOTE: complete and submit this form to the dept. secretary by April 15, 2014

NB These rates apply ONLY to graduate students who are NOT registered in the MFA program over the summer months. The rates cover a period of 4 months (May to August - the last two weeks of August must accommodate cleanup and preparation of grad spaces before the next academic year begins). No pro-rating is possible for shorter periods. The rates are individual, not cumulative. Each student will pay only ONE rate, depending on what type of facilities and use are desired.

1. **Storage only of items in assigned studio** ........................................................ $60.00
   All keys must be returned to the office for the summer; no access/use of studio for work during the summer term. The rate is equivalent to $15.00/month for a 4-month period.

2. **Storage and use of assigned studio during summer term** ........................ $160.00
   Key to assigned studio in Fire Hall, Blackwood, or Alexander Hall retained by student with full use of equipment in those locations; no use of Zavitz facilities or resources. The rate is equivalent to $40.00/month for the 4-month period.

3. **Storage and use of assigned studio plus access to Zavitz facilities** ........ $240.00
   (*PLUS a CASH deposit of $50.00 if tools need to be signed out)
   Use of assigned studio space in Fire Hall, Blackwood, or Alexander Hall, plus slide library, Zavitz facilities, including woodshop and printshop by prior arrangement, signing out tools as arranged with the area involved (and confirmed with the Zavitz office). Does NOT include disposable supplies such as chemistry for the darkroom. Fee equivalent to $60.00/month for a 4-month period.
   An additional deposit of $50.00, refundable at the end of the summer, is requested if tools need to be signed out from the area. If all tools have been returned in original condition, this deposit will be refunded in full.

DMS lab: Any grad student who has registered an approved research plan with FASTWURMS, the DMS lead researchers, will be provided the DMS keys and code and 24/7/365 research access independent of registration issues - with permission of FASTWURMS only.

___________________________________________
print name

___________________________________________
signature
APPENDIX 7: MFA PROGRAM TIMELINE AND CHECKLIST:
Review this list every semester to ensure that you don’t miss important deadlines, that you meet your administrative responsibilities (register every semester!), and are on track vis-à-vis the development of your thesis and support paper.

Semester 1, (Fall, Year 1)
- MFA exhibition, Zavitz Gallery: first week of classes
- Assignment of Work Form: meet with your GSA/ GTA supervisor to complete this form and return it to Robin McGinnis, Zavitz office by the 3rd week of classes.
- Schedule studio visits with faculty to determine best fit for your Advisory Committee.
- Inform MFA Coordinator of your ranked selection.
- Begin reading for thesis support paper (annotated bibliography helpful in this regard)
- OGS and SSHRC deadlines (internal: TBA)
- Register for 2nd semester (online).

Semester 2, (Winter, Year 1)
- Assignment of Work Form: meet with your GSA/ GTA supervisor to complete this form and return it to Robin McGinnis, Zavitz office by the 3rd week of classes.
- Advisory Committee Appointment Form – Due by 3rd week of 2nd semester (this lists your Advisor (Committee Chair), as well as two additional committee members, and is signed by the Committee Chair, the Grad Coordinator and you). You must sign both sides of the form.
- Graduate Degree Program Form – due by 3rd week of 2nd semester (this form lays out your degree program, classes, and any additional courses you elect to take. It represents a contract between you and the university program. Any changes require a revised form to be filled out. Signed by your Committee Chair, the Grad Coordinator, and you). Example provided in following pages.
- Continue research for thesis support paper. Take good notes and include bibliographic information (so you don’t have to search for it later). By the end of this semester you should be solidly set in the direction of your studio practice and supporting research.
- INFORM the MFA Coordinator of your plans for summer (either to register or to apply for Hiatus.
- Then, either register (online)

OR
- Submit an Application for Leave of Absence (Hiatus) form to the Office of Graduate Studies.
- And if you want to use your studio in any way (even storage) during the summer you must fill out the Summer Studio Rental form and pay Robin McGinnis BEFORE MAY 10. (sample form on previous page)
**Summer semester (year 1)**
Students who opt to stay on during the summer semester often find it useful both for the uninterrupted studio time and for more in-depth reading time. Students hoping to defend by April the following year should seriously consider using the first summer to work towards their degree.
- Aim to complete by the end of the summer a first draft of your support paper, and a full annotated bibliography.
- Register for fall semester (online)

**Semester 3, (Fall, Year 2)**
- MFA exhibition, Zavitz Gallery, first week of classes
- *Assignment of Work Form*: meet with your GSA/ GTA supervisor to complete this form and return it to Robin McGinnis, Zavitz office by the 3rd week of classes.
- First draft of Thesis support paper to be presented to Advisory Committee by Christmas at the very latest (if hoping to defend at the end of April)
- Studio work should be proceeding apace.
- Determine Thesis examination schedule with your Advisor and Grad Coordinator.
- Register for Winter semester (online)

**Semester 4, (Winter, Year 2)**
- *Assignment of Work Form*: meet with your GSA/ GTA supervisor to complete this form and return it to Robin McGinnis, Zavitz office by the 3rd week of classes.
- If aiming to defend at end of this semester, see Thesis Examination Checklist, next page.
- If defending instead in the summer or the beginning of Fall semester:
  - register for summer. (You cannot go on Hiatus Leave if you plan to defend at the end of the summer. You must be registered in the semester in which you defend. If you are claiming a rebate, you must be registered in the semester prior. o supporting paper should be at near-to-final draft state (faculty are on research leave during the summer so turnaround time on drafts will be considerably slower.)

**Summer, Year 2**
- See Thesis Examination Checklist (next page) for Graduation requirements.
- Studio clean up: mid-August. Studios are to be left in the fine form in which you received them. Studios are to be emptied, repaired and repainted by August 24.
- If defending in the first week of September, you must register for the Fall semester. You will want to schedule your defense to occur before the last date for receiving a full tuition rebate. (please inquire with Barb Merrill about these dates.)
APPENDIX 8: MFA THESIS EXAMINATION CHECK LIST

6 months before expected examination:
Consult with your Advisor and the Grad Coordinator to determine when to best schedule your final defense.
Make regular appointments (2-week intervals work well) with a writing specialist in the Learning Commons to work on your paper.

3 months prior to anticipated examination:
Present a well-developed second or third draft to your advisory committee.
An External Examiner will be selected by the Graduate Coordinator and the Director of the School in consultation with your Advisor.

1 month prior to anticipated examination:
• Examination Request Form - requested by MFA Coordinator on your behalf,
  • Provide your Thesis exhibition title, the confirmed date, time and location of exam, and the name and address of the external examiner.
(On this form, your Committee indicates if they feel that your exam should proceed, and what level of revisions are recommended for your support paper. It is expected that your studio work and supporting paper should both be fully ready – with only minor copy-edit revisions necessary in the paper – to proceed to examination.)

2 weeks prior to examination:
A final version of your supporting paper must be approved by your Advisor, committee members and writing advisor (use the Learning Commons for help with your writing if you don’t have a writing advisor – appointments must usually be booked at least 1 month in advance.)

1 week prior: Hard copies of your support paper must be in the hands of:
• The External Examiner (the address can be found on the Examination Request Form.)
  ALLOW TIME FOR MAILING OR COURIER. (It is NOT acceptable to email your thesis to the external)
• Your advisory committee
• The rest of the faculty can receive your supporting paper by email, but it’s a good idea to leave a hard copy in their mailboxes as well.

After the Thesis Examination:
If the examination is successful:
• Return all University of Guelph keys to Wendy Johnson in the main office. You may hang on to your studio key for 1 month after your examination.
• The Report of the Thesis Examination Committee will be returned by the Graduate Secretary to the Office of Graduate Studies once your keys are handed in.
• Submit your Early Completion Rebate Application to the Office of Graduate Studies (if you are defending at the beginning of Summer semester)
If the examination is not successful:

- Note: Both your thesis exhibition and your support paper must pass the examination: if either one is unacceptable, the Examination Committee may fail you. The Examination Committee also may recommend that your support paper be revised and resubmitted within a set period before granting a full pass on the examination. (This option may avoid the need to schedule a second examination.)
- In this event, you may request to schedule a second examination, after consulting with your Advisory Committee and the MFA Coordinator. You need not wait until the next semester, but it is advisable to not wait any more than six months.

**Due four weeks after your examination:**

- Deposit an official electronic copy of your support paper (complete with revisions, if required) and complete documentation of your thesis exhibition to the Graduate Secretary, Barbara Merrill.

This includes:

- an electronic copy (revised, if necessary) of your support paper, including colour images properly formatted for binding.
- 2 high quality digital images for inclusion on the MFA website or for printing if required (tiff, 300dpi, minimum 1000 x 800)

If you have defended in April or early May: then you must clear out your studio within one month of your defense. (You may not continue to use the studio after you graduate.)
### UNIVERSITY DIRECTORY: general info: 519.824.4120

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### STAFF AND TECHNICIANS

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<tr>
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<td>Computer Technician</td>
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<td>Boljanic, Sophia</td>
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<tr>
<td>Dupont, Johanne</td>
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**STUDENT FINANCIAL SERVICES (SFS)**

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**OTHER UNIVERSITY NUMBERS**

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