Introduction

This 2006-2007 School of Art & Design Undergraduate Student Handbook is a guide to the policies, procedures and requirements of the School of Art & Design, as well as to other useful information. It is designed to answer many of the questions about curriculum, the School, the University, and the role of a student in the four-year Bachelor of Fine Arts degree program. For additional information or clarification, students should consult with faculty and staff of the School of Art & Design and with other University personnel who are available to assist them.

The material in this edition of the Handbook is based upon current policies, procedures, and requirements. Please familiarize yourself with the contents. An updated edition is issued every year. Your questions and suggestions will make subsequent editions more useful. A current edition of this Handbook is also available on the School of Art & Design's web site at http://www.art-design.umich.edu

Bryan Rogers
Dean

Mary Schmidt
Associate Dean for Undergraduate Education

Academic Services Office Staff

Brian Banks
Academic Advisor

Paula Bousley
Assistant to the Associate Dean

Wendy Dignan
Director of Graduate Academic Services

John Luther
Career Development Coordinator

Joann McDaniel
Director of Undergraduate Academic Services

Karina Galvan Moore
Recruiting and Admissions Coordinator

Seantell Pratt
Office Coordinator
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2006/2007 Art & Design Academic Calendar

2006 Fall Term
Registration (for students not pre-registered)  Sept 1, Fri
Labor Day (Holiday)  Sept 4, Mon
Classes begin (Disenrollment and registration fees begin to apply)  Sept 5, Tues
Drop/Add deadline for first 7 week A&D classes  Sept 18, Mon
All changes to first 7 week classes must be approved by Acad Unit (“W” posted, no tuition reduction)  Sept 19, Tues
Last Day to Withdraw (100% tuition reimbursement less fees)  Sept 22, Mon
Last Day to Drop/Add (no “W” for drop)  Sept 25, Mon
Last Day for tuition adjustment for a reduced load  Sept 25, Mon
Pass/Fail Deadline  Sept 25, Mon
Authorization Needed to Withdraw from Class (“W” posted for drop)  Sept 26, Tues
Last Day to Withdraw from classes with 50% tuition waiver  Oct 16, Mon
Fall Study Break  Oct 16-17, Mon-Tues
First 7 Weeks A&D Classes End  Oct 25, Wed
Last Day to drop First 7 Weeks A&D Classes (“W” posted for drop)  Oct 25, Wed
Second 7 Weeks A&D Classes Begin  Oct 25, Wed
Drop/Add deadline for second 7 week classes  Nov 7, Tues
All changes to second 7 week classes must be approved by Acad Unit (“W” posted, no tuition reduction)  Nov 8, Wed
Thanksgiving Recess Begins  5:00 p.m. Nov 22, Wed
Classes resume  8:00 a.m. Nov 27, Mon
Early Registration for Winter Term 2006 begins (for undergraduates)  Nov 27, Mon
University and A&D Classes end  Dec 13, Wed
Last Day to Drop a Class (“W” posted for drop)  Dec 13, Wed
Study Days  Dec 14, Thurs & Dec 16-17, Sat-Sun
Examinations  Dec 15 Fri & Dec 18-22, Mon-Fri
University Commencement  Dec 17, Sun

2007 Winter Term
Registration (for students not pre-registered)  Jan 3, Wed
Classes begin (Disenrollment and registration fees begin to apply)  Jan 4, Thurs
Martin Luther King, Jr. Day (University Symposia. No Regular Classes.)  Jan 15, Mon
Last Day to Withdraw (100% tuition reimbursement less fees)  Jan 24, Wed
Last Day to Drop/Add (no “W” for drop)  Jan 24, Wed
Last Day for tuition adjustment for a reduced load  Jan 24, Wed
Pass/Fail Deadline  Jan 24, Wed
Authorization Needed to Withdraw from Class (“W” posted for drop)  Jan 25, Thurs
Last Day to Withdraw from classes with 50% tuition waiver  Feb 14, Wed
First 7 Weeks T/Th A&D Classes End  Feb 15, Thurs
Second 7 Weeks Tues/Thurs A&D Classes Begin  Feb 21, Tues
First 7 Weeks Mon/Wed A&D Classes End  Feb 19, Mon
Second 7 Weeks Mon/Wed A&D Classes Begin  Feb 21, Wed
Winter Recess begins  12:00 noon Feb 24, Sat
Classes resume  8:00 a.m. Mar 5, Mon
University Honors Convocation  Mar 18, Sun
Early Registration for Fall Term 2007 begins (for undergraduates)  Apr 2, Mon
Art & Design Classes end  Apr 11, Wed
University Classes end  Apr 17, Tues
Last Day to Drop a class (“W” posted for drop)  Apr 18, Tues
Study Days  Apr 18, Wed & Apr 21-22, Sat-Sun
Examinations  Apr 19-20, Thurs-Fri & Apr 23-26, Mon-Thurs
University and Art & Design Commencement  Apr 28, Sat

Religious Holidays and Academic Conflicts
Although the University of Michigan, as an institution, does not observe religious holidays, it has long been the University's policy that every reasonable effort should be made to help students avoid negative academic consequences when their religious obligations conflict with academic requirements. See details on page 27 or the University web site at http://www.provost.umich.edu/calendar/religious_holidays_06-07.html
# Full-Time Faculty Directory

<table>
<thead>
<tr>
<th>Name, Rank</th>
<th>Uniqname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan-Henrik Andersen, Assistant Professor</td>
<td>janhande</td>
</tr>
<tr>
<td>Vince Castagnacci, Professor</td>
<td>vincec</td>
</tr>
<tr>
<td>David Chung, Associate Professor</td>
<td>davechung</td>
</tr>
<tr>
<td>Jim Cogswell, Professor</td>
<td>jccogs</td>
</tr>
<tr>
<td>Larry Cressman, Associate Professor</td>
<td>larrycre</td>
</tr>
<tr>
<td>Susan Crowell, Associate Professor</td>
<td>nasus</td>
</tr>
<tr>
<td>Julie Ellison, Professor</td>
<td>jeson</td>
</tr>
<tr>
<td>Tirtza Even, Assistant Professor</td>
<td>tirtzae</td>
</tr>
<tr>
<td>Phoebe Gloeckner, Assistant Professor</td>
<td>phoebeg</td>
</tr>
<tr>
<td>Melissa Gross, Associate Professor</td>
<td>mgross</td>
</tr>
<tr>
<td>Daniel Herwitz, Professor</td>
<td>herwitz</td>
</tr>
<tr>
<td>Doug Hesseltine, Associate Professor</td>
<td>hesselti</td>
</tr>
<tr>
<td>Al Hinton, Professor</td>
<td>ahinton</td>
</tr>
<tr>
<td>Holly Hughes, Associate Professor</td>
<td>hahughes</td>
</tr>
<tr>
<td>Sadashi Inuzuka, Associate Professor</td>
<td>inuzukas</td>
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<tr>
<td>Shaun Jackson, Associate Professor</td>
<td>sjdesign</td>
</tr>
<tr>
<td>Carol Jacobsen, Associate Professor</td>
<td>jacobsc</td>
</tr>
<tr>
<td>Gordon Kane, Professor</td>
<td>gkane</td>
</tr>
<tr>
<td>Andy Kirshner, Assistant Professor</td>
<td>feelgood</td>
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<tr>
<td>Heidi Kumao, Assistant Professor</td>
<td>hkmumao</td>
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<tr>
<td>Joanne Leonard, Distinguished University Professor</td>
<td>joannell</td>
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<tr>
<td>Lou Marinaro, Professor</td>
<td>seago</td>
</tr>
<tr>
<td>Malcolm McCullough, Associate Professor</td>
<td>mmmc</td>
</tr>
<tr>
<td>Rebekah Modrak, Associate Professor</td>
<td>rmmodrak</td>
</tr>
<tr>
<td>Anne Mondro, Assistant Professor</td>
<td>ammondro</td>
</tr>
<tr>
<td>Patricia Olynyk, Associate Professor</td>
<td>polynyk</td>
</tr>
<tr>
<td>Dwayne Overmyer, Professor</td>
<td>overmyer</td>
</tr>
<tr>
<td>Cynthia Pachikara, Assistant Professor</td>
<td>cpachika</td>
</tr>
<tr>
<td>Panos Papalambros, Professor</td>
<td>pypp</td>
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<tr>
<td>Janie Paul, Assistant Professor</td>
<td>janiep</td>
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<tr>
<td>Richard Pell, Visiting Assistant Professor</td>
<td>pell</td>
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<tr>
<td>Marianetta Porter, Associate Professor</td>
<td>mptr</td>
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<tr>
<td>Dan Price, Assistant Professor</td>
<td>pattprice</td>
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<tr>
<td>Ted Ramsay, Professor</td>
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<tr>
<td>Michael Rodemer, Associate Professor</td>
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<tr>
<td>Bryan Rogers, Professor</td>
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<tr>
<td>Stephanie Rowden, Assistant Professor</td>
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<tr>
<td>Allen Samuels, Professor</td>
<td>allenall</td>
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<tr>
<td>Mary Schmidt, Lecturer</td>
<td>maryanna</td>
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<tr>
<td>Tobin Siebers, Professor</td>
<td>tobin</td>
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<tr>
<td>Bradley Smith, Associate Professor</td>
<td>brdsmith</td>
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<tr>
<td>Sherri Smith, Catherine B. Heller Collegiate Professor</td>
<td>grackle</td>
</tr>
<tr>
<td>Hannah Smotrich, Assistant Professor</td>
<td>smotrich</td>
</tr>
<tr>
<td>Satoru Takahashi, Assistant Professor</td>
<td>tsatoru</td>
</tr>
<tr>
<td>Nicholas Tobier, Assistant Professor</td>
<td>nicktob</td>
</tr>
<tr>
<td>Joseph Trumpey, Associate Professor</td>
<td>jtrumpye</td>
</tr>
<tr>
<td>Elona Van Gent, Associate Professor</td>
<td>evangent</td>
</tr>
<tr>
<td>Kendall Walton, Professor</td>
<td>kwalton</td>
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<tr>
<td>Alicyn Warren, Assistant Professor</td>
<td>alicyn</td>
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<tr>
<td>Edward West, Professor</td>
<td>ewest</td>
</tr>
<tr>
<td>Georgette Zirbes, Professor</td>
<td>gziirbes</td>
</tr>
</tbody>
</table>
# Staff Directory

## School Administration
- Bryan Rogers, Dean  
  **Uniqname**: brogers
- Mary Schmidt, Associate Dean for Academic Affairs & Undergraduate Education  
  **Uniqname**: maryanna
- Brad Smith, Associate Dean for Creative Work, Research & Graduate Education  
  **Uniqname**: brdsmith

## Dean's Office
- Patricia Hodges, Executive Assistant to the Dean  
  **Uniqname**: phodges
- Scott Creech, Human Resources Coordinator  
  **Uniqname**: creech

## Academic Services Office
- Joann McDaniel, Director of Undergraduate Academic Services  
  **Uniqname**: jmcdan
- Wendy Dignan, Director of Graduate Academic Services  
  **Uniqname**: wwilks
- Brian Banks, Academic Advisor  
  **Uniqname**: bbscott
- Paula Bousley, Assistant to the Associate Dean for Undergraduate Education  
  **Uniqname**: pbousley
- John Luther, Career Development Coordinator  
  **Uniqname**: jonel
- Karina Moore, Undergraduate Recruiting and Admissions Coordinator  
  **Uniqname**: kgmoore

## Development
- Betty Smith, Director  
  **Uniqname**: bmshawk
- Dana Linnane, Assistant Director of Development  
  **Uniqname**: dlinnane
- Joy Melzian, Development Assistant  
  **Uniqname**: joym

## Exhibitions
- Graham Hamilton, Co-Director of Exhibitions  
  **Uniqname**: grahamh
- Mark Nielsen, Co-Director of Exhibitions  
  **Uniqname**: mnielsen

## Communications
- Kate West, Director of Communications  
  **Uniqname**: katewest
- Sophia Rasul, Electronic Imaging Specialist  
  **Uniqname**: srasul

## Finance and Facilities
- Mahendra Kumar, Director  
  **Uniqname**: mkumar
- Stefanie Ainley, Assistant Manager, Finance  
  **Uniqname**: sainley
- Kirsten Neelands, Assistant Manager, Facilities  
  **Uniqname**: neelands
- Jan Dryden, Office Assistant  
  **Uniqname**: jadryden
- Kela Green, Office Assistant  
  **Uniqname**: kela

## Information Technology
- Neil Clennan, Computer Systems Specialist  
  **Uniqname**: ncclennan
- Kris Fazzari, Sr. Computer Systems Specialist  
  **Uniqname**: fazzari
- Andre Grewe, Computer Systems Specialist  
  **Uniqname**: agrewe

## Library
- Annette Haines, Field Librarian  
  **Uniqname**: ahaines

## Studio Coordinators
- Ken Brown, Sculpture  
  **Uniqname**: kebrown
- Mark Krecic, Woodshop  
  **Uniqname**: mrkrecic
- John Leyland, Ceramics  
  **Uniqname**: jleyland
- David Liske, Electronic Media  
  **Uniqname**: dliske
- Kirsten Neelands, Painting, Drawing & Illustration  
  **Uniqname**: neelands
- Joe St. George, Photography  
  **Uniqname**: photojoe
- Dawn Simmons, Printmaking  
  **Uniqname**: dmsimmon
- Nancy Thorson, Fibers  
  **Uniqname**: nthorson
- Gerald Weston, Woodshop  
  **Uniqname**: jyweston
- Christopher Whaley, Metals  
  **Uniqname**: cwhaley

## A&A Building Management
- Helen Hoskins, Building Manager  
  **Uniqname**: hhk
- Kevin McKay, Custodial Supervisor  
  **Uniqname**: kjmckay
Curriculum

The A&D undergraduate curriculum prepares graduates for a broad range of eventualities. It integrates art and design methodologies, interweaves traditional techniques with contemporary technologies, bridges the personal to the social, and engages the rich resources of the University and the community. This program also includes opportunities for international study and undergraduate student exhibitions. The first two years of the four-year program are highly structured; the second two are extraordinarily flexible. Career exploration and planning start in the first year.

While all students graduate from the program with the same degree, a BFA in Art and Design, each student’s degree reflects his or her own personalized educational plan. In the third and fourth year, with faculty mentoring, students pursue individualized courses of study to create a unique educational experience and a body of creative work that serves as a basis for future endeavors. Students are able to engage in specific and traditional fields of study in art and design, though many students pursue interests and talents that extend beyond the confines of traditionally defined programs.

BFA Degree Requirements

The total number of credits required for a B.F.A. in Art & Design is 128. Students are expected to complete an average of 16 credits per term to graduate in four years. Each semester, students complete three studio courses, two academic courses, and the Lecture Series. During the first two years of the program all students complete a common structured core of studio courses and academic courses in the School of Art & Design for a total of 13 credits per semester. First and second year students complete one 3 (or 4) credit academic course per semester outside the School of Art & Design. During the second two years, students complete two 3 (or 4) credit academic courses per semester outside the school of Art & Design.

Studio courses comprise 72 of the 128 credits and academic courses 56 credits. Of the 72 studio credits, 36 credits are first and second year Core Studio Requirements and 36 credits are third and fourth year Advanced Studio Requirements. Twenty of the 56 academic credits are Art & Design courses (the Art & Design Perspectives courses and the Lecture Series). The remaining 36 credits are courses completed predominately, though not exclusively, in the University’s liberal arts college, Literature, Sciences and the Arts (LSA). These academic courses are a combination of required and elective courses. Students should consult with the faculty to determine appropriate academic and advanced studio courses. The Academic Services Office staff also helps students in their selection of appropriate academic courses and in charting their progress toward their degree.

Studio Course Requirements

First and Second Year Core Studio Requirements

The Core Studio courses required of all students include four different sequences of courses: Tools, Materials, and Processes (TMP) Studios; Concept, Form, and Context (CFC) Studios; Digital (DIG) Studios; and Drawing (DRW) Studios.

- Tools, Materials, and Processes (TMP) Studios provide introductory exposures to a wide spectrum of the physical materials, tools, and processes germane to contemporary art and design practices. These introductions establish a practical base for future work. TMP Studios are 1.5 credit half-semester courses. First year students complete ARTDES 120 (Paint); 121 (Clay); 122 (Photo); 123(Wood). Second year students complete 220 (Print); 221 (Fibers); 222 (Video); 223 (Metal).
• **Concept, Form, and Context (CFC) Studios** focus on problem solving and problem generation. They complement the other Core Studio courses by focusing on the development and structuring of ideas as contrasted with the development of media or technical competence. They also incorporate reading, research and writing components. The content of these studios includes a broad range of general, transferable concepts based in the broad categories of *The Human Being, Perception, Processes,* and *Systems.* Ultimately, the intellectual skills developed in the CFC Studios will be particularly useful for independent formulation of complex projects in the final two years of the program. CFC Studios are 3 credit full-semester courses. First year students complete ARTDES 130 (The Human Being) and ARTDES131 (Perception). Second year students complete ARTDES 230 (Processes) and ARTDES 231 (Systems).

• **Drawing (DRW) Studios** provide exposure to the wide variety of approaches to drawing including life-drawing, technical drawing, design drawing, and illustration. First year students complete ARTDES 100 (Line, Light & Form), a semester long 3 credit course. Second year students complete ARTDES 200 (Analysis & Idea), also a semester long 3 credit course.

• **Digital (DIG) Studios** introduce students to a variety of computer-based approaches to art and design creative work including, 2-D image creation, web development, 3-D modeling, sound, and animation. In addition to the virtual work, these studios cover palpable input and output technologies. First year students take ARTDES 110 (Image & Document), a semester long 3 credit course. Second year students take ARTDES 210 (3-D & Time), a semester long 3 credit course.

**Third and Fourth Year Advanced Studio Requirements**

In their third and fourth years, students select eight advanced studios (24 credits total) to assemble a personal and coherent program of courses and experiences leading towards, preparing for, and integrating with a culminating Integrative Project (12 credits). Students may not enroll in advanced studio courses before completion of the Sophomore Review.

For students who entered the School of Art & Design in the Fall of 2005 or after, one of the eight advanced studios must be an Outreach Studio (ARTDES 310). Students who were admitted to the School of Art & Design before Fall 2005 need to consult the section below, “Pre-2005 Outreach Requirement Guidelines.”

• The content of these eight **Advanced Studios** will range from advanced media studios and conceptually based studios, which build upon the experiences in the Core Studios, to highly specialized topics ranging from robotic to environmental to biological to social. A wide array of these courses will be available each semester. Proactive faculty and staff advising will guide each student in developing a rich individualized program. Most importantly, however, the responsibility for developing a coherent program will rest upon the student. In effect, each student will be creating a de facto individual major. Courses designated as ARTDES 300 through 350 count as advanced studio credit.

• The **Integrative Project** is a year-long undergraduate capstone experience that allows for the synthesis of the student’s academic and studio work, developing an individual project proposal, and culminating in a thoughtful presentation that demonstrates knowledge of specific issues, methods, materials, and context. Working with faculty advisors, the student produces a series of works by organizing, planning, and investigating concepts in contemporary contexts. The final presentation engages the public (exhibition, publication, performance, or other appropriate means) and is documented in a written and visual portfolio.
The Outreach/Engagement Requirement

2005 or Later Outreach/Engagement Guidelines
Students who enter Art & Design in Fall 2005 or later have a specific Outreach/Engagement requirement. They must complete one 3-credit A&D Outreach/Engagement studio course (ARTDES 310). International study, internships and independent study projects do not satisfy this requirement.

Pre-2005 Outreach/Engagement Guidelines
Students who entered Art & Design between fall 2002 and winter 2005 must meet a 9-credit Outreach/Engagement requirement, which may be satisfied in a variety of ways including:

• All international study credits count toward the Outreach/Engagement requirement.

• A&D advanced studio courses designated Outreach count toward the Outreach/Engagement requirement.

• Some non A&D courses meet the Outreach/Engagement requirement. The Academic Services Office maintains a list of courses approved by the Associate Dean for Undergraduate Education.

• Some internships may satisfy the Outreach/Engagement requirement. Students who believe that their internship experience should count as Outreach/Engagement must first discuss their plans with an advisor, then submit an Outreach/Engagement Internship proposal (see Appendix). After approval by the Associate Dean, students must follow the general guidelines for internships as described in the Internships section on page 11. In order to earn credit, students must register for Outreach Internship (ARTDES 311). A maximum of 3 credits of Internship may count toward degree requirements. An internship may satisfy one University Elective requirement; not an A&D Advanced Studio requirement. See criteria for qualification below.

• Some independent study projects may satisfy the Outreach/Engagement requirement. Students who believe that their independent study project should count as Outreach/Engagement must first discuss their plans with a faculty sponsor, then submit an Outreach/Engagement Independent Study proposal (see Appendix). After approval by the Associate Dean, students must follow the general guidelines for Independent Study as described in the Independent Study section on page 11. Students register for Outreach/Engagement Independent Study. A maximum of 3 credits of Outreach/Engagement Independent Study may count toward degree requirements. Outreach/Engagement Independent Study satisfies one Advanced Studio requirement. See criteria for qualification below.

The following criteria are used for determining whether internships and independent study projects qualify for Outreach/Engagement. Students must:
• complete a project/collaboration in a venue outside the School of Art & Design,
• work with or on behalf of a client, and
• initiate or play a majority role in the project/collaboration.
The client may an individual, a group, a club, an organization, another University unit, a service or religious organization, a non-profit, a for-profit, a social group, a business, a foreign country, culture, or educational institution.

Academic Course Requirements
The four-year sequence of Academic Courses recognizes the value of a broad-based academic education, which fully engages the resources of a world-class University. Students must complete 20 credits of School of Art & Design academic courses and 36 credits of University academic courses.
Art & Design Academic Course Requirements
First and second year students complete a series of four comprehensive Art-Design Perspectives courses (ADP) taught by the School’s faculty. These courses are ARTDES 150, 151, 250, and 251 (3 credits each). There are no substitutions allowed for these courses.

All students enroll in the Lecture Series (LS) and attend the Penny W. Stamps Distinguished Visitors’ Series each semester in residence. ARTDES 160, 161 (first year); 260, 261 (second year); 360, 361 (third year); 460, 461 (fourth year). The lecture series courses are one credit each and are graded pass/fail. Students who study abroad for one semester, or who fail the lecture series, must earn an additional academic credit so that their total academic credits equal 56.

University Wide Academic Course Requirements
The University component of the Academic Course module is a combination of required and elective courses designed to develop basic familiarity with the three traditional components of liberal arts – humanities, social sciences and natural sciences; an introduction to analytical reasoning; an academically-based awareness of other cultures; and familiarity with contemporary environmental issues. The University component requires that students distribute the 36 credits of the University component of the Academic course module as follows:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>English Composition</td>
<td>4</td>
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<tr>
<td>Humanities</td>
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<tr>
<td>Social Science</td>
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<tr>
<td>Natural Science</td>
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<tr>
<td>Analytical Reasoning</td>
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<tr>
<td>Environmental Studies</td>
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<tr>
<td>Cultural Diversity</td>
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<tr>
<td>Free Academic Electives</td>
<td>11 (min)</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>36</strong></td>
</tr>
</tbody>
</table>

In some cases, more than one requirement may be met by taking a single course. For example, Introduction to Women’s Studies (WomenStd 240) may count as Humanities and as Cultural Diversity. Introduction to Microeconomics (Econ 101) may count as social science and as analytical reasoning credit. Introduction to Global Studies (Bio 110, Environ 110, et al) may count as both the natural science and environmental studies requirement. Students may use AP credit to fulfill any of the academic requirements with the exception of English composition.

Students bear the primary responsibility for ensuring that their academic coursework meets the requirements of the BFA degree. The explanations and courses given below provide a basic guide for most students under most circumstances. **Questions about specific requirements need to be directed to the Academic Services Office staff.** Requests for course substitutions or waivers of requirements need to be submitted to the Director of Undergraduate Academic Services.

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Example Courses</th>
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</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>Eng 124; Eng 125; GrtBks 191; RCCore 100; Slavic 151; LHSP 125; CompLit 122; History 195; ClCiv 101 (Honors sections only); Ling 104; UC 153. <strong>(Courses that transfer as EngComp 101x and AP credit do not meet this requirement.)</strong></td>
</tr>
<tr>
<td>Humanities</td>
<td>Any course marked HU in the LSA bulletin or course guide.</td>
</tr>
<tr>
<td>Social Science</td>
<td>Any course marked SS in the LSA bulletin or course guide.</td>
</tr>
</tbody>
</table>
Natural Science  Any course marked NS in the LSA bulletin or course guide.
Analytical Reasoning  Any course marked MSA, QR/1 or QR/2 in the LSA bulletin or course guide, or Phil 180 or Phil 201.
Environmental Studies  Any course in Environmental Studies.
Cultural Diversity  Any foreign language or any culture courses at any level, specifically any ancient culture, any non-western culture, and any minority or disadvantaged culture.

Sophomore and Senior Reviews
After completing the Core Studios requirements, customarily at the end of the second year, students must conduct a presentation of their work to date in the program to an ad hoc faculty committee, projecting documentation of their work with their laptop computers and, when appropriate, actual works of art. A successful Sophomore Review is required for continuation in the program. In preparation for reviews, students must supply faculty committee members with their résumés, statements about their work, and reflections on their development to date. Special meetings for sophomores are held prior to the reviews in order to help them prepare.

Students who perform unsatisfactorily on their Sophomore Reviews are required to re-review at a designated date; some may be asked to take time off or improve deficiencies prior to advancing, and a small minority may be directed to leave the program. These reviews are considered a critical component of the program.

A new procedure for Senior Reviews will be developed during the 2006-7 academic year.

Sample First and Second Year Schedules
In each semester of the first two years, students complete 9 credits of required studio courses, 4 credits of required academic courses, and 3-4 credits of elective academic courses. The only elective course is one University academic course each semester. Below are sample schedules for the first two years.

First-Year Sample Schedule

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTDES 120 (TMP: Paint)</td>
<td>ARTDES 122 (TMP: Photo)</td>
</tr>
<tr>
<td>1.5 credits</td>
<td>1.5 credits</td>
</tr>
<tr>
<td>ARTDES 121 (TMP: Clay)</td>
<td>ARTDES 123 (TMP: Wood)</td>
</tr>
<tr>
<td>1.5 credits</td>
<td>1.5 credits</td>
</tr>
<tr>
<td>ARTDES 100 (Drawing I)</td>
<td>ARTDES 110 (Digital I)</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>ARTDES 130 (CFC: The Human Being)</td>
<td>ARTDES 131 (CFC: Perception)</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>ARTDES 150 (ADP: The Creators)</td>
<td>ARTDES 151 (ADP: Society)</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>ARTDES 160 (Lecture Series)</td>
<td>ARTDES 161 (Lecture Series)</td>
</tr>
<tr>
<td>1 credit</td>
<td>1 credit</td>
</tr>
<tr>
<td>University Academic Course</td>
<td>University Academic Course</td>
</tr>
<tr>
<td>3-4 credits</td>
<td>3-4 credits</td>
</tr>
<tr>
<td>Total</td>
<td>Total</td>
</tr>
<tr>
<td>16-17 credits</td>
<td>16-17 credits</td>
</tr>
</tbody>
</table>

Second-Year Sample Schedule

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTDES 220 (TMP: Print)</td>
<td>ARTDES 222 (TMP: Video)</td>
</tr>
<tr>
<td>1.5 credits</td>
<td>1.5 credits</td>
</tr>
<tr>
<td>ARTDES 221 (TMP: Fibers)</td>
<td>ARTDES 223 (TMP: Metal)</td>
</tr>
<tr>
<td>1.5 credits</td>
<td>1.5 credits</td>
</tr>
<tr>
<td>ARTDES 200 (Drawing II)</td>
<td>ARTDES 210 (Digital II)</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>ARTDES 230 (CFC: Processes)</td>
<td>ARTDES 231 (CFC: Systems)</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>ARTDES 250 (ADP: Tech. &amp; Environ.)</td>
<td>ARTDES 251 (ADP: Ideas)</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>ARTDES 260 (Lecture Series)</td>
<td>ARTDES 261 (Lecture Series)</td>
</tr>
<tr>
<td>1 credit</td>
<td>1 credit</td>
</tr>
<tr>
<td>University Academic Course</td>
<td>University Academic Course</td>
</tr>
<tr>
<td>3-4 credits</td>
<td>3-4 credits</td>
</tr>
<tr>
<td>Total</td>
<td>Total</td>
</tr>
<tr>
<td>16-17 credits</td>
<td>16-17 credits</td>
</tr>
</tbody>
</table>
Independent Study

Faculty-sponsored independent study projects provide opportunities for advanced studio work beyond the content of regularly scheduled courses. The following guidelines apply:

- Only juniors and seniors may undertake an independent study project.
- Independent study projects may not take the place of regularly scheduled courses.
- A 3.0 cumulative grade point average is required.
- Students may earn a maximum of 3 credits toward graduation requirements.
- Students need to secure a faculty member's agreement to sponsor the project as indicated by a signature on the Independent Study Proposal Form (see Appendix). Forms are available in the information bins outside the Academic Services Office. Note: There are two separate forms, one for Outreach/Engagement Independent Study, and one for regular Independent Study.
- The approved Independent Study or Outreach/Engagement Independent Study Proposal Form must be returned to the Front Desk of the Academic Services Office for a registration override.
- Students register for Independent Study (ARTDES 350) or Outreach/Engagement Independent Study (ARTDES 312).

Internships

Juniors and seniors in good academic standing are eligible to receive up to 3 credits for an internship. In many cases, students network for their own internship opportunities; however, the Career Development Coordinator in the Academic Services Office compiles requests from organizations for interns, posts them on bulletin boards, and announces them to all students via email and the web. The following internship guidelines apply:

- Students may earn one credit for each 50 hours of internship experience with a maximum of three credits applied toward graduation requirements.
- No grade is assigned. Internships are pass/fail only.
- Students first secure a site supervisor's signature on the Internship Proposal Form and then the Career Development Coordinator’s signature before undertaking an internship.
- The student's and site supervisor's signatures on the Internship Proposal Form indicate a contractual agreement. The Career Development Coordinator’s signature verifies approval for credit for the internship experience. Forms are available in the information bins outside the Academic Services Office and in the Appendix. Note: There are two separate forms, one for Outreach/Engagement Internship, and one for regular Internship.
- Students register for Internship (ARTDES 351) or Outreach/Engagement Internship (ARTDES 311).
- Three documents are required for credit: the Internship or Outreach/Engagement Internship Proposal Form with the three signatures listed above, a written summary of the experience by the student, and the site supervisor's performance evaluation.
- Students return these three documents to the Career Development Coordinator in the Academic Services Office for a final evaluation by the Associate Dean before a passing grade is posted to the student’s transcript.
- Internship credits will be applied toward academic electives.

International Study

In this age of growing international awareness, every student should strive to arrange and carry out a summer or semester of travel and study in another country. Flexibility in the BFA curriculum allows for a semester of international study without impeding progress toward graduation. Though international study is undertaken in the junior year, the freshman year is not too soon to begin planning. There are many possibilities available to Art & Design students through A&D exchange or consortium programs, through the University of Michigan Office of International Programs (OIP) located in the Michigan Union, and through other American universities. Each year the School of Art & Design adds new international partner
institutions and opportunities to its list of exchange/consortium programs. OIP has a comprehensive web site at http://www.umich.edu/~iinet/oip/

The A&D Director of International Engagement, Joe Trumpey, meets annually with sophomores as a group, and individually, to discuss study abroad opportunities. Interested students may also meet with the A&D Field Librarian, Annette Haines, in the Academic Services Office for assistance with researching international study opportunities. The A & D Recruiting and Admissions Coordinator, Karina Galvan Moore, assists students with the exchange application process. Below is a list of current A&D exchange/consortium agreements:

**Completed Exchange Agreements:**
- Queensland University of Technology – Australia
- Nova Scotia College of Art & Design – Canada
- Universidad de Chile – Chile
- Universidad del Desarrollo – Chile
- Academy of Art and Design, Tsinghua University – China
- Dansmark Designskole – Denmark
- Berlin University of the Arts – Germany
- Magdeburg University of Applied Sciences – Germany
- Politecnico di Milano – Italy
- Creative-I-College – India
- Kyoto Seika University – Japan
- Universidad Veracruzana – Mexico
- Norwegian University of Science and Technology – Norway
- Pontificia Universidad Catolica del Peru – Peru
- Facultat de Bellas Artes University of Barcelona – Spain
- Institut voor de Opeliding van Lerraren in Paramaribo – Surinam
- Ecole Cantonale d’Art du Valais – Switzerland
- Taipei National University of the Arts – Taiwan
- School of Art, Design, & Architecture, Bilkent University – Turkey

**Completed Consortium Participation Agreements:**
- Burren College of Art – Ireland
- UGA Studies Abroad Program in Cortona – Italy

**Exchange Agreements in Progress:**
- The University of Belize – Belize
- Guangzhou Academy of Fine Arts – China
- University of Leeds – England
- Aristotle University of Thessaloniki – Greece
- Bangalore University – India
- Bezalel Academy of Arts and Design – Israel
- Musashino Art University – Japan
- Tama Art University – Japan
- Universidad Iberoamericana – Mexico
- University of Guadalajara – Mexico
- Oslo School of Architecture – Norway
- Ewha Women’s University – South Korea
- Hong-ik Art College – South Korea

**Joint Degrees**

Students who wish to pursue a joint degree (actually two degrees at U-M), one in the School of Art & Design, and a second in another unit of the University of Michigan/Ann Arbor campus, need to read the bulletins/handbooks of both units carefully and plan a program of study which meets the degree requirements for both units. The following guidelines apply:

- Before applying for a joint degree, the student must be currently registered in the unit through which he or she plans to earn the first degree. This unit is considered the “home school.”
- A minimum of 30 hours of credit must be completed on the Ann Arbor campus before a student may apply for a joint degree program, and the cumulative grade point average for work completed on the Ann Arbor campus must be at least 3.0.
The second academic unit may require additional evidence of ability such as an audition, a formal admission process, or completion of specific courses. The student should meet with a representative of the second unit to determine the procedure for pursuing the second degree.

The student must then obtain written permission from both academic units. Students submit the Application for Special Individualized Joint Degree Program Form to the Academic Services Office for approval by the Associate Dean, and then to the second academic unit for its approval. A copy of the form is in the Appendix.

The University requires that a student earn a minimum of 150 credits. In reality, a joint degree often requires more than the minimum because the joint degree student must complete all the requirements for both degrees. A joint A&D/LSA degree will require 192 credits.

Wolverine Access will allow the student to register for courses in both academic units.

All degree requirements for both academic units must be fulfilled. The student must earn both degrees simultaneously. If any requirements for either degree are lacking, neither degree will be awarded.

The student must submit a separate online diploma application for each school along with required documents in order to graduate.

Withdrawal from this program is possible at any time. Art & Design students may delete their second program by submitting a formal letter of withdrawal to the Associate Dean. Students may not delete their Art & Design program without first transferring to the second program.

Minors
The flexibility of the academic curriculum of the School of Art & Design allows students to complete a minor in a specific discipline, and acknowledges the completion of the minor on the student’s transcript. A&D recognizes all the minors offered by the College of Literature, Science and the Arts (LS&A). In most cases, a minor requires the completion of 16-18 credits (5-6 courses). Each minor has its own structure of prerequisites, requirements and elective choices. For more information, refer to http://www.lsa.umich.edu/saa/minors.html

Students who elect to pursue a minor in LSA must complete all the requirements for that minor according to LSA policies. Guidelines specific to A&D students are provided below. Forms necessary for declaration of a minor and certification of the minor for graduation are available in the Academic Services Office (copies in Appendix).

Guidelines for A&D Students Pursuing an LSA Minor
- Each B.F.A. student who wishes to complete an academic minor must develop a plan for the minor in consultation with the LSA departmental advisor, who must also approve it.
- Students may not elect courses in an academic minor plan by the Pass/Fail grading option, but must take academic minor courses for a grade, either A-E.
- Students may not elect two academic minors offered by the same department or program, unless a specific exemption to this policy is noted with the approval of the minor.
- No course may be used to satisfy the requirements of more than one minor.
- Advanced Placement credits may be used to meet prerequisites to an academic minor, but may not be used to meet the requirements of an academic minor.
Courses elected to meet the requirements of an academic minor also may be part of the student's required academic coursework.

A student must earn an overall GPA of at least 2.0 in courses taken to meet requirements of an academic minor, including any prerequisites.

Students who declare a minor do not graduate until they complete the minor or formally drop the minor. To drop a minor, students must submit a second minor declaration form, indicating that the previously declared minor is being dropped.

Procedure for Pursuing an LSA Minor

Discuss the minor with an advisor from the relevant LSA department and with an advisor from A&D’s Academic Services Office.

Establish the program of study for the minor with the advisor from the relevant LSA department.

Declare the minor by completing the Minor Declaration form (see Appendix). Submit a copy of this form to A&D’s Academic Services Office.

Complete the coursework as outlined in the program of study for the minor.

One semester before graduation, submit the Minor Release form (see Appendix) to the Academic Services Office.
Academic Policies & Procedures

Academic Discipline

To be in good academic standing, a student must have a term and a cumulative grade point average of 2.0 or higher. At the end of each term the Associate Dean reviews the transcripts of all students, and notifies those who show evidence of academic difficulty. The following disciplinary actions occur as appropriate:

Probation
Probation is assigned to students whose term grade point average falls below 2.0 for the first time but not severely enough to justify dismissal. Probation is assigned regardless of the number of credits elected or whether the cumulative grade point average remains above a 2.0. Probation may also be assigned to students who are not making satisfactory progress toward the completion of their degrees.

Probation Continued is assigned to a student currently on probation who earns a term grade point average above a 2.0 but whose cumulative grade point average remains below 2.0. Probation Continued may also be assigned if a probationary student has a term average of above 2.0, but is not yet determined to be making satisfactory progress toward fulfilling degree and program requirements.

In order to clear probation a student must complete all elected courses by the end of the subsequent term with a term grade point average greater than 2.0 and with no grades below “C.” Additional conditions for clearing probation may be specified in the discipline notification from the Associate Dean.

Students with academic problems are encouraged to meet with faculty, the Associate Dean, the Director of Undergraduate Academic Services, or other administrative staff in the Academic Services Office to discuss strategies for improving their academic performance. All faculty and staff are available to offer students their assistance.

Record Clear
Record Clear officially confirms the removal of disciplinary action when a student has completed a probationary term with higher than a 2.0 grade point average and a cumulative grade point average of 2.0 or higher.

Suspension and Dismissal
Suspension or Dismissal are assigned when a student’s overall academic performance or performance during a single term indicates evidence of serious academic difficulty; when a student has failed to make satisfactory progress toward a degree; or for any reason deemed sufficient under the academic discipline policies of the School.

The School of Art & Design maintains a more liberal policy for freshmen than for other students because of first-year adjustment issues. As a general rule, unless grades are especially poor in the first term, freshmen are placed on probation and are permitted a second term of enrollment to improve their academic performance. Similarly, transfer students are given special consideration unless the first term shows marked inability to meet the academic standards of the School. However, there is no automatic, one-term probation period before a student is dismissed from the School.

Suspension may be assigned for a specific period (e.g., one year) or for an indefinite period. Dismissal is permanent.
A student may appeal a Suspension or Dismissal only through written petition to the Associate Dean. The petition must address all circumstances that affected his or her past academic performance and suggest solutions for future successful performance. The appeal must be submitted at least four weeks prior to the term for which the student is requesting reinstatement. In reaching a decision, the Associate Dean will carefully consider the student’s academic promise and any special circumstances that may have contributed to past unsatisfactory academic performance.

**Academic Honors and Awards**

**Angell Scholar**
James B. Angell Scholars are students who earn all A+, A, or A- grades with a minimum of 12 graded credits for two or more consecutive terms. All other grades must be P, S, or CR. Students remain Angell Scholars in subsequent semesters as long as their grades qualify. Angell Scholars are invited to attend the annual University Honors Convocation; this University distinction is posted on the student’s transcript.

**Branstrom Awards**
Freshmen in the top 5% of the their class who have earned 14 graded credits are eligible for this honor, administered by the University Office of the Registrar. A book inscribed with a nameplate is presented to each student. Recipients of the Branstrom Award are invited to attend the annual University Honors Convocation; the distinction is posted on the student’s transcript.

**Dean's List**
Dean's List honors are awarded both fall and winter terms to students who satisfy minimum credit requirements for the completion of a Bachelor of Fine Arts degree in eight semesters with distinction as follows:
- Earn at least 16 credits, with at least 15 graded credits
- Earn a grade point average of 3.50 or better
- Have no incomplete grades at the end of the term

Dean's List honors are posted to the student’s transcript, and the student receives a commendation letter from the Dean. The Dean’s List is prominently posted each semester outside the Office of the Dean.

**Graduation Honors**
Candidates for the BFA degree are recognized for outstanding performance as follows:

- **Cum Laude**
  - 3.20-3.49 cumulative grade point average
- **Magna Cum Laude**
  - 3.50-3.74 cumulative grade point average
- **Summa Cum Laude**
  - 3.75 or above cumulative grade point average

This notation appears on the diploma and the final transcript with the degree posting.

**Phi Beta Kappa**
Phi Beta Kappa, founded in 1776, is the oldest scholastic society in America. School of Art & Design seniors with outstanding achievements in the liberal arts at the University of Michigan may be nominated for membership if they have earned at least 60 credits in the College of Literature, Science and the Arts. The local chapter of Phi Beta Kappa issues membership invitations, taking into account achievement in the liberal arts as indicated by a student’s cumulative grade point average, numerical rank, and percentile rank. Letter grades reported for Pass/Fail courses are calculated into the grade point average for Phi Beta Kappa. Students who are believe they are eligible for this award should contact the Director of Undergraduate Academic Services.

**University Honors**
Each semester, students who earn a minimum of 14 credits, with 12 graded credits, and a 3.5 grade point average, are eligible for University Honors. The University awards this Honor each fall and winter term. The Office of the Registrar posts the University Honors distinction on a student’s transcript. Students who receive this honor in two consecutive terms are invited to attend the annual University Honors Convocation in March.

**Academic Record**

The Academic Record is the official cumulative record of courses, grades, and credits earned toward a degree. The degree is posted to this record once all requirements have been satisfied and the student has graduated. The University Office of the Registrar maintains academic records.

Students are responsible for enrolling in courses and completing credit hours required for their degree and must pay attention to the accuracy of their academic records. Students may check their unofficial transcript, available in Student Business on Wolverine Access. Students who believe there are errors in their academic records should contact the A&D Academic Services Office or the University of Michigan Office of the Registrar.

Some guidelines to remember:

- Students may not receive credit for the same course twice unless it is a repeatable course.
- Students must be registered for the correct section number of a course in order to receive credit and a grade.
- Students must officially drop a course that is canceled or one that they do not attend. This includes sections of a course that they do not attend. Otherwise, the course will remain on the student’s record and will result in a grade of E.
- After registering or dropping and adding courses, students should check their schedules for accuracy. It is a good idea to print and keep a copy of changes.

The Academic Services Office maintains student files for each active student in the School of Art & Design. Student files contain admissions materials, test scores, a current unofficial academic transcript, memoranda, correspondence, a comment card of informal notes from appointments with the Academic Services Office staff, and any other information relevant to the student’s academic career.

In accordance with the University of Michigan’s policy regarding Student Rights and Student Records and the federal family Educational Right to Privacy Act of 1974 (FERPA) this information about a student’s record is limited to the student and to University officials with a legitimate educational interest consistent with their official functions at the University.

**FERPA**

The following is quoted from the "Buckley Amendment" to the Family Educational Rights and Privacy Act of 1974 (FERPA): "Whenever a student has attained the age of eighteen years of age, or is attending an institution of post-secondary education, the rights accorded to and the consent required of the parent of the student shall thereafter only be accorded to and required of the eligible student." In effect, the law

- Allows for inspection of the records by a student;
- Establishes an opportunity through a hearing for a student to challenge the contents of the records;
- Requires the permission of the student for release of the records; and
- Allows for maintenance of a record of all persons, including the student, who inspect the file.

Access to student files is restricted to University personnel. Persons outside the University, including parents and spouses, will receive information from student records only when
authorized in writing by the student, or when special circumstances exist in which the University Regents authorize disclosure. Students may permit A&D officials to release information from their records to specific persons by completing a FERPA Information Release form (see Appendix) and available from the Academic Services Office. For more information on student records and the right to privacy, go to http://www.ogc.umich.edu/faq_student.html

 Appeals Process

The School of Art & Design Student Appeals Process provides students with a forum to contest grades, substitution and waiver decisions, and other decisions that impact upon them and their academic records. In many cases, differences can be resolved through conversation between the parties involved, without mediation or intervention by others. The Associate Dean is available to counsel students regarding strategies for resolving differences. Unresolved differences may be presented for the formal Appeals Process, which is explained in detail in the Appendix.

 Attendance and Class Participation

Regular attendance in all studio and academic courses is required. The dynamics of a class and the ability to learn from a class are directly related to participation, which requires regular attendance. Since courses in the School of Art & Design have a variety of structures, instructors in the first week of class will indicate in writing the specific attendance/participation requirements for each course. In most courses, the instructor will take attendance regularly and will indicate that class participation counts for a specific portion of the grade.

In no case can a student expect to earn a passing grade without regular attendance and class participation. Simply submitting projects, no matter what their quality, at mid-semester or at the end of the term will not result in a passing grade.

Attendance at the beginning of the term is crucial. Students must attend the first two class meetings of a course in order to retain their place in the course. Any student who has been absent without notification for either of the first two class periods risks losing his/her place in that course. These places will be reassigned to students on the wait list. If a student’s space in a course is given to another student, the student is responsible for dropping the course from his/her own record through Wolverine Access.

 Whom to Notify in Cases of Absence

Students are required to notify faculty in advance in the case of an anticipated absence for a medical appointment, a religious holiday or an event of personal importance and to arrange to make up all work missed. (See the University schedule of religious holidays below.)

In the case of an unplanned absence, the student must contact the faculty member as soon as possible with an explanation for the absence. Most faculty outline specific actions in their syllabi; consult the course syllabus for the action appropriate to the faculty member. In the case of an extended absence, such as illness or hospitalization, the student should contact the Academic Services Office by mail, email, or phone (734-764-0397), and a staff member will distribute an email memo to the student’s professors and cc’d to the student. It is the responsibility of the student to arrange with the individual faculty members to make up any work missed. The School of Art & Design does not differentiate between excused and unexcused absences.

 BFA Degree Audits

The Academic Services Office provides official degree audits by email for all students in the winter term of their third year. The degree audit helps students entering their final year of the
program to meet all their requirements in time for graduation. Because it is the student’s responsibility to meet all degree requirements, students are wise to pay attention to their progress toward the degree long before they receive the official degree audit. Advisors in the Academic Services Office review a student’s progress toward degree either by appointment or during walk-in hours. Advisors also help students plan their academic careers with an eye toward timely completion of their requirements.

The degree audits, now available to students on-line, provide a useful tool to help track progress toward a degree, but at present do not always represent variations and exceptions to the program. Students are advised to review the on-line audit with an advisor.

**Books, Supplies, and Fees**
Books and supplies for courses should be purchased only after classes begin. Typically, faculty provide supply lists to students during the first week of class. Local bookstores ask instructors to provide lists of books and supplies well in advance so that the correct resources are available.

A bookstore is conveniently located in the nearby Pierpont Commons. However, students indicate that for supplies other than books, prices may be lower and the selection better in other stores such as Michigan Book & Supply, the Art Warehouse, Ulrich’s, and art supply stores such as Utrecht’s in Detroit.

A number of courses have required fees used to purchase materials in large quantities at discounted prices. For example, clay and metals are made available to students in classes according to the needs and requirements of the courses. Fees are charged directly to the University accounts of all students registered for the course. The fee schedule is available on-line through Wolverine Access and in the University Registrar’s Schedule of Classes at [http://www.umich.edu/~regoff/timesched/](http://www.umich.edu/~regoff/timesched/)

**Class Standing – University**
Federal guidelines for financial aid and University guidelines for academic progress, however, require a minimum of only 12 credits per term. At the University of Michigan, full-time undergraduate enrollment is defined as 12-18 credit hours per term; 6-9 credit hours in a half term. Students must obtain special permission from the Director of Undergraduate Academic Services to register for additional credits. Registering for more than 18 credits incurs an additional tuition charge.

For the purposes of financial aid and registration appointments, the following number of credits earned toward a degree determines class standing:

- **Freshman**: 0 - 24 hours
- **Sophomore**: 25 - 54 hours
- **Junior**: 55 - 84 hours
- **Senior**: 85 hours or more

**Class Standing – A&D Curriculum**
Class standing in the A&D undergraduate curriculum is different from class standing by University designation. In order to complete the 128 credits required for a bachelor of fine arts degree in eight terms; students must average 16 credit hours per term. In each semester of the four-year curriculum, students are required to complete 9 credits of studio coursework, 6-8 credits of academic coursework, and the Lecture Series.

There are two milestones for which students must remain on track:
- **Sophomore Review**: To be eligible for Sophomore Review, students must have completed 36 credits of core studio courses and 8 academic courses. Art-Design Perspectives courses satisfy four of the academic course requirements and must be
completed during the first four semesters in residence. Sophomore Reviews are conducted only at the end of the academic year.

- **Integrative Project**: To be eligible for the final-year, two-semester Integrative Project course, students must have completed 54 studio credits, including 18 credits of advanced studio courses. Advanced studio courses may not be taken after the Integrative Project. The first of two sequential Integrative Project courses is offered only in the fall semester.

Students may make up University academic electives in the spring/summer semester, here at the University of Michigan or, with prior permission, at another college or university. Certain studio courses may be made up in the spring/summer, with prior permission, at another college or university.

**Disabilities**
The faculty and staff of the School of Art & Design are eager to support students with learning and/or physical disabilities. In order for the School to provide appropriate accommodation for students with disabilities, students have the obligation to register with the University Office of Services for Students with Disabilities. The OSSD is located at G-664 Haven Hall on South State Street Hall, phone 763-3000 and on the web at http://www.umich.edu/~sswd/ssd/index.html

The Office of Services for Students with Disabilities:
- Offers selected student services, which are not provided by other University offices or outside organizations. Services are free of charge.
- Assists students in negotiating disability-related barriers to the pursuit of their education.
- Strives to improve access to University programs, activities, and facilities for students with disabilities.
- Promotes increased awareness of disability issues on campus.

**Documenting Creative Work**
It is important for artists to document their work. Digital documentation is preferred. All students will want to develop portfolios of their work for many eventualities, including their sophomore and senior reviews, applications for international study, jobs, and for creating their own web sites in the second Digital Studio course.

Students should consult with their faculty and with John Luther, the Career Development Coordinator, for more information about documenting their work.

**Grades and Grading Policies**
The term grade point average and the cumulative grade point average are computed at the end of each term and indicated on the academic record. The grade point average is computed by dividing Michigan Honor Points earned by the number of graded Michigan Semester Hours attempted. Courses completed at other colleges and universities are not calculated in the U-M grade point average.

Grades are valued per hour of credit as shown below:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Honor Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4.0</td>
</tr>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>1.7</td>
</tr>
</tbody>
</table>
Until replaced by a passing grade, notations of I, NR or ED are computed into the term and cumulative grade point averages as if they were E grades.

The following grade notations do not affect grade point averages:

- **P** (passed) credit, no honor points
- **F** (failed) no credit, no honor points
  - (A grade of C- or better must be earned for a [P] pass.)
- **CR** (credit) credit, no honor points
- **NC** (no credit) no credit, no honor points
- **S** (satisfactory) credit, no honor points
- **U** (unsatisfactory) no credit, no honor points
  - (The School of Education uses the S/U symbols.)
- **W** (official withdrawal) no credit, no honor points
- **VI** (visitor/official audit) no credit, no honor points

### Incomplete Grades

School of Art & Design students are expected to complete courses in the term in which the courses are taken. However, if the instructor agrees, an incomplete (“I”) grade may be assigned when a student, for reasons beyond his or her control, is unable to complete the work of a course, the work already completed is of passing quality, and the grade of incomplete provides no undue advantage to the student over other students. The work that remains to be completed should not represent more than one-third of the total work required in the course. The student and instructor must have a written agreement, using the Incomplete Grade Form, for the amount of work needed to complete the course. The work must be completed by the end of the next fall or winter term in residence, or the grade of I will lapse to an E.

The Academic Services Office is not involved in the process except to retain a copy of the form and to process the Supplemental Grade Report form when the faculty member completes the final evaluation and submits the grade. Students must exercise caution when electing a course while they have incomplete work from a prerequisite for that course. A copy of the Incomplete Grade Form is available from the Academic Services Office and in the Appendix. The Supplemental Grade Report form is available only to faculty.

Students who elect to take an incomplete in a course cannot retroactively drop the course. Students who fail to complete the work required in the time allotted, will receive an E in the course.

### Grade Reports

Grades are available electronically on the unofficial transcript in “Student Business” through Wolverine Access. Students are responsible for checking that their grades have been posted and that they are accurate. Questions about a grade should be directed to the faculty member assigning the grade.

Although the University does not require mid-term grade reports, faculty in Art & Design often prepare mid-term reports during the seventh week of the fall and winter terms, identifying students who have potential academic problems such as excessive absences, incomplete assignments, or inadequate work. The Academic Services Office distributes mid-term reports to students’ A&D mailboxes.
Graduation Procedure
Students may apply for graduation up to a year in advance of the semester they plan to graduate, but students must apply for graduation before the last day of classes of the term in which they wish to graduate. Students who fail to meet this deadline must contact the Director of Undergraduate Academic Services. Applications are completed on-line through Student Business in Wolverine Access. Students who need assistance applying for graduation may speak with an advisor in the Academic Services Office.

Students who wish to participate in the University-wide Commencement ceremonies in April or December, and who wish to be named in the University Commencement Program, must apply for graduation by October 15 for December graduation and by February 15 for April graduation.

The School of Art & Design’s Recognition Ceremony and Reception, held only in April, honors each individual graduate, and allows our new alumni to introduce their families to A&D faculty and staff. A&D requires students to apply for graduation and indicate their participation in the School ceremony no later than April 1.

Leaving the University
Students planning to be off-campus for a term(s) must notify the Academic Services Office and leave contact information. Students who have registered for a term, then decide not to return to the University, must disenroll from the University BEFORE CLASSES BEGIN to avoid paying unnecessary fees and/or tuition. Students may disenroll via Wolverine Access. Students who wish to withdraw after classes have begun must go to the Academic Services Office, complete a Withdrawal Notice and take it to the Registrar’s Office (either on North or on Central Campus).

Students withdrawing after classes begin but before the end of the drop/add period must pay term fees and a disenrollment fee. Students withdrawing after the drop/add deadline are liable for tuition charges. Details of charges and/or refunds are available on the University calendar. Any refund of fees is handled in accordance with University regulations. For more information, students may consult the Registrar’s website http://www.umich.edu/~regoff/

Students who are away from the University for more than one full year must apply for readmission. Contact the Undergraduate Admissions Office, 1220 Student Activities Building, to obtain the readmission application. Readmission to Art & Design is automatic if students have left in good standing.

Registration
Students register on the web through Wolverine Access. The University Office of the Registrar assigns registration appointment times according to class standing. At U-M, seniors register first followed by juniors, sophomores, then freshmen. Students find their registration appointment times through Wolverine Access. Early registration for winter term classes takes place in late November and early December. Early registration for spring, summer, and fall terms takes place in late March and early April. Prior to registration, a hardcopy of the A&D course schedule is available at the front desk of Academic Services, on the web site, and in the bins outside the door. The LSA on-line course guide is available to students approximately in mid-October and mid-March. The full University course schedule is available through Wolverine Access and in the University Registrar’s Schedule of Classes at http://www.umich.edu/~regoff/timesched/

Students need to check their email for messages notifying them of the availability of these resources. A&D majors are guaranteed spaces in the required freshman and sophomore A&D courses. They register for University electives in the same manner as other students without guarantee of space availability.
Changes made to the A&D schedule between registration and the beginning of the next term are updated periodically through Wolverine Access and are posted on a bulletin board outside the Academic Services Office at the beginning of the term.

**Auditing Courses**
The Audit grade option is not appropriate for studio courses. Students may audit elective non-A&D academic courses with the instructor’s permission. An official audit obligates a student to attend classes regularly and complete course requirements. Regular tuition fees apply, and the course appears on the transcript with the notation VI (visitor). There is no grade posted and the student does not earn credit.

**Closed Courses/Overrides**
Students gain access to closed courses via overrides. Most seats in Art & Design courses are reserved for Art & Design students or for students who are in the process of transferring into Art & Design.

Students who wish to enroll in a **closed core studio course** must receive permission from the faculty member teaching that course. Faculty teaching the core studio courses will check enrollment in other sections of the course to determine whether there is room in them before granting an override to a student. The Academic Services Office will assist in determining enrollment levels for various sections of core studio courses, but will not grant an override for a closed course so long as there is room in other sections of the course. Only the faculty member may authorize an override under such a circumstance.

Students who wish to enroll in a **closed advanced studio course** must receive permission from the faculty member teaching that course. Faculty will not ordinarily authorize an override for an advanced studio before classes begin. Interested students should show up for the first class meeting and request an override. The Academic Services Office does not issue overrides for closed advanced studio courses.

Students who wish to enroll in a closed course must place their names on Wolverine Access wait lists during registration (if available), attend the first day of classes, and ask the professor to authorize an override. Faculty authorize overrides through communication to Brian Banks, Academic Advisor in the Academic Services Office, who issues the on-line overrides and notifies students that they are clear to register for closed courses. Faculty provide the course name and number, student’s name, and UMID number when submitting the request for an override.

On rare occasion, when all core studio courses are full and an Art & Design student must be placed in a class, the Academic Services Office will grant the student permission to enroll in the section of a course with the least number of students.

Students should contact representatives in other academic units to inquire about the policies for enrolling in closed courses in those units.

**Course Cancellations**
The School of Art & Design may occasionally find it necessary to cancel scheduled courses, and reserves the right to cancel any course which has an enrollment of fewer than 10 students. Students will be notified via email regarding a cancelled course, and must proceed to drop the course through Wolverine Access to remove the course entry from their record.

**Credit Hours**
On average, for a lecture course, one credit hour represents one hour in class and two hours of preparation per week for a full term (double the hours per week for a half term). For a studio course, one credit hour represents two hours per week in class plus additional outside work.
Dropping and Adding Courses
Students may drop or add a course on Wolverine Access until the third week of classes (the second week for 7-week session courses) during the regular terms without penalty or charge. Courses dropped during this time period do not appear on the student’s transcript. The Academic Services Office reminds students of these deadlines by email.

After the third week students may withdraw from a course or add a course they have already been attending by completing a hard copy form available in the Academic Services Office. Courses dropped after the third week deadline are noted on the student’s transcript by a “W.”

Students may not withdraw from a course after the ninth week of classes unless they present evidence that the reason for withdrawal is not academic, was unforeseen, and did not exist before the withdrawal deadline. Students who wish to withdraw from a class after the ninth week must schedule an appointment with the Director of Undergraduate Academic Services.

Non-attendance does not constitute withdrawal from a course. Students who decide not to attend a course must drop or withdraw from it.

Pass/Fail Grade Option
School of Art & Design students may elect courses on a pass/fail basis under the following conditions:

- Only juniors and seniors qualify (except for courses offered pass/fail only).
- The cumulative grade point average must be 2.0 or above.
- Only non-School of Art & Design elective courses may be elected for pass/fail.
- Only one course per term may be chosen.
- Students may not change registration from graded to pass/fail after the drop/add deadline (three weeks for regular term, two for short term).
- Pass/fail courses earn credit but are not calculated in the grade point average.
- Instructors are not notified of pass/fail elections; they report letter grades for all students.
- The University Office of the Registrar translates the letter grade to "P" or "F". Grades of "A" through "C-" are posted as "P"; grades of "D+" through "E" are posted as "F."
- If students elect the pass/fail option without being eligible, they jeopardize their graduation.

Regarding Religious - Academic Conflicts
It is the policy of the University of Michigan to make every reasonable effort to allow members of the University community to observe their religious holidays without academic penalty. Absence from classes or examinations for religious reasons does not relieve students from responsibility for any part of the course work required during the period of absence. Students who expect to miss classes, examinations, or other assignments as a consequence of their religious observance shall be provided with a reasonable alternative opportunity to complete such academic responsibilities.

It is the obligation of students to provide faculty with reasonable notice of the dates of religious holidays on which they will be absent. Such notice must be given by the end of the fourth week of a full term or by the end of the third week of a half term. Students who are absent on days of examinations or class assignments shall be offered an opportunity to make up the work, without penalty, unless it can be demonstrated that a make-up opportunity would interfere unreasonably with the delivery of the course. Should disagreement arise over any aspect of this policy, the parties involved should contact the Associate Dean. Final appeals will be resolved by the Provost. A calendar of religious holidays that may pose conflicts is available online at http://www.provost.umich.edu/calendar/religious_holidays_06-07.html.
Requirement Substitution or Waiver
Students may submit requests for a course substitution or a waiver of degree requirements to the Director of Undergraduate Academic Services in the Academic Services Office. Waiver and Substitution Request Forms are available from the bins outside the Academic Services Office. Copies of the forms are in the Appendix.

Student Conduct and Academic Integrity
Students enrolled in the School of Art & Design are subject to University regulations concerning student affairs, conduct, and discipline. In the School of Art & Design, the Associate Dean handles all matters related to student conduct within the School. Academic misconduct includes but is not limited to the following behavior:

Cheating
Cheating is committing fraud and/or deception on a record, report, paper, computer assignment, examination or any other course requirement. Examples of cheating are:
- Obtaining work or information from someone else and submitting it under one's own name.
- Using unauthorized notes, or study aids, or information from another student or student's paper on an examination.
- Altering a graded work after it has been returned, then submitting the work for re-grading.
- Allowing another person to do one's work and to submit the work under one's own name.
- Submitting substantially the same paper for two or more classes in the same or different terms without the expressed approval of each instructor.
- Fabricating data which were not gathered in accordance with the appropriate methods for collecting or generating data and failing to include a substantially accurate account of the method by which the data were gathered or collected.
- Submitting, as your own work, a computer program or part thereof which is not the result of your own thought and efforts. Contributions to a computer program from external sources must be acknowledged and properly documented.

Plagiarism
Plagiarism is representing someone else's ideas, words, statements, artwork, design, project or other works as one's own without proper acknowledgment or citation. Examples of plagiarism are:
- Copying word for word or lifting phrases or a special term from a source or reference without proper attribution.
- Paraphrasing: using another person's written words or ideas, albeit in one's own words, as if they were one's own thought.
- Borrowing facts, statistics, or other illustrative material without proper reference, unless the information is common knowledge, in common public use.

Internet Plagiarism
Students may not use Internet source material, in whole or in part, without careful and specific reference to the source. All utilization of the Internet must be documented.

Unacceptable Collaboration
Collaboration is unacceptable when a student works with another or others on a project, then submits a written report that is represented explicitly or implicitly as the student's own work. Using answers, solutions, or ideas that are the result of collaboration without citing the fact of collaboration is improper. Engaging in collaboration when expressly instructed to do your own work is academically dishonest.

Falsification of Data, Records, and Official Documents
- Fabrication of data.
- Altering documents affecting academic records.
• Misrepresentation of academic status.
• Forging a signature of authorization or falsifying information on an official academic document, grade report, letter of recommendation/reference, letter of permission, petition, or any document designed to meet or exempt a student from an established College or University academic regulation.

**Aiding and Abetting Dishonesty**
Providing material or information to another person with knowledge that these materials or information will be used improperly. This includes both deliberate and inadvertent actions.

**Unauthorized or Malicious Interference/Tampering with Computer Property**
Unauthorized or malicious interference or tampering with computers is considered an academic offense and, as such, is subject to College judicial sanction.

Faculty report violations of standards of academic conduct in writing to the Associate Dean, who interviews the student, affording him or her an opportunity to explain the conduct in question. A student who is charged and found guilty of academic misconduct in a fair and impartial hearing is subject to sanctions ranging from a failing grade to suspension or dismissal.

**A&D Students Accused of Plagiarism in LSA Courses**
Under the Joint Agreement between LSA and A&D regarding academic misconduct, A&D students who are accused of misconduct in LSA classes will be adjudicated and punished under the policies established therein and outlined below:
- The LSA instructor reports the case to the LSA Office of the Assistant Dean. (The instructor also has the option of addressing the issue directly with the student.)
- The instructor provides case documentation to the LSA Assistant Dean.
- The LSA Assistant Dean’s office notifies the A&D Associate Dean.
- The LSA Assistant Dean notifies and meets with the student regarding guilt or innocence and course penalties.
- The LSA Academic Misconduct Board (AMB) and the A&D Associate Dean receive all documentation including recommendations for guilt or innocence, course sanctions, and/or additional recommending sanctions.
- The Assistant to the A&D Associate Dean contacts the student to schedule a meeting with the Associate Dean.
- The A&D Associate Dean meets with student and determines additional sanctions if applicable.
- The A&D Associate Dean sends a final letter to the student with final determinations and copies are sent to the LSA Assistant Dean, the instructor of the course, and if applicable, the athletic department.

**Transcripts**
All official University of Michigan transcripts must be ordered through the University Office of the Registrar at the Pierpont Commons or requested electronically through Wolverine Access. Students may generate an unofficial transcript for themselves using Wolverine Access.

**Transfer/AP Credit**
The Undergraduate Admissions Office evaluates and approves transfer for academic courses. Consult the University transfer credit web site for information on how academic credits transfer [http://www.lsa.umich.edu/lsa/students/req_conversion/](http://www.lsa.umich.edu/lsa/students/req_conversion/)

The Associate Dean approves the evaluation of studio courses. An official evaluation is completed after all documents have been received. Registration appointments are based upon the number of credits earned, so it is important to have transfer credits processed and posted before registration begins. General guidelines regarding studio course transfer credit for A&D are provided in the Appendix.
Advanced Placement Credits
AP test scores in studio art courses are not accepted as credit for graduation. AP test scores in academic areas are accepted as credit for graduation as indicated in a chart in the Appendix.
Advising & Career Development

Advising in the School of Art & Design

Students are encouraged to seek advice from all the possible resources both on- and off-campus. Plan ahead to get the most out of your undergraduate years by gathering information from faculty, administrators, staff, and other students in the School of Art & Design. Look for information from our colleagues in other University colleges, schools, and departments; and from personnel in service offices of the University. Read the documents published by the School and the University. Seek out advice from individuals whose achievements you regard highly. And use the internet.

Advising occurs on many levels. Students have questions ranging from "How many English courses do I have to take?" to "Why am I here?" and "What am I going to do when I leave here?" Small studio classes in the School afford the opportunity to develop close working relationships with faculty. We encourage students to discuss academic, professional and personal issues with them.

Members of the Academic Services Office staff are administrative advisors for degree requirements, the interpretation of University and School policies, and procedures relevant to undergraduate education. They can answer most student questions or will put students in touch with the person who can. Students can make individual appointments with their advisors through the front desk of the Academic Services Office. Walk-in advising is also available every day for quick responses to questions. Administrative advisors in the Academic Services Office are:

- Brian Banks, bbscott@umich.edu
- Paula Bousley, paulab@umich.edu
- Wendy Dignan, wwilks@umich.edu
- Karina Galvan Moore, kgmoore@umich.edu
- John Luther, jonel@umich.edu
- Joann McDaniel, jmcdn@umich.edu

Faculty also serve a vital role in the advising of students. A formal program of faculty advising will be implemented in 2006-2007.

Career Development

John Luther, Career Development Coordinator, offers a robust program of day-to-day activities as well as special events for students. Activities and events include:

- Presenting workshops and group discussions to encourage students’ confidence, career exploration and awareness of options.
- Working one-on-one with students to assist in career exploration and decision-making.
- Counseling students both in groups and individually regarding practical skills such as résumé writing, job search strategies, and interview skills.
- Helping students to identify and convey their transferable skills.
- Working with potential employers and representatives from other artist-designer sources of revenue to develop opportunities.
- Posting regular announcements for opportunities.
- Researching, writing and distributing instructional materials.
- Coordinating a Career Expo for A&D students.
- Contributing materials to the School web site. Watch the web site for developments.
- Collaborating with representatives of the University Career Planning & Placement Office to promote student and alumni awareness of their resources.
Watch for announcements for student meetings. Topics will include many presentations by the career development coordinator, as well as presentations about other topics of interest to students.

**Useful University Information Web Sites**
- Career Planning and Placement: [http://www.cpp.umich.edu/](http://www.cpp.umich.edu/)
- Computing on Campus: [http://www.itd.umich.edu](http://www.itd.umich.edu)
- Financial Aid: [http://www.finaid.umich.edu/](http://www.finaid.umich.edu/)
- Housing: [http://www.housing.umich.edu](http://www.housing.umich.edu)
- Duderstadt Center: [http://www.ummu.umich.edu](http://www.ummu.umich.edu)
- Parking Services: [http://www.parking.umich.edu/](http://www.parking.umich.edu/)
- Office of the Registrar: [http://www.umich.edu/~regoff/](http://www.umich.edu/~regoff/)
- U-M Student Services: [http://www.umich.edu/UM-Students.html](http://www.umich.edu/UM-Students.html)
**Communications Venues**

Increasingly, the School of Art & Design and University communications have become electronic. On the other hand, old-fashioned mailboxes and corridor bulletin boards in the School and around the University still play a role in distributing information. Some information will only be distributed electronically, some only hard copy. In emergency situations, the Academic Services Office staff can assist with communications.

**Bulletin Boards and Display Cases**

Bulletin Boards and display cases are located throughout the building. They are useful resources that bring you:

- A gallery of all the faculty, staff, and students in the School;
- Notices for internships, jobs, international study, exhibitions, conferences;
- Announcements for lectures, presentations, exhibitions, and student meetings;
- Student-to-student announcements for students organizations;
- The School of Art & Design course schedule and related information; and
- Forms and information documents of interest to students.

**Email**

Faculty, staff, and students regularly communicate with one another through electronic mail. The University email account is the primary means by which the A&D community communicates important information regarding changes in School policy, events, notices, etc. Ignoring messages in your University mailbox or automatically deleting them will cause you no end of annoyance.

Email, on the other hand, does not satisfy all our communication needs. It's great for information dissemination and information gathering, but communications of a confrontational or sensitive nature should still be conducted face to face. Treat email with the same discretion as you would any writing. If you don't want it posted for the world to read, don't write it.

**Contacting Faculty**

Permanent faculty have mailboxes adjacent to Room 2109; adjunct faculty and graduate students have mailboxes at the east end of the painting/drawing corridor on the second floor. The easiest ways to contact faculty are through email messages and visits to faculty classrooms before or after their classes. A schedule of classes for the School of Art & Design remains posted outside the Academic Services Office throughout the semester to provide students with faculty class times and locations.

**Online Student/Faculty/Staff Directory**

You can find all members of the University community and their email addresses through the online directory at [http://directory.umich.edu/](http://directory.umich.edu/)

Students are responsible for submitting timely address change information to the University through Wolverine Access.

**Student Mailboxes**

Each student in the School of Art & Design has an individual mailbox in the painting/drawing corridor on the second floor of the A&A building. These mailboxes serve as a communication link between the School's administration, staff, faculty, other students, and you. You are expected to check your mailbox on a regular basis.
Outside the Classroom

Employee/Faculty/Student Relationships
The University’s policy regarding faculty/employee-student relationships defines the conflict of interest that arises when a faculty/employee engages in a romantic or sexual relationship with a student and has the ability to influence the status or circumstances of the student through his or her professional responsibilities. When such a conflict of interest arises, the faculty/employee is required to disclose the relationship to his or her supervisor so that a plan to resolve the potential for conflict can be developed. The policy strongly discourages such associations because they have the potential to pose risks to the faculty/employee, the student and third parties. It states the responsibility of all faculty/employees to avoid any apparent or actual conflict between their professional responsibilities and personal relationships with students. U-M faculty/employees are prohibited from making decisions and engaging in administrative actions for any student with whom the faculty/employee is having a romantic and/or sexual relationship. In some cases, this prohibition extends to past relationships. The policy is intended to protect the integrity of professional relationships between faculty/employees and students.

Exhibitions
Exhibiting is an important component of the educational experience. Exhibition opportunities for undergraduate students in the School of Art & Design -- hallway display areas, the Annual All Student Exhibition, the undergraduate gallery on State Street called Work -- promote undergraduate student work. Students are invited to submit proposals for exhibitions. Faculty and the exhibitions staff members coordinate rotating exhibitions in the numerous hallway galleries. For more information, refer to the A&D website.

Funding for Special Projects
The School of Art & Design provides small funds to students for special projects and conference attendance, as well as modest support for international study. Requests for ordinary expenses, such as art supplies for classes, will be considered only when unexpected, extenuating financial circumstances apply. Pick up a Request for General Funding Form (see Appendix) or a Request for International Funding Form (see Appendix) outside the Academic Services Office. Submit the form to the Academic Services Office.

Lectures
Attending lectures in the School of Art & Design, and the rest of the University as well, affords students glimpses into the biographies, educational backgrounds, careers, ideas, and aspirations of artists and scholars. Nowhere else can you spend an hour and gain insight into new possibilities for creating your own future careers. The Penny W. Stamps Distinguished Visitors Series presents artists, designers, critics, and other renowned figures of interest to the Art & Design community every Thursday at 5:00 pm. All students are required to attend and to register for the one-credit Lecture Series course each semester. In addition, ad hoc lectures, presentations, performances, and artist residencies are scheduled and announced through email and postings on A&D bulletin boards.

Letters of Recommendation
From time to time students need letters of recommendation from faculty and administrators in the School of Art & Design and other members of the University community. Students who
wish to request letters of recommendation must do so in writing at least two weeks in advance of the due date. The following must be attached to a request:

• A stamped, addressed envelope;
• Documentation explaining the opportunity for which the recommendation is requested;
• A copy of the unofficial transcript that the student can generate from Wolverine Access.

Student Organizations
The Society of Art Students (SAS) represents student views to the faculty and administration, and organizes periodic special events, trips, and social gatherings. There is an announced SAS meeting at the beginning of each academic year to recruit members, set the stage for the year, and establish an organizational structure for the group. Plan to be an active member of this student government organization.

Industrial Design Society of America (IDSA) student chapter is sponsored by the national and professional organization located in Great Falls, VA. This student/faculty managed organization sponsors visiting lectures, field trips, and other activities. IDSA fosters discussion and exposure to people, places, and ideas that introduce industrial design students to professional practice and potential.

The American Institute of Graphic Arts (AIGA) is the national organization for graphic designers. The student chapter provides access to the organization’s national design directory, regional portfolio reviews, web site, and conferences. In addition, the student chapter sponsors an annual student design exhibition and visiting speakers. Membership requires annual dues.

The Michigan Student Assembly (MSA) is the central student government at the University of Michigan, representing students from every school and college. MSA facilitates communications between students and the University administration, and advocates student issues and concerns. It distributes almost $200,000 per term to student groups. MSA represents student concerns and opinions to the Board of Regents. MSA is committed to protecting students’ rights and is an important part of student involvement in the University's decision-making process. The School of Art & Design has one representative elected to the Michigan Student Assembly. Look for more information at http://www.umich.edu/~msa/

The Office of Academic Multicultural Initiatives (OAMI) works with various University units to create academic multicultural opportunities for undergraduate and graduate students. For more information, check out the web site at umich.edu/~oami

Weekly Calendar
Kate West (katewest@umich.edu), Director of Communications, sends a weekly email calendar of events to all faculty, staff, and students listing lectures, openings, meetings, and other events of interest to the Art & Design community. Students are encouraged to send announcements about their accomplishments to Kate West.

Work-Study Employment
Many Art & Design students have part-time jobs in the School and elsewhere in the University. Having a work-study grant makes such employment more likely. Typical work-study jobs in the School include gallery attendant, clerical assistant, lab monitor, etc. Check out electronic job postings at http://www.finaid.umich.edu/Employ/
**School Facilities & Facilities Policies**

**Animals**
Except for guide dogs, animals are not permitted in University buildings.

**Art & Architecture Building**
The School of Art & Design and the A. Alfred Taubman College of Architecture and Urban Planning first occupied the Art and Architecture Building (A&A), designed by Swanson Associates, in 1974. Each unit has its own administrative offices, educational facilities, and some shared facilities. The courtyard in the center of the second floor is a gathering place in all seasons. Emil Lorch, first Dean of the College of Architecture and Design, acquired the architectural fragments displayed in the courtyard prior to 1936. Other fragments from his collection are still in the garden area of Lorch Hall at the corner of Monroe and Tappan. Most of the modern sculptures on display are student works donated to the school.

**Bicycles**
The use of bicycles, rollerblades, and skateboards is not permitted inside the Art & Architecture building. Bicycles should be parked in the bicycle racks outside the building.

**Drugs and Alcohol**
The legal drinking age in Michigan is 21. The University prohibits unlawful possession, use, or distribution of alcohol or illicit drugs by faculty, staff, or students on University property or as part of any University event. Alcohol may not be served or consumed during any class, meeting, seminar, or critique.

**Duderstadt Center**
The Duderstadt Center is an all-campus resource, a place to facilitate interdisciplinary collaboration, integrative learning, and exploration. It brings together information resources, information technology, production studios, and the combined talents of information professionals from across campus units to serve the University community.

The Duderstadt Center provides University students, faculty, and staff with 24-hour access to most services, seven days a week during the academic year. Within the Duderstadt Center are housed:
- Traditional and digital libraries;
- Computer training rooms;
- An advanced visualization laboratory;
- A virtual reality laboratory;
- Video and audio performance studios;
- Lab space for special projects;
- An exhibition gallery;
- A teleconference suite; and
- Over 500 workstations in open areas.

For more information check out the web site at http://www.ummu.umich.edu/index.html

**Handicap Access**
Automatic doors have been installed in the northwest Bonisteel Blvd. building entrance and in the men's and women's restrooms on each floor. There is one elevator on the east side of the building near the Slusser Gallery.
Jean Paul Slusser Gallery
The gallery was dedicated in March 1975 in honor of Professor Emeritus Jean Paul Slusser, a former faculty member and the first director of the University of Michigan Museum of Art. The Gallery is a focal point of the building, providing exhibition space for students, faculty, and occasional outside exhibitions.

Library, Art & Design
The library for Art & Design, located in the Duderstadt Center, is an integral part of the University library system. It contains over 60,000 volumes related to art, architecture, design, engineering, and urban planning. Included are a large slide collection, architectural drawings, photographs, maps, and manuscripts. The library provides access to extensive resources online including catalogs, full-text journals, image databases, and the web. Annette Haines, the School’s field librarian, whose office is located in the Academic Services Office, is the key person to assist you with your information resource needs.

Lockers
Lockers are available free to all students on a first-come, first-served basis. No deposit is required, but students must provide their own locks and follow these guidelines:
• no postings on the lockers
• clear all lockers at the end of winter term by the posted clear date;
• look for the contents of your locker in the trash if you failed to clear by the clear date
• see the Building Manager in Room 1106 for any exceptions

Lost and Found
Lost and found items are handled in the following offices:

<table>
<thead>
<tr>
<th>Office</th>
<th>Room</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Building Manager's Office</td>
<td>1106</td>
<td>763-3132</td>
</tr>
<tr>
<td>Art &amp; Design</td>
<td>2038</td>
<td>764-0397</td>
</tr>
<tr>
<td>TCAUP Dean’s Office</td>
<td>2150</td>
<td>764-1300</td>
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</tbody>
</table>

Medical Emergencies
Report medical emergencies to the Building Manager (763-3132) during regular working hours and to University Security (763-1131) at all other times.

Parking
Metered parking is available in University parking lots behind the A&A building off Fuller Road and off Murfin Road in the lot behind Pierpont Commons.

Student parking permits are available only to Junior, Senior and Graduate Students. Freshmen and sophomore students are not eligible for parking permits; however, they may park at one of the Ann Arbor Transportation Authority (AATA) Park & Ride lots and purchase monthly AATA bus passes, or seek private parking off campus. Students must be registered for classes to purchase permits. Generally, parking for students at the University of Michigan is limited, and we strongly encourage students to leave their vehicles at home. There are many services available for moving around campus and the City of Ann Arbor. Personal vehicles are not usually necessary.

Freshmen and sophomore students who have exceptional needs and who require the use of their vehicles may appeal the parking eligibility policy by completing a UM Student Parking Appeal Form found at http://www.parking.umich.edu/parking/2002-2003_Students.html

Recycling
The School of Art & Design recycles the following materials:
• Paper: mixed office paper, newspaper, newsprint, and glossy magazines
• Containers: glass bottles, plastic bottles (#1, 2 & 3), steel & aluminum cans, foil, and paper milk cartons
• Corrugated paper and boxes (collected by custodial staff)
If you see the need for additional recycle containers in new locations, please contact the Building Manager, Helen Hoskins, Room 1106.

**Safety and Security**

Safety is a high priority in the School of Art & Design, most obviously in the studio where students use machinery, equipment, and potentially toxic materials. Safety extends, however, to other less obvious areas of the School community. Because all students have twenty-four hour access to the building, each student is responsible for the safety of every other student. Therefore, propping exterior and restricted studio doors, lending M-cards for unauthorized access, and other similar acts people make for the sake of convenience, compromise the security of every other person in the building.

**Smoking**

The Art & Architecture Building is a non-smoking environment. Smoking is permitted only outdoors. There are containers to stash your butts at each entrance. All buildings on campus are non-smoking facilities.

**Storage**

Lockers are available for semester-long storage of personal items, but storage for creative work is limited, and students should bear this in mind when developing their projects. Students frequently make special arrangements with studio coordinators to store large scale works during the term. Twice during the year at the end of fall and at the end of winter term, the School clears the studios and classrooms of all unclaimed work. Throw Away Day is widely published on email and on posters around the building in advance and occurs in mid-December and in early May. Lockers are emptied in May.

**Studio Access**

The School of Art & Design promotes an open-door policy for studio use, yet recognizes the need to regulate the use of certain studios in the interest of student safety. Students have access to the building and to the open studios (e.g., drawing and painting) twenty-four hours a day through their University M-cards. Equipment-dependent studios are available for students to use through their University M-cards when they are registered for a course in an equipment-dependent studio or when they have completed the course and have received clearance from the studio coordinator to use the studio. For safety reasons the wood studio is closed when no attendant is present.

Students registered for Integrative Project each receive an individual studio for which they sign a contract. A copy of the contract is represented in the Appendix.

Studios are not open to students who are not enrolled in an Art & Design course.

**Telephones**

There are free campus telephones in the hallway near the painting studios, across from the Metals Studio (1069), and near the Sculpture Studio (1258). When using a campus telephone, dial only the last five digits of the number to call another campus phone.

**Thefts**

All thefts should be reported immediately to the Building Manager (763-3132), and to University Security (763-1131). Secure your supplies, your personal belongings, and your artwork to the extent you possibly can. On balance, the Art & Architecture Building is a safe, low crime environment.
University Computing Sites
The University provides several public access workstations for use by University students, faculty, and staff. Users need a valid uniqname and a UMICH password. Many of the campus sites are available around-the-clock with a University ID card. Hours of operation are available at http://www.umich.edu/~sites/hours/.

General use Campus Computing Sites on Central Campus are:
- Angell Hall Courtyard: Room 444, Angell Hall
- Caident: Room B344, Dental School Building
- Learning Resource Center (LRC): Room 3950, Taubman Medical Center
- North University Building (NUBS): Room 1000, North University Building
- School of Education (SEB): Room 3010, School of Education Building
- School of Natural Resources (SNRE): Room 2315, Dana Building
- School of Nursing (NIB): Room 4210, 400 N. Ingalls Building
- School of Public Health (SPH): Room G442, SPH II Building
- Shapiro Undergraduate Library: Room 2054, Shapiro Library
- Michigan Union: Basement Level
- West Hall: Room 120, West Hall

General use Campus Computing Sites on North Campus are:
- Art & Architecture: Room 2109, Art & Architecture Building
- Duderstadt Center: Multiple Sites
- School of Music: Room 2231, Moore Building
Course Descriptions

Freshman and Sophomore Courses
Each semester, committees of faculty assigned to teach freshman and sophomore courses meet to establish guidelines, which provide a common set of experiences across the eight sections of each course. Descriptions for junior and senior courses are listed on the A&D web site in time for registration each semester.

100 Drawing Studio I: Line, Light & Form (Fall and Winter) 3 credits
No prerequisites.
The first of two required freshman/sophomore studio courses that provide exposure to the wide variety of approaches to drawing including line, light & form, analysis and idea. Explores both objective and subjective visual representations and experiments with a variety of mark-making media.

110 Digital Studio I: Image & Document (Fall and Winter) 3 credits
No prerequisites. Wireless Mac laptop with appropriate software required.
The first of two required freshman/sophomore studio courses that introduces students to a variety of computer-based approaches to art and design. Topics for this course include the characteristics of the digital image, its relationship to analog imagery, the influence of digital imaging methods on the final image, the application of color theory in the digital context, and ethical and aesthetic implications of using the computer to create and communicate visual content. Covers basic concepts and practices for computer hardware and software. Covers the integration of image and text for producing complex electronic and hard-copy documents. By the end of the course all students will establish their own, on-going web sites that will document their work and ideas and thus serves as groundwork for subsequent computing courses.

120 Tools, Materials and Processes I: Paint (Fall & Winter) 1.5 credits
No prerequisites.
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to paint and to contemporary art and design practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.

121 Tools, Materials and Processes II: Clay (Fall & Winter) 1.5 credits
No prerequisites.
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to clay and to contemporary art and design practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.

122 Tools, Materials and Processes III: Photo (Fall & Winter) 1.5 credits
No prerequisites.
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to photo and to contemporary art and design practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.

123 Tools, Materials and Processes IV: Wood (Fall & Winter) 1.5 credits
No prerequisites.
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to wood and to contemporary art and design practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.
### Concept, Form & Context I: The Human Being (Fall only)  
3 credits  
No prerequisites.  
One of a series of four required freshman/sophomore studio courses that focuses on problem solving, problem generation, and the development of ideas. Each incorporates reading, research and writing components that integrate critical thinking and language skills with personal expression, and focuses on structured projects that encourage the development of transferable conceptual and formal skills. This first course investigates human identity and representation in a range of contexts and motivations including biological, political, historical, social, spiritual, and technological.

### Concept, Form & Context II: Perception (Winter only)  
3 credits  
No prerequisites.  
One of a series of four required freshman/sophomore studio courses that focuses on problem solving, problem generation, and the development of ideas. Each incorporates reading, research and writing components that integrate critical thinking and language skills with personal expression, and focuses on structured projects that encourage the development of transferable conceptual and formal skills. This second course explores perception, the relationship between perception and conception, and the augmentation of perception through technology.

### Art-Design Perspectives I: The Individual (Fall only)  
3 credits  
No prerequisites.  
One of a series of four academic courses that casts a broad net to explore a variety of creative expressions from the mundane to the exotic, the celebrated to the unnoticed, the conceptual to the palpable, the useless to the practical, and the subatomic to the architectural. This first course uses a case study approach to focusing on the concept of artists’ individuality through time and across world cultures.

### Art-Design Perspectives II: Society (Winter only)  
3 credits  
No prerequisites.  
One of a series of four academic courses that casts a broad net to explore a variety of creative expressions from the mundane to the exotic, the celebrated to the unnoticed, the conceptual to the palpable, the useless to the practical, and the subatomic to the architectural. This second course uses a case study approach to focusing on the impact of society on the artist through time and across world cultures.

### Lecture Series I (Fall only)  
1 credit  
No prerequisites.  
Students are required to attend the weekly Penny W. Stamps Lecture Series.

### Lecture Series II (Winter only)  
1 credit  
No prerequisites.  
Students are required to attend the weekly Penny W. Stamps Lecture Series.

### Drawing Studio II: Analysis & Idea (Fall and Winter)  
3 credits  
No prerequisites.  
The second of two required freshman/sophomore studio courses that provides exposure to the wide variety of approaches to drawing including line, light & form, analysis and idea. Explores both objective and subjective visual representations and experiments with a variety of mark-making media.

### Digital Studio II: 3-D & Time (Fall and Winter)  
3 credits  
Prerequisite: ARTDES 110  
The second of two required freshman/sophomore studio courses that introduces students to a variety of computer-based approaches to art and design. Topics for this course include modeling and rendering of three-dimensional forms. This course focuses on time-based digital imaging, including animation.

### Tools, Materials and Processes V: Print (Fall & Winter)  
1.5 credits  
No prerequisites.  
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to printmaking and to contemporary art and design.
practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.

221  **Tools, Materials and Processes VI: Fibers** (Fall & Winter)  
1.5 credits  
No prerequisites.  
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to fibers and to contemporary art and design practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.

222  **Tools, Materials and Processes VII: Video** (Fall & Winter)  
1.5 credits  
No prerequisites.  
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to video and to contemporary art and design practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.

223  **Tools, Materials and Processes VIII: Metal** (Fall & Winter)  
1.5 credits  
No prerequisites.  
One of a series of eight required freshman/sophomore studio courses that focuses on the aesthetic development of the artist-designer through exposure to the materials, tools, and processes germane to metal and to contemporary art and design practices, and through creative problem solving assignments that require the mastery of a set of specific materials, tools, and processes for each course.

230  **Concept, Form & Context III: Processes** (Fall only)  
3 credits  
No prerequisites.  
One of a series of four required freshman/sophomore studio courses that focuses on problem solving, problem generation, and the development of ideas. Each incorporates reading, research and writing components that integrate critical thinking and language skills with personal expression, and focuses on structured projects that encourage the development of transferable conceptual and formal skills. This third course investigates the development of creative work over time through processes, from planning, to collaboration, to chance.

231  **Concept, Form & Context IV: Systems** (Winter only)  
3 credits  
No prerequisites.  
One of a series of four required freshman/sophomore studio courses that focuses on problem solving, problem generation, and the development of ideas. Each incorporates reading, research and writing components that integrate critical thinking and language skills with personal expression, and focuses on structured projects that encourage the development of transferable conceptual and formal skills. This fourth course explores the use of systems in creative work, including working with existing systems and developing new systems.

250  **Art-Design Perspectives III: Technology & the Environment**  
(Fall only)  
3 credits  
No prerequisites.  
One of a series of four academic courses that casts a broad net to explore a variety of creative expressions from the mundane to the exotic, the celebrated to the unnoticed, the conceptual to the palpable, the useless to the practical, and the subatomic to the architectural. This third course uses a case study approach to explore the relevance of technology and the environment to artmaking through time and across world cultures.

251  **Art-Design Perspectives IV: Philosophy** (Winter only)  
3 credits  
No prerequisites.  
One of a series of four academic courses that casts a broad net to explore a variety of creative expressions from the mundane to the exotic, the celebrated to the unnoticed, the conceptual to the palpable, the useless to the practical, and the subatomic to the architectural. This fourth course uses a case study approach to explore issues and ideas in artworks through time and across world cultures.
260 Lecture Series III (Fall only) 1 credit
No prerequisites.
Students are required to attend the weekly Penny W. Stamps Lecture Series.

261 Lecture Series IV (Winter only) 1 credit
No prerequisites.
Students are required to attend the weekly Penny W. Stamps Lecture Series.

Junior and Senior Advanced Studio Courses

Each semester faculty offer a broad range of courses that focus on media, theme or engagement. As a guide to what kinds of courses students may expect in future semesters, courses offered in Winter 2005 and Fall 2005 are listed below. See the A&D website for additional semesters’ advanced course descriptions.

Winter 2005

Invention and Innovation  Allen Samuels
This course will clarify the definition of and difference between invention and innovation and provide insight and techniques that will enable a student to create significant and original work. Numerous ideation techniques will be explored providing each student a number of creative strategies resulting in successful invention and innovation as well as tools that will serve them across media and disciplines. Registration restricted to junior art and design majors.

Aesthetics of the Autobiographical: Identity/Stigma/Trauma  Holly Hughes
Self-portraits, journals, memoirs, Oprah, reality TV, confessions, documentaries, coming out stories, disease of the week movies. The autobiographical is everywhere in American culture – high, low, pop and not so pop. In this course we’ll work in conjunction with the Depression Center, looking at trauma and stigma and their relationship to explorations of identity. What is the connection between confession as a religious activity and the solo performance art, confessional poetry, the memoir boom? What propels artists to make the private and the personal so public? We will look at work across a range of mediums - memoirs, videos, photographs, paintings, performances and presidential campaigns while we consider these issues and create autobiographical projects.

Painting with Clay: Tile and Low Relief  Jim Cogswell & Georgette Zirbes
Between the two worlds of painted surfaces and sculptural objects lies the challenging, perceptually ambiguous territory of low relief ceramics, neither purely flat nor fully volumetric. This team-taught course will explore color compositions, low relief structures, and modular constructions and installations. Working individually and collaboratively, students will be encouraged to envision the possibilities for permanent installations and public works. Class projects and field trips will explore tile works, architectural installations, and public mural spaces.

Advanced Tactical Media  Richard Pell
This course will focus on reaching impossible audiences with socially active messages. Examples of this kind of work, from the Guerrilla Girls to The Yes Men, will be examined for content as well as tactics. Students will spend part of the semester selecting and researching a particularly difficult to reach audience and the rest of the semester using any available media to create and execute projects designed to reach that audience.

Identity Systems  Dennis Miller
An identity system is the visual communications code of an organization. Graphics designers develop identity systems for organizations in the form of marks (pictographs, symbols, wordmarks, lettermarks, logos). Marks are then systematically applied to a wide range of forms such as stationery, promotional materials, signage, etc. Students in this course will
create or choose a client, institution or company. Structural analysis, audience research, and communication strategies will then be undertaken and developed. By the end of the semester, each student will have completed the design of a mark, its explanation through a standards manual, and its application to stationery systems, promotional materials, brochure, Web graphics, signage, and other forms. Registration restricted to junior art and design majors.

**Guerilla Video**  
Carol Jacobsen  
This studio course will focus on the production and study of guerrilla and activist video making. Students will work individually and in crews to produce community based or alternative approaches to video. We will take a broad approach to defining guerrilla video, discuss issues and ideas relating to alternative video production, view a range of activist artists’ and collective works, and address the diversity of audiences and the variety of distribution methods available. Final films will be screened publicly.

**Installation**  
Sadashi Inuzuka  
This course will explore all aspects of installation in the context of contemporary practice. From the practical to the theoretical, this course will combine seminar discussion and studio practice. Students will focus on the use of space as an expressive element, and each will complete a site-specific project or gallery installation.

**The Serial Image in Printmaking**  
Patricia Olynyk  
This course offers a broad range of approaches to the creation of serial images, utilizing hand and digital processes, as well as matrix-based technologies. Through a variety of print media, including lithography, (including polymer plate and photo lithography) collagraph, monoprint, and large-format digital printing, students will be encouraged to examine a variety of technical and conceptual approaches to duplication, repetition and serialization. Coursework will incorporate several project-based assignments that will encourage an investigation of traditional and alternative printmaking methods and formats that range from the individual image to the sculptural book-form. Field trips to museums and galleries will augment studio work.

**Bio-Built; Re-Inventing Life**  
Elona Van Gent  
Course content focuses on biotechnology and our ability to biologically construct or alter living things. Scientific accounts of genetic engineering will be considered within a context that includes natural history, the visual arts, mythology, fiction, and film. Students will explore the aesthetic possibilities suggested by these topics and develop art works in response using both digital technologies and physical materials.

**Interlacing and Surface Designing**  
Sherri Smith  
This course introduces students to the area of knowledge at the heart of the field of fibers. Students will learn to weave and to silk screen repeating designs on fabric, as well as other techniques of their choice.

**Detroit Connections**  
Hannah Smotrich  
This outreach course connects college students with fourth graders at two elementary schools in Detroit through semester long art projects. The class is a combination of work with the children and reflection and contextual readings that address issues of urban schools and artistic and cognitive development. Working intensively in Detroit on Tuesdays, and planning and reflecting on Thursdays, students develop close ties with the children and produce vibrant art that transforms the physical nature of the schools.

**The Art of Wander; Devices of Memory**  
Satoru Takahashi  
This outreach studio course is a joint project of the School of Art and Design and the Turner Senior Center to develop new memory aids for Alzheimer patients. Students will work together with patients, caregivers, and doctors to explore aspects of memory loss such as perception, place, personal identity and depression, issues which are outside the traditional art and design curriculum. Through a quest which creatively yet practically links art and medical
care, the students will develop a project which takes a more complex and all-inclusive look at individual experience and social systems, cities, and history as collective memory.

**Journeys, Dreams, and Fellow Travelers; Recording Stories from the Road of Life**  
Stephanie Rowden

In this outreach class, students will learn to work with digital audio tools to collect and present life stories. We'll work collaboratively with a group of senior citizens from University Living, a senior residence in Ann Arbor, to explore various forms for oral narratives (your own, and those of others) as components of audio works ranging from sound installation to radio. The class will culminate in an exhibit and/or radio broadcast.

**Where the Wild Things Aren’t**  
Holly Hughes

In this outreach course we'll work with the Huron Valley Humane Society investigating the issues surrounding animal human relationships as well as the various ways artists and designers have represented these relationships. We'll watch animal assisted therapy and talk to local organizations involved with rescue, feral, and wild animal management. What is the difference between animal rights and animal welfare? What is the new work of dogs? How do these issues relate to broader environmental concerns? This is a multi-media course. The only requirement is compassion for companion animals.

**Art Workshops in Prisons**  
Janie Paul

The United States is now one of the most incarcerating nations in the world. The prison industry is growing at a rapid rate with increasingly higher percentages of African-American, Hispanic, and Native American men, women and teen-agers serving time. In many states, including Michigan, educational and recreational activities are being eliminated from the prisons. This outreach course gives students the opportunity to work inside a prison, facilitating an art workshop for men, women or adolescents. Readings, films and discussion will provide background and training for working in a prison setting. Students will work in small groups once a week at a local correctional facility or youth facility. The course will meet once a week as a class to share art projects with each other, and to discuss films, reading material and issues that arise in the workshops. During the other three-hour block of class time, small groups will meet for one hour each with the instructor for supervision and discussion.

**Advanced Animation**  
Heidi Kumao

Study of a range of animated films and digital media. Production of an animated short.

**Personal Narratives and Digital Photography**  
Joanne Leonard

This course focuses on personal narratives in visual form; autobiographic/biographic family stories told with the use of the student's photographs and family pictures. A variety of possibilities will be explored through various means of employing digital photography. Students will develop skills in the page-layout program InDesign, the use of the large-scale epson printer, and the creation of photo/text digital "films" based on digital animation program Final Cut Pro.

**Advanced Ceramics: Theory and Criticism**  
Susan Crowell

This course addresses advanced problems in ceramics production and studio art practice. While students in beginning ceramics courses learn basic technical skills and aesthetic concepts, upper-level students work at more sophisticated levels of form and content. The course aims to develop the quality of students’ work by addressing matters of form, concept, values, and technique. Classes are organized around completion and critique of four extended assignments, and feature preparatory reading and writing. Readings from journals, such as *Ceramics, Art and Perception*, and others will enhance our discussions and our understanding of the role of ceramics in twenty-first century art.
**Color**  
Vince Castagnacci  
This course explores an objective study of color as a visual phenomenon, utilizing colored paper and pigment. Students gain a comprehensive understanding of color theory applicable to all visual arts.

**Advanced Painting**  
Ted Ramsay  
This course is designed to provide students with the opportunity to develop a personal path of exploration utilizing figurative or non-representational subject matter. Color temperature, figure/ground relationships, mixing color palettes, manipulating space, and formalist and contextualist ways of seeing, will be explored in this course. Projects will explore the broad ramifications of the field of painting as presented in current exhibitions and publications - from regional, national, and international venues.

**Advanced Drawing**  
Al Hinton  
This course extends formal concepts from the foundation program to include expressive and conceptual attitudes in drawing. We will explore additional drawing-related media and materials, and application of current and historical practices. Emphasis will be placed on awareness of current issues in art and the development of individual directions.

**Advanced Figure Drawing: Dangerous Curves Ahead**  
Jon Rush  
This course focuses on the subjects of self, beauty and discovery. Referencing individual artist’s figurative work, anatomy, art history. Using a variety of media toward developing the student’s individual attitude toward both the figure and the experience of drawing and recording what is seen. Students learn how to find anatomical reference points which they use while advancing their drawing skills.

**Illustration: Comics: Shoot the Messenger**  
Phoebe Gloeckner  
Focusing on the freedom of expression and the stigmatization of the artist. In the 1960s, R. Crumb sold copies of his comic book, ZAP!, from a baby carriage he wheeled around San Francisco's Haight-Ashbury district. The era of "Underground Comix" had begun. Countless titles, such as "White Whore," "Big Bitch," "Gay Comix," "Young Lust," "Anarchy," and "Weirdo" were published by small presses. Topics such as sex, politics, race, and violence were fodder for furious creative activity. Efforts to censor and marginalize comics and cartoonists predictably followed. Some cartoonists were branded "crazy," others "amoral" or "anti-American." In this course, we will consider the relationship of the artist to his/her work. Does the artist have a responsibility to produce work that is socially "acceptable?" If so, what happens when this conflicts with the artist's mandate to be true to her/his own vision? And what are the differences between external censorship and self-censorship? With these questions in mind, students will create narrative comics in various media and will not be censored in any way by the instructor. Emphasis will be on story and artistic craftsmanship.

**Cultural Confrontations in the Arts**  
Marianetta Porter/Susan Walton  
Cultural Confrontations in the Arts is a collaborative studio/lecture course that focuses on the artistic engagement and various aesthetic responses of artists of color to contemporary society. The class will explore representative texts, performance, and/or visual images that address issues of identity, race, and representation from this unique perspective. Throughout the semester, students will become better acquainted with influential artists who are shaping these dialogues and be exposed to alternative influences or viewpoints in relationship to mainstream art, culture, and ideology. Meets Monday 2:30-4:00pm in the Residential College and Friday 1:30-4:30pm in Art and Design.

**Ideation and Composition**  
Michael Rodemer  
The course will focus on ways of developing artworks, from the initial idea for a piece, through synthesis with other ideas, to building a formal structure for the work’s realization. Though some example artworks will be analyzed, the discussion and sharing of students’ own artistic practice is central; individual consultation with the instructor will play a large role. At
the end of the course, students will have at least fleshed out the presentation of an imagined artwork, and possibly realized portions of it.

**Experimental Documentary Video**

Y. David Chung

Through a series of group and individual projects, this course will examine the experimental, short form of documentary video filmmaking. Subjects related to contemporary events, history, memory, and emotion will be explored. Workshops in digital video methodology will be conducted such as planning, shooting, logging, editing, and post production. Students will develop one main project which will be produced in DVD.

**Sequential Images in Painting**

Jim Cogswell

Through the medium of oil painting, we will develop works that imply sequence by repetition and variation, juxtaposition and association, using visual elements and the structures around them. We will explore cycles in a wide cultural range including music, comics, and diagrams (scientific, cartographic, public), as well as sculpture, tapestry, and book art. Students will develop a body of paintings ranging from multi-cell panels to multi-paneled polyptychs, folding screens, and installations in thoughtful combinations of images and image spaces.

**Designing Persuasive Communication**

Doug Hesseltine

The course examines the strategies and effects of communication campaigns aimed at informing and persuading mass audiences. The course is intended to provide both a theoretical understanding of how campaigns influence audiences and practical experience in designing and constructing campaign messages and strategies. Students work as teams and will research, analyze, develop and present a plan and campaign for solving a case study of a current real world persuasive media issue. There will be occasional individual writing assignments and student teams will make presentations several times during the semester. The highlight of the course will be a semester-long team project in which students will take the role of persuasive media strategists and creators. By permission only.

**Architecture of Objects**

Shaun Jackson

This course concerns itself with the design and construction of everyday objects including lighting, furniture and tabletop objects. A strong emphasis is placed on the relationships between the materials used in the designs and the details employed in bringing those materials together to create functional objects. Several specific manufacturing processes will be explored. This is a rigorous course and should only be considered by those truly interested in the opportunity to create resolved, full scale designs. Work from previous iterations of this course has been featured in *Interiors* and *Metropolis* magazines and has been exhibited for a number of years at *NEOCON* in Chicago. Registration restricted to senior A&D majors.

**Advanced Metals: Color, Pattern, and Texture**

Anne Mondro

This course focuses on creating body adornment and small metal objects that explore color, pattern, and texture. The course will consist of advanced jewelry and metal demonstrations on various methods of pattern making and surface design, discussions, technical samples, and student projects. One specific project will include working with elderly dementia residents at the Turner Senior Center. Through media exploration, research, and working with others, students will integrate color, pattern, and texture into a series of conceptual oriented work using traditional techniques and alternative materials.

**Video Installation**

Cynthia Pachikara

This course is a studio/seminar where students learn to identify, explore and construct installation art using video as a critical component. Special emphasis will be placed on “light” as a medium and on the video projectors as complex lamps capable of transporting moving images. Using Final Cut Pro as a generative tool and exploiting the portability of the equipment (projectors, generators, decks, etc.) students will use the urban context as a studio and will test strategies for making meaningful environments in public space.
Print Media  Takeshi Takahara
This course focuses on the innovative approaches to book/ portfolio making. The contemporary issues and concerns are discussed as a way to generate a theme individually. Two field trips, to DIA and Toledo Museum of Art, are planned to examine their book collections. Students will create a book/ portfolio by exploring the contemporary approaches to the printmaking media.

Fall 2005

Color  Vince Castagnacci
This course explores an objective study of color as a visual phenomenon, utilizing colored paper and pigment. Students gain a comprehensive understanding of color theory applicable to all visual arts.

The Artist as Writer • Writer as Artist: Graphic Novels - Dreams  Phoebe Gloeckner
How do dreams influence the work of an artist? How porous is the boundary between conscious and subconscious thought? Instruction will be given in a variety of media (pen/brush and ink, collage, digital techniques) and a history of dream-inspired narrative art will be presented. Working in the genre of the graphic novel, students will explore this theme, and self-publish books of their work at the end of the semester.

Internet Communications  Doug Hesseltine
This course will focus on the fundamental technical issues and communication principles necessary to produce effective websites. All coursework will occur as exercises in the classroom with group and individual instruction primarily utilizing Adobe GoLive. Students will learn to develop website organization skills and the technical and esthetic knowledge to realize them.

Advanced Painting  Al Hinton
This course provides opportunity to explore concepts with a broader range of materials than those emphasized in other basic and intermediate level painting courses. Course content varies depending on the experience and interest of individual instructors, but includes some of the following options: collage and assemblage techniques; composing on non-rectilinear formats; a broader range of painting surfaces--metals, wood, plaster, clay, found objects, photographs, handmade paper, sculpture; photography and electronic technology in generating images to be used as studies for painted images or output onto surfaces to be further manipulated by paint.

Show Me the Money: The Artist as Entrepreneur  Rebekah Modrak
From the do-it-yourself aesthetics of Domestic Goddess/convict Martha Stewart to Andy Warhol's Factory to the subversive economic strategies of Abbie Hoffman (Steal This Book!), we are surrounded by models that fuse visual culture with financial interchange. This course will explore the intersection between art and economy, including symbolic value vs. use value, currency, bartering, exchange, salesmanship, buzz, and Yankee ingenuity. Studio projects will explore each artist's practice as maker, manager, and publicist and the artwork as manufactured good and icon. Students will study ways that new networks, like eBay and craig's list, have been used by artists, will invent their own systems and means of exchange, and will produce, consume and recycle on a regular basis.

Conspicuous Consumption: Food as Art Material  Sadashi Inuzuka
In this course students, will discover and explore food as an alternative material in the creative process. Through classroom discussion and independent projects, students will gain a greater understanding of food/edible matter in contemporary art practice, and its relevance for social, cultural, and personal critique. The goals of this course are to broaden the student’s creative vocabulary and to explore the links between material, content, and the viewer.
The Better Mousetrap
Shaun Jackson
This course is an introduction to the problem solving techniques and idea development methodologies utilized in the world of product development and industrial design.

Interlacing and Surface Designing
Sherri Smith
This course introduces students to the area of knowledge at the heart of the field of fibers. Students will learn to weave and to silk screen repeating designs on fabric, as well as other techniques of their choice.

Bronze Casting
Louis Marinaro
This course will introduce the student to the methods and materials related to bronze casting, mold making, and metal finishing. Through a series of lectures and demonstrations students will be instructed in methods of wax model construction, gating of waxes, mold construction, casting and finishing. All students in this course will complete at least one bronze casting.

Advanced Metals: Wearable Narrative
Anne Mondro
This course focuses on creating body adornment that explores narrative through use of material, form, and imagery. Course format will be advanced jewelry and metal demonstrations, exploration of alternative materials, discussions, and research on contemporary artists and storytelling techniques to develop concepts for traditional and non-traditional jewelry. Students will learn the processes and techniques necessary to use metal as a medium for visually portraying narrative.

Information Design
Dwayne Overmeyer
The focus of this course will be the graphic and textual presentation of information for purposes of instruction and explanation. Design will be approached as a problem-solving activity, with special emphasis placed upon user needs, genre conventions, and other relevant situational constraints. Exercises and projects will address issues typically entailed in making complex events, processes, relationships, and environments understandable to a relatively general public.

Video Installation
Cynthia Pachikara
This course is a studio/seminar where students learn to identify, explore and construct installation art using video as a critical component. Special emphasis will be placed on “light” as a medium and on the video projectors as complex lamps capable of transporting moving images. Using Final Cut Pro as a generative tool and exploiting the portability of the equipment (projectors, generators, decks, etc.) students will use the urban context as a studio and will test strategies for making meaningful environments in public space.

Human Figures in Context
Ted Ramsay
Priority registration for Pre-2002 Curriculum seniors; permission of the instructor for juniors & non-majors.
Using the painted figure as a vehicle of insight and expression, students will learn how each figure embodies a worldview, a critical spirit, and a cultural dynamic. Painting like drawing teaches the artist how to see. Students working with male and female models will learn how to blend pictorial composition with acute observational skill and utilize the technical aspects of oil paint to build the structure and volume of the human form through color, created by layered applications of oil paint.

Documentary Storytelling
Richard Pell
This course explores both conventional and unconventional methods of producing documentary video. Students will be introduced to basic interview skills as well as interventionist tactics such as hidden and wireless cameras and nightvision. Students will each produce a short documentary of their own design. Unusual subject matter is encouraged.
Interactivity and Behavior  Michael Rodemer
This course focuses on the aesthetic possibilities of sensing and control. Using electronic sensors, electrical actuators, and computers/microcontrollers to embody artistic intentions, students will create works that combine traditional and electronic media. Students will learn basics of electronics, electricity, and programming to employ in making work in a variety of forms.

Sound and Site  Stephanie Rowden
This is a project-based class for students interested in placing sound in an installation context. Students will learn the basics of digital audio recording, editing and mixing, consider the relationship of sound and physical context, and study the work of contemporary audio installation artists. The semester will culminate in a large-scale group exhibition in the Duderstadt Center.

Advanced Drawing: Realism, Cubism, and Collage  Jon Rush
This course incorporates drawing with various media to explore realism, cubism, and collage. Subject matter varies with opportunities to work from and reference the human figure. Students are expected to create original works based on their understanding of the historical contexts, techniques, and influences of realism, cubism and collage.

Entanglement  Sherri Smith
This course is an advanced investigation into the many strands of fiber. It assumes previously acquired ability to weave and print fabric in repeat and will lead to working knowledge of more advanced techniques. Students will use these techniques to develop and execute individual projects.

Voice: Type in Context  Hannah Smotrich
The way in which we visualize words dramatically impacts the "voice" in which they are read/heard. Every formal choice that is made — typeface, size, position, color, context — sends a conceptual message, regardless of whether it has been intentionally considered. This course will explore the range of typographic choices available and help students understand the implications of those choices to the ultimate meaning of their work. Students will work with type both in isolation and in the context of other art forms. Students will gain experience with basic typographic parameters and learn to exploit the power of typography.

Print Matrix  Takeshi Takahara
This course offers students the opportunity to learn and practice intaglio techniques extensively and to explore contemporary approaches to making prints, through the demonstrations, examples and discussion. It emphasizes and encourages experimentation and invention.

Device of Japanese Animation as Art Therapy: Metal Sculpture  Satoru Takahashi
This course focuses on connecting advanced 3-D studio skills and conceptual skills thorough the analysis of Japanese animation. Students will learn advanced techniques for making sculptural works, using aluminum, plastic, plexiglass and 3-D CAD to explore issues of multiple personality disorder, dissociation, attachment disorder, depression, body schemata, and transformation. Students will investigate these issues through art therapy, cognitive science, psychology, anthropology and sociology, dialoguing with people from the U-M Depression Center and the Turner Senior Center, and making a field trip to NASA. Students will produce various new devices that expand the parameters of everyday life and the perception of self, body, and environment.

Art ECO  Joe Trumpy
This course uses creative processes to explore local and regional environment topics.
**Course Descriptions Continued**

**Studio Photography**  
Ed West  
This course is an advanced photography course with a focus on an investigation of light and its control within a studio environment. Students shoot settings they create in the studio classroom.

**Beyond Symmetry**  
Georgette Zirbes  
This course makes use of the wheel as a tool to create clay compositions that bridge art and design, function and non-function. Projects are designed with the intention of exploring technical, visual, and conceptual issues as components of a single process. Students will work both individually and collaboratively.

**Bodies in the World: Representing Human Rights**  
Carol Jacobsen  
Students will conduct activist art projects on their own and together with human rights organizations, including the Michigan Battered Women’s Clemency Project and Amnesty International; and with visiting artists who come to our class from organizations such as Refugees International. Projects will include creating a public rally at the Capitol in Lansing, and other publicly visible projects. All media will be welcomed. Guest artists will include Paula Allen, New York photographer and author of “Flowers in the Desert,” and others.

**After Gepetto: Performing Objects from Puppets to Parades**  
Nick Tobier  
Through the lineage of devices that we build and educate to speak through, our surrogates perform for or with us. We’ll build and examine the roles of these performing objects from the kinetic characters of automatons and ventriloquist devices, to traditional puppet forms of bunraku, Indonesian shadows, and their corresponding political and social implications. We’ll meet and learn from a dancing lion, and as part of the Outreach component of this course, we’ll work with a community group to build, develop and stage a public parade of large scale performing objects.

**Detroit Connections**  
Janie Paul  
This outreach course connects college students with fourth graders at two elementary schools in Detroit through semester long art projects. The class is a combination of work with the children and reflection and contextual readings that address issues of urban schools and artistic and cognitive development. Working intensively in Detroit on Tuesdays, and planning and reflecting on Thursdays, students develop close ties with the children and produce vibrant art that transforms the physical nature of the schools.

**We Are Family**  
Holly Hughes  
Family – everybody's got at least one - but what is a family and who decides? In 2004, 11 states passed laws banning same-sex marriage, claiming that the primary purpose of marriage is procreation, even as thousands of lesbian, gay, bisexual, and transgender people continue to form alternative families and growing numbers of both gay and straight Americans are creating families through adoption rather than procreation. Do alternative families need a new approach to design? How are alternative families representing their experience? In this course, we’ll partner with a number of community groups, including Habitat for Humanities’ Rainbow House and PFLAG as well as organizations working with adoptions to explore the changing nature of family through the lens of creative work.

**Integrative Project**  
Chung/Zirbes, Cogswell/Van Gent, and Andersen/Pachikara  
This year-long, undergraduate capstone course allows for the synthesis of the student’s academic and studio work, beginning with an individually developed project proposal and culminating in a thoughtful presentation that demonstrates knowledge of particularized issues, methods, and materials. Working with faculty advisors, the student produces a series of works by organizing, planning, and investigating concepts in contemporary contexts. The final presentation engages the public (exhibition, publication, performance, or other appropriate means) and is documented in a written and visual portfolio. Registration restricted to final-year Art & Design majors.
Appendix

Advanced Placement Credit
Appeals, Student
BFA Degree Audit Forms
FERPA Information Release Form
Funding Form (Request for General)
Funding Form (Request for International)
Incomplete Grade Form
Independent Study Proposal Form
Independent Study Proposal Form (Outreach/Engagement)
Internship Proposal Form
Internship Proposal Form (Outreach/Engagement)
Integrative Project Studio Contract
Joint-Degree Application Form
Minor Declaration Form
Minor Release Form
Request for Substitution of Requirement Form
Request for Waiver of Requirement Form
Transfer Credit (General Guidelines for)
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