Introduction

This 2007-2008 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

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Recruiting and Admissions Coordinator

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Office Coordinator
Table of Contents

INTRODUCTION ............................................................................................................. 1

TABLE OF CONTENTS ................................................................................................. 11

2007-2008 ART & DESIGN ACADEMIC CALENDAR .............................................. 1

FULL-TIME FACULTY DIRECTORY ............................................................................. 2

STAFF DIRECTORY ......................................................................................................... 3

CURRICULUM .................................................................................................................. 4

BFA DEGREE REQUIREMENTS ...................................................................................... 4
CURRICULUM SCHEDULE .......................................................................................... 4
STUDIO COURSE REQUIREMENTS ............................................................................. 5
First and Second Year Core Studio Requirements ....................................................... 5
Advanced Studio Requirements ................................................................................. 5
The Outreach/Engagement Requirement ................................................................. 6
ACADEMIC COURSE REQUIREMENTS ..................................................................... 6
Art & Design Academic Course Requirements ......................................................... 6
University-Wide Academic/Experiential Course Requirements ............................. 7
SAMPLE FIRST AND SECOND YEAR SCHEDULE .................................................... 8
SOPHOMORE AND SENIOR REVIEWS ..................................................................... 8
INDEPENDENT STUDY ................................................................................................. 9
INTERNSHIPS ............................................................................................................... 9
INTERNATIONAL STUDY ............................................................................................ 9
JOINT DEGREES .......................................................................................................... 10
MINORS ......................................................................................................................... 11
Guidelines for A&D Students Pursuing an LSA Minor ............................................. 11
Procedure for Pursuing an LSA Minor ................................................................... 12

ACADEMIC POLICIES & PROCEDURES ................................................................. 13

ACADEMIC DISCIPLINE .............................................................................................. 13
ACADEMIC HONORS AND AWARDS ....................................................................... 14
ACADEMIC RECORD .................................................................................................... 15
FERPA ........................................................................................................................... 15
APPEALS PROCESS ....................................................................................................... 16
ATTENDANCE AND CLASS PARTICIPATION ......................................................... 16
WHOM TO NOTIFY IN CASES OF ABSENCE ............................................................ 17
BFA DEGREE AUDITS ................................................................................................. 17
BOOKS, SUPPLIES, AND FEES .............................................................................. 17
CLASS STANDING – UNIVERSITY .......................................................................... 18
CLASS STANDING – A&D CURRICULUM ............................................................... 18
DISABILITIES ................................................................................................................ 18
DOCUMENTING CREATIVE WORK ............................................................................ 19
GRADUATION PROCEDURE ....................................................................................... 20
LEAVING THE UNIVERSITY ......................................................................................... 20
REGISTRATION ............................................................................................................. 21
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regarding Religious - Academic Conflicts</td>
<td>23</td>
</tr>
<tr>
<td>Requirement Substitution or Waiver</td>
<td>23</td>
</tr>
<tr>
<td>Student Conduct and Academic Integrity</td>
<td>23</td>
</tr>
<tr>
<td>Transcripts</td>
<td>25</td>
</tr>
<tr>
<td>Transfer/AP Credit</td>
<td>25</td>
</tr>
<tr>
<td>Advising &amp; Career Development</td>
<td>26</td>
</tr>
<tr>
<td>Advising in the School of Art &amp; Design</td>
<td>26</td>
</tr>
<tr>
<td>Career Development</td>
<td>27</td>
</tr>
<tr>
<td>Useful University Information Web sites</td>
<td>27</td>
</tr>
<tr>
<td>Communications Venuens</td>
<td>28</td>
</tr>
<tr>
<td>Bulletin Boards and Display Cases</td>
<td>28</td>
</tr>
<tr>
<td>Email</td>
<td>28</td>
</tr>
<tr>
<td>Contacting Faculty</td>
<td>28</td>
</tr>
<tr>
<td>Online Student/Faculty/Staff Directory</td>
<td>28</td>
</tr>
<tr>
<td>Student Mailboxes</td>
<td>28</td>
</tr>
<tr>
<td>Outside the Classroom</td>
<td>29</td>
</tr>
<tr>
<td>Employee/Faculty/Student Relationships</td>
<td>29</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>29</td>
</tr>
<tr>
<td>Funding for Special Projects</td>
<td>29</td>
</tr>
<tr>
<td>Lectures</td>
<td>29</td>
</tr>
<tr>
<td>Letters of Recommendation</td>
<td>30</td>
</tr>
<tr>
<td>Student Organizations</td>
<td>30</td>
</tr>
<tr>
<td>Weekly Calendar of Events</td>
<td>30</td>
</tr>
<tr>
<td>Work-Study Employment</td>
<td>30</td>
</tr>
<tr>
<td>School Facilities &amp; Facilities Policies</td>
<td>31</td>
</tr>
<tr>
<td>Animals</td>
<td>31</td>
</tr>
<tr>
<td>Art &amp; Architecture Building</td>
<td>31</td>
</tr>
<tr>
<td>Bicycles</td>
<td>31</td>
</tr>
<tr>
<td>Clean Up/Clear Out</td>
<td>31</td>
</tr>
<tr>
<td>Drugs and Alcohol</td>
<td>31</td>
</tr>
<tr>
<td>Duderstadt Center</td>
<td>31</td>
</tr>
<tr>
<td>Handicap Access</td>
<td>32</td>
</tr>
<tr>
<td>Library, Art &amp; Design</td>
<td>32</td>
</tr>
<tr>
<td>Lockers</td>
<td>32</td>
</tr>
<tr>
<td>Lost and Found</td>
<td>32</td>
</tr>
<tr>
<td>Medical Emergencies</td>
<td>32</td>
</tr>
<tr>
<td>Parking</td>
<td>32</td>
</tr>
<tr>
<td>Recycling</td>
<td>33</td>
</tr>
<tr>
<td>Safety and Security</td>
<td>33</td>
</tr>
<tr>
<td>Slusser Gallery</td>
<td>33</td>
</tr>
<tr>
<td>Smoking</td>
<td>33</td>
</tr>
<tr>
<td>Storage</td>
<td>33</td>
</tr>
<tr>
<td>Studio Access</td>
<td>33</td>
</tr>
<tr>
<td>Telephones</td>
<td>34</td>
</tr>
<tr>
<td>Thefts</td>
<td>34</td>
</tr>
<tr>
<td>Undergraduate Student Lounge</td>
<td>34</td>
</tr>
<tr>
<td>University Computing Sites</td>
<td>34</td>
</tr>
<tr>
<td>Work Exhibition Space</td>
<td>34</td>
</tr>
<tr>
<td>Course Descriptions</td>
<td>35</td>
</tr>
</tbody>
</table>
FRESHMAN AND SOPHOMORE COURSES ................................................................. 35
ADVANCED STUDIO COURSES .................................................................................. 37
  Advanced Studio Courses - Winter 2007 ............................................................... 37
  Advanced Studio Courses / Engagement – Winter 2007 ........................................ 40
  Advanced Studio Courses – Fall 2007 .................................................................. 41
  Advanced Studio Courses / Engagement – Fall 2007 ........................................... 44
  Integrative Project ................................................................................................. 45

APPENDICES ..............................................................................................................

  Advanced Placement Credit ................................................................................... 
  Appeals, Student ...................................................................................................... 
  BFA Progress Toward Degree Worksheet ............................................................... 
  FERPA Information Release Form .......................................................................... 
  Funding Form (Request for General) ....................................................................... 
  Funding Form (Request for International) ............................................................... 
  Incomplete Grade Form .......................................................................................... 
  Independent Study Proposal Form .......................................................................... 
  Internship Proposal Form ...................................................................................... 
  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 ............................................................. 
  Sophomore Review Guidelines ............................................................................. 
  Transfer Credit (General Guidelines for) ............................................................... 
  University Studio Courses (Non-A&D Studio Courses) ........................................
### 2007 Fall Term
- **Registration (for students not pre-registered)**: Aug 31, Fri
- **Labor Day (Holiday)**: Sept 3, Mon
- **Classes Begin (Disenrollment and registration fees begin to apply)**: Sept 4, Tues
- **Last Day to Withdraw from Term (100% tuition reimbursement less fees)**: Sept 24, Mon
- **Last Day to Drop/Add (no “W” for drop)**: Sept 24, Mon
- **Last Day for Tuition Adjustment for a Reduced Load**: Sept 24, Mon
- **Pass/Fail Deadline**: Sept 24, Mon
- **Authorization Needed to Withdraw from Class (“W” posted for drop)**: Sept 25, Tues
- **Last Day to Withdraw from Term with 50% Tuition Waiver**: Oct 15, Mon
- **Fall Study Break**: Oct 15-16, Mon-Tues
- **Thanksgiving Recess Begins**: 5:00 p.m. Nov 21, Wed
- **Classes Resume**: 8:00 a.m. Nov 26, Mon
- **Early Registration for Winter Term 2008 Begins (for undergraduates)**: Nov 26, Mon
- **University and A&D Classes end**: Dec 11, Tues
- **Art & Design Senior Reviews**: Dec 12-13, Wed-Thur
- **Study Days**: Dec 12, Wed & Dec 15-16, Sat-Sun
- **Examinations**: Dec 13-14, Thurs-Fri & Dec 17-20, Mon-Fri

### 2007 Winter Term
- **Registration (for students not pre-registered)**: Jan 2, Wed
- **Classes Begin (Disenrollment and registration fees begin to apply)**: Jan 3, Thurs
- **Martin Luther King, Jr. Day (University Symposia. No Regular Classes.)**: Jan 21, Mon
- **Last Day to Withdraw from Term (100% tuition reimbursement less fees)**: Jan 23, Wed
- **Last Day to Drop/Add (no “W” for drop)**: Jan 23, Wed
- **Last Day for Tuition Adjustment for a Reduced Load**: Jan 23, Wed
- **Pass/Fail Deadline**: Jan 23, Wed
- **Authorization Needed to Withdraw from Class (“W” posted for drop)**: Jan 24, Thurs
- **Last Day to Withdraw from Term with 50% Tuition Waiver**: Feb 13, Wed
- **Winter Recess Begins**: 12:00 noon Feb 23, Sat
- **Classes Resume**: 8:00 a.m. Mar 3, Mon
- **University Honors Convocation**: Mar 14, Fri
- **Early Registration for Fall Term 2008 begins (for undergraduates)**: Mar 16, Sun
- **Art & Design Classes End**: Apr 9, Wed
- **Art & Design Student Review Week**: Apr 14-18, Mon-Fri
- **University Classes End**: Apr 15, Tues
- **Study Days**: Apr 16, Wed & Apr 19-20, Sat-Sun
- **Examinations**: Apr 17-18, Thurs-Fri & Apr 21-24, Mon-Thurs
- **University and Art & Design Commencement**: Apr 26, 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 23 or the University web site at http://www.provost.umich.edu/calendar/religious_holidays_07-08.html*
# Full-Time Faculty Directory

<table>
<thead>
<tr>
<th>Name, Rank</th>
<th>Uniqname</th>
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<tbody>
<tr>
<td>Danielle Abrams, Assistant Professor</td>
<td>djabrams</td>
</tr>
<tr>
<td>Jan-Henrik Andersen, Associate Professor</td>
<td>janhande</td>
</tr>
<tr>
<td>Vince Castagnacci, Professor (fall 2007 only)</td>
<td>vincec</td>
</tr>
<tr>
<td>David Chung, Associate Professor</td>
<td>davchung</td>
</tr>
<tr>
<td>Jim Cogswell, Professor</td>
<td>jcogs</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 (on leave 2007-08)</td>
<td>tirtzae</td>
</tr>
<tr>
<td>Phoebe Gloeckner, Assistant Professor</td>
<td>pheoebeg</td>
</tr>
<tr>
<td>Melissa Gross, Associate Professor</td>
<td>mgross</td>
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<tr>
<td>Daniel Herwitz, Professor</td>
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<tr>
<td>Doug Hesseltime, Associate Professor</td>
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<tr>
<td>Holly Hughes, Associate Professor</td>
<td>hahughes</td>
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<tr>
<td>Sadashi Inuzuka, Professor</td>
<td>inuzukas</td>
</tr>
<tr>
<td>Shaun Jackson, Associate Professor</td>
<td>sjdesign</td>
</tr>
<tr>
<td>Carol Jacobsen, Professor</td>
<td>jacobsen</td>
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<tr>
<td>Gordon Kane, Professor</td>
<td>gkane</td>
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<tr>
<td>Andy Kirshner, Assistant Professor</td>
<td>feelgood</td>
</tr>
<tr>
<td>Heidi Kumao, Assistant Professor (on leave winter 2008)</td>
<td>hkumao</td>
</tr>
<tr>
<td>Joanne Leonard, Distinguished University Professor</td>
<td>joannell</td>
</tr>
<tr>
<td>Lou Marinaro, Professor</td>
<td>seago</td>
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<tr>
<td>John Marshall (winter 2008 only)</td>
<td>tba</td>
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<tr>
<td>Malcolm McCullough, Associate Professor</td>
<td>mmmmc</td>
</tr>
<tr>
<td>Mick McQuaid, Assistant Professor</td>
<td>mcq</td>
</tr>
<tr>
<td>Rebekah Modrak, Associate Professor</td>
<td>rmodrak</td>
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<tr>
<td>Anne Mondro, Assistant Professor</td>
<td>ammondro</td>
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<tr>
<td>Thylia Moss, Professor</td>
<td>thyliasm</td>
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<tr>
<td>Dwayne Overmyer, Professor</td>
<td>overmyer</td>
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<tr>
<td>Cynthia Pachikara, Assistant Professor</td>
<td>cpachika</td>
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<tr>
<td>Panos Papalambros, Professor</td>
<td>pyp</td>
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<tr>
<td>Janie Paul, Associate Professor</td>
<td>janiep</td>
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<tr>
<td>Sallyanne Payton, Professor</td>
<td>spayton</td>
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<tr>
<td>Marianetta Porter, Professor</td>
<td>mptr</td>
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<tr>
<td>Dan Price, Assistant Professor (on leave winter 2008)</td>
<td>mattpriz</td>
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<tr>
<td>Ted Ramsay, Professor</td>
<td>transay</td>
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<tr>
<td>Michael Rodemer, Associate Professor</td>
<td>roderem</td>
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<tr>
<td>Bryan Rogers, Professor</td>
<td>blrogers</td>
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<tr>
<td>Stephanie Rowden, Assistant Professor</td>
<td>srowden</td>
</tr>
<tr>
<td>Allen Samuels, Professor (fall 2007 only)</td>
<td>allenall</td>
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<tr>
<td>Mary Schmidt, Lecturer</td>
<td>maryanna</td>
</tr>
<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 (on leave winter 2008)</td>
<td>grackle</td>
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<tr>
<td>Hannah Smotrich, Assistant Professor</td>
<td>smotrich</td>
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<tr>
<td>Satoru Takahashi, Assistant Professor</td>
<td>tsatoru</td>
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<tr>
<td>Nicholas Tobier, Assistant Professor</td>
<td>nikttob</td>
</tr>
<tr>
<td>Joseph Trumpey, Associate Professor</td>
<td>jtrumpey</td>
</tr>
<tr>
<td>Malcolm Tulip, Assistant Professor</td>
<td>dmtulip</td>
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<tr>
<td>Elona Van Gent, Associate Professor</td>
<td>evangent</td>
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<tr>
<td>Kendall Walton, Professor</td>
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<tr>
<td>Alicyn Warren, Assistant Professor</td>
<td>alicyn</td>
</tr>
<tr>
<td>Edward West, Professor</td>
<td>ewest</td>
</tr>
</tbody>
</table>
Staff Directory

School Administration
Bryan Rogers, Dean
Mary Schmidt, Associate Dean for Academic Affairs & Undergraduate Education
Brad Smith, Associate Dean for Creative Work, Research & Graduate Education

Dean's Office
Patricia Hodges, Executive Assistant to the Dean
Scott Creech, Human Resources Coordinator
Chrisstina Hamilton, Director of the Visitors' Program
Rachael Hudak, Prison Creative Arts Administrator
Katherine Weider, Creative Arts Producer
Patrick Young, Digital Print Media Advisor

Academic Services Office
Joann McDaniel, Director of Undergraduate Academic Services
Wendy Dignan, Director of Graduate Academic Services
Brian Banks, Academic Advisor
Paula Bousley, Assistant to the Associate Dean for Undergraduate Education
John Luther, Career Development Coordinator
Karina Moore, Undergraduate Recruiting and Admissions Coordinator
Seantell Pratt, Office Coordinator

Development
Betty Smith, Director
Mary Alice Bankert, Major Gifts Officer
Joy Melzian, Development Assistant

Exhibitions
Graham Hamilton, Co-Director of Exhibitions, Ann Arbor
Mark Nielsen, Co-Director of Exhibitions, Ann Arbor
Nick Sousanis, Director of Exhibitions, Work:Detroit

Communications
Kate West, Director of Communications
Carl Greene, Graphic Design

Finance and Facilities
Mahendra Kumar, Director
Demond Davenport, Assistant Director of Finance
Peter Jansen, Assistant Director of Facilities
David Constant, Accountant
Jan Dryden, Office Assistant
Kevin McKay, Custodial Supervisor

Information Technology
Neil Clennan, Computer Systems Specialist
Kris Fazzari, Sr. Computer Systems Specialist
Andre Grewe, Computer Systems Specialist

International Engagement
Joe Trumpey, Director

Library
Annette Haines, Field Librarian

Studio Coordinators
Ken Brown, Sculpture
Ana Fernandez, Print Media
Mark Krecic, Woodshop
John Leyland, Ceramics
Joe St. George, Photography/Painting/Drawing
Nancy Thorson, Fibers
Gerald Weston, Woodshop
TBA, Metals

Uniqname
brogers
maryanna
brdsmith
phodges
creech
chrissti
rahudak
kathwe
patyoung
jmcdan
wwilks
bboscott
pbousley
jonel
kgmoore
skmp
bmshawk
tba
joym
katewest
gearl
mkumar
djcd
jansenp
davecon
jadryden
kjmckay
ncleannan
fazzari
agrewe
jtrumpey
ahaines
kebrown
aferna
mrkrecic
jleyland
photojoe
nthorson
tba
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 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 B.F.A. in Art and Design, each student’s degree reflects his or her own personalized educational plan. Beginning in the first 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; many students pursue interests and talents that extend beyond the confines of traditionally defined art and design curricula.

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. Students begin to explore elective studio courses during the second semester of the first year and academic courses outside of Art & Design in the first semester. During the second two years, students complete three studio courses, two 3-4 credit academic courses per semester outside the school of Art & Design, and the Lecture Series.

Curriculum Schedule

<table>
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<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
<th>Semester 5</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Required Core Studio Courses</td>
<td>Elective Studio Courses</td>
<td>Senior Integrative Project</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>A&amp;D Academic Courses</td>
<td>University Academic Courses</td>
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Studio courses comprise 72 of the 128 credits (56%); and academic courses, 56 credits (44%). Of the 72 studio credits, 24 credits are first and second year Core Studio Requirements, 36 credits are Advanced Studio Electives, and 12 credits are dedicated to the final-year, two-semester Integrative Project course. Seventeen of the 56 academic credits are Art & Design courses (three Art & Design Perspectives courses and the Lecture Series). The remaining 39 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. View the required academic courses on page 7 and a Sample First and Second Year Schedule on page 8. Students should consult with the faculty to determine appropriate academic and advanced studio courses. The Academic
Services Office staff members also help 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; the Digital (DIG) Studio; and the Drawing (DRW) Studio. Core studio courses are offered once per year, not every semester. Students who wish to be on track for graduation in four years will want to make sure they enroll in these courses in the recommended sequence and recommended semesters, i.e., Art Des 110, *Digital Studio* in the first semester of the freshman year.

**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. First and second year students complete ARTDES 120, *TMP I: Construction*; ARTDES 121, *TMP II: Messages*; and ARTDES 220, *TMP III: Time*.

*TMP I* and *TMP III* are offered fall term only. *TMP II* is offered winter term only.

**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, and 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. First and second year students complete ARTDES 130, *CFC I: The Human Being*; ARTDES 230, *CFC II: Perception*; and ARTDES 231, *CFC III: Processes and Systems*.

*CFC I* and *CFC III* are offered winter term only. *CFC II* is offered fall term only.

**The Drawing (DRW) Studio** provides exposure to the wide variety of approaches to drawing including life-drawing, technical drawing, design drawing, and illustration. First year students complete ARTDES 100, *Drawing Studio* during the first semester.

*Drawing Studio* is offered fall term only.

**The Digital (DIG) Studio** is an introduction to fundamental computing processes that are integral to contemporary studio practice. The three primary areas of focus are basic computing skills and programming, 2-D image generation and manipulation, and 3-D object generation and surfacing. Through hands-on experience with a variety of digital tools, the course aims to engender an appreciation for the computer’s potential as a creative tool/medium and provide a foundation of skills that will be developed further in more advanced courses. First year students complete ArtDes 110, *Digital Studio* during their first semester.

*Digital Studio* is offered fall term only.

**Advanced Studio Requirements**
In the second semester of the first year, students begin to select advanced studio courses according to their individual interests. By their third and fourth years, students elect all of their studio courses. Students will ultimately elect twelve advanced studio courses (36 credits total) to assemble a personal and coherent program of courses and experiences leading
toward, preparing for, and integrating with, a culminating final-year Integrative Project (12 credits).

For students who entered the School of Art & Design in the Fall of 2005 or after, one of these twelve advanced studios must be an Outreach/Engagement Studio (ARTDES 310).

The content of these twelve Advanced Studios will range from advanced media studios to conceptually based studios, which build upon the experiences in the Core Studios, to highly specialized topics ranging from robotic and environmental to biological and social. A wide array of these courses is available each semester. Up to two pre-approved studio courses completed outside of A&D, either within the University or at another US university, may be counted as advanced studios without the need to request a substitution. A list of the pre-approved UM studio courses is provided in the Appendix. Students who plan to enroll in advanced studio courses at another US college or university must have approval from the Director of Undergraduate Academic Services before enrolling. Courses completed in a study abroad program count as A&D in-house advanced studios. Proactive faculty and staff advising guides each student in developing a rich individualized program. Most importantly, however, the freedom and responsibility for developing a coherent program rests upon the student. In effect, each student creates a de facto individual major. Courses designated as ArtDes 300, 301, 310, 350, 400 and 401 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 through the development of an individual project proposal, and culminates 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 thesis, web site, and cd 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. The 2006-07 Art & Design Undergraduate Handbook and the A&D web site contain details regarding this requirement.

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 17 credits of School of Art & Design academic courses and 39 credits of University academic courses.

Art & Design Academic Course Requirements
First and second year students complete a series of three A&D academic courses, Art-Design Perspectives courses (ADP), taught by the School’s faculty. ADP courses are ARTDES 150, 150, and 250. There are no substitutions allowed for these courses. These courses are not traditional art history courses; they integrate art and design issues, ideas, and history.
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. Students may not enroll for more than one Lecture Series course per term.

University-Wide Academic/Experiential 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 complete the 39 credits of the University component of the Academic course module distributed as follows:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>4</td>
</tr>
<tr>
<td>Humanities</td>
<td>3</td>
</tr>
<tr>
<td>Social Science</td>
<td>3</td>
</tr>
<tr>
<td>Natural Science</td>
<td>3</td>
</tr>
<tr>
<td>Analytical Reasoning</td>
<td>3</td>
</tr>
<tr>
<td>Environmental Studies</td>
<td>3</td>
</tr>
<tr>
<td>Cultural Diversity</td>
<td>6</td>
</tr>
<tr>
<td>Free Academic Electives</td>
<td>14</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>39</strong></td>
</tr>
</tbody>
</table>

In some cases, more than one requirement may be met by completing a single course. For example, Introduction to Women’s Studies (WomenStd 240) may count as humanities (HU) and as cultural diversity (CD). Introduction to Microeconomics (Econ 101) may count as social science (SS) and as analytical reasoning (AR) credit. Introduction to Global Studies (Bio 110, Environ 110, et al.) may count as both the natural science (NS) and environmental studies (ES) requirements. 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 B.F.A. degree. The explanations and courses given below provide a basic guide to LSA courses for most students under most circumstances. Additional courses in other academic units of the University, e.g., the College of Engineering, may satisfy these requirements. Courses in physical education; dance, music or vocal performance; or acting do not meet this requirement. 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>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>Eng 124; Eng 125; GrtBks 191; RCCore 100; Slavic 151; LHSP 125; CompLit 122; History 195; CICiv 101 (Honors sections only); Ling 104; UC 153. (Courses that transfer as EngComp 101x and AP credit do not meet this requirement.)</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>
<tr>
<td>Natural Science</td>
<td>Any course marked NS in the LSA bulletin or course guide.</td>
</tr>
<tr>
<td>Analytical Reasoning</td>
<td>Any course marked MSA, QR/1 or QR/2 in the LSA bulletin or course guide, or Phil 180 or Phil 201.</td>
</tr>
<tr>
<td>Environmental Studies</td>
<td>Any course offered in the Program in the Environment or any cross-listed course.</td>
</tr>
</tbody>
</table>
Cultural Diversity  Any course marked R&E (Race and Ethnicity) in the LSA bulletin or course guide. Any foreign language or any culture courses at any level, specifically any ancient culture, any non-western culture, and any minority or disadvantaged culture.

Sample First and Second Year Schedule
As demonstrated in the chart below, in each semester of the first two years, students complete 9 credits of required studio courses, 3 credits of required A&D academic courses, 3-4 credits of non-A&D academic courses, and the one-credit Lecture Series

### First-Year Sample Schedule

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTDES 120 (TMP I: Construction)</td>
<td>ARTDES 121 (TMP II: Messages) 3 credits</td>
</tr>
<tr>
<td>ARTDES 100 (Drawing Studio)</td>
<td>ARTDES 130 (CFC I: The Human Being) 3 credits</td>
</tr>
<tr>
<td>ARTDES 110 (Digital Studio)</td>
<td>ARTDES 300 or 310 (adv studio elective) 3 credits</td>
</tr>
<tr>
<td>ARTDES 150 (ADP: The Creators)</td>
<td>ARTDES 151 (ADP: Society) 3 credits</td>
</tr>
<tr>
<td>ARTDES 160 (Lecture Series)</td>
<td>ARTDES 161 (Lecture Series) 1 credit</td>
</tr>
<tr>
<td>University Academic Course</td>
<td>University Academic Course 3-4 credits</td>
</tr>
<tr>
<td>Total 16-17 credits</td>
<td>Total 16-17 credits</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second-Year Sample Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
</tr>
<tr>
<td>ARTDES 220 (TMP III: Time)</td>
</tr>
<tr>
<td>ARTDES 230 (CFC II: Perception)</td>
</tr>
<tr>
<td>ARTDES 300 or 310 (adv studio elective)</td>
</tr>
<tr>
<td>ARTDES 250 (ADP: Tech. &amp; Environ.)</td>
</tr>
<tr>
<td>ARTDES 260 (Lecture Series)</td>
</tr>
<tr>
<td>University Academic Course</td>
</tr>
<tr>
<td>Total 16-17 credits</td>
</tr>
</tbody>
</table>

Sophomore and Senior Reviews
After completing the Core Studios requirements and four elective advanced studio courses, customarily at the end of the second year, students 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. There is a copy of the Sophomore Review Guidelines in the Appendix.

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.

The Senior Review, which takes place in December, serves to evaluate the student’s progress midway through the year-long Integrative Project (IP), allowing for constructive advice about the student’s project. Details regarding preparation for the Senior Review are discussed in the individual IP classes.
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.
- The approved 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).

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 site. 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.
- Students register for Internship (ARTDES 351).
- Three documents are required for credit: the 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 are applied toward academic electives, not advanced studios.

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 and to guide them in the process of preparing for international study. 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 assists international students with the exchange application process to study in A&D. 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
- Facultad 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 academic 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 that 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 meets with a representative of the second unit to determine the procedure for pursuing the second degree and to obtain signature approval for admission.
• The student must obtain written permission from both academic units. Students submit the Application for Special Individualized Joint Degree Program Form to the A&D Academic Services Office for approval by the Associate Dean, then to the second academic unit for its approval, and back to the A&D Recruiting and Admissions Coordinator, for recording in the University online system. 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 189 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 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 without completing additional degree credits, 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 (LSA). 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. There is a copy in the 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 unless the course is offered pass/fail only.

• 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 the A&D Director of Undergraduate Academic Services.

• 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 A&D Director of Undergraduate Academic Services. Students who fail to submit the Minor Release form will not graduate.
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. 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. 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.** The notation of Probation will appear on the student’s unofficial transcript. In addition, students may be assigned Probation for an academic integrity infraction. See **Student Conduct and Academic Integrity** on pages 24-25.

Probation Continued
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. The notation of Probation Continued will appear on the student’s unofficial transcript.

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. The notation of Record Clear will appear on the student’s unofficial transcript.

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.

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. Both actions are noted on the student’s official transcript as “Not in Good Academic Standing.”

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. The Angell Scholar distinction is a university-wide honor.

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. The Branstrom Award distinction is a university-wide honor.

Dean’s List
The School of Art & Design’s 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. This is the highest academic honor in the School.

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 believe they may be 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 faculty advisors and the Academic Services Office advisors, 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 Rights and 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), available from the Academic Services Office. For more information about 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 for either of the first two class periods, without first notifying the faculty member, risks losing his/her place in that course. These places may be reassigned to students on the wait list. If a student’s space in a course is reassigned to another student, the student is responsible for dropping the course from his/her own record through Wolverine Access.

When students are absent from class on behalf of the University of Michigan, it is the expectation that the faculty member and the student will make alternative arrangements for fulfilling class assignments. The alternative arrangement should not unduly inconvenience either the faculty member or the student.

It is the obligation of the student who expects to miss classes, examinations, or other assignments as a consequence of representing the University to provide the faculty member with reasonable notice for dates of anticipated absences and to work with the faculty member to obtain assignments so that he/she can prepare the necessary academic material. Every effort on the part of the student should be made to present this information at the beginning of each term or no later than the end of the fourth week of a full term, or at the end of a half term. The faculty member should allow him/her to make up, without prejudice or penalty, all the work missed due to the above circumstances.
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 at http://www.provost.umich.edu/calendar/religious_holidays_07-08.html.)

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 copy it 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 before registration for the fall term of their final 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 third-year 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.

Electronic degree audits, now available to students on Wolverine Access, are in the process of being updated. Students should therefore be careful about using the on-line audit to plan their course of study. Students are advised to visit an advisor in the Academic Services Office to obtain an accurate summary of their progress toward a degree.

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.

Instructors indicate which local bookstore carries the required texts for their courses. There is one bookstore on North Campus in the Pierpont Commons, but some of the popular preferences are on Central Campus. Students indicate that for supplies other than books, prices may be lower and the selection better in other stores such as Michigan Book & Supply, Ulrich's, and art supply stores such as Utrecht’s or DickBlick 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/
Class Standing – University
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. Federal guidelines for financial aid and University guidelines for academic progress, however, require a minimum of only 12 credits per term. Students must obtain special permission from the Director of Undergraduate Academic Services to register for more than 18 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 (or be enrolled in) all eight Core Studio courses, any four advanced studio courses, and eight academic courses (not including the Lecture Series). Art-Design Perspectives courses satisfy three of the academic course requirements and must be completed during the first three 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 eighteen studio courses, including nine advanced studio courses. Advanced studio courses may not be taken after the Integrative Project is completed. The Integrative Project course sequence begins in the fall term only.

Students may make up University academic electives in the spring/summer semester at the University of Michigan or, 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 **MUST** 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 mandatory in A&D. 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.

Students should consult with their faculty and with 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>
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<tr>
<td>C</td>
<td>2.0</td>
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<tr>
<td>C-</td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>0.7</td>
</tr>
<tr>
<td>E</td>
<td>0.0</td>
</tr>
<tr>
<td>NR/ED (unofficial drop)</td>
<td>0.0</td>
</tr>
<tr>
<td>I (Incomplete)</td>
<td>0.0</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 failing 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 may 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 and time 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. Once an incomplete has lapsed to an E it cannot be changed to a passing grade.

The Academic Services Office is not involved in the incomplete grade procedure except to retain a copy of the form in the student’s file. Students must exercise caution when electing a course if 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.

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. Faculty email addresses are available in the Directory of this handbook.

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, 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 or May, 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. Students who do not apply for graduation by April 1 cannot be guaranteed inclusion in the A&D’s Recognition Ceremony and Reception.

Leaving the University
Students planning to be off-campus for a term(s) should 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 “Student Business.” 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 Associate Dean also emails the course schedule to all A&D students. 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 (class permissions). Most seats in Art & Design courses are reserved for Art & Design students or for students who are in the process of transferring to 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 attend the first class meeting and request an override. The Academic Services Office staff do 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 information, 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 are 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. The Academic Services Office staff endeavors to help students find a suitable replacement course.

**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 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 and then take the signed form to the University Registrar’s Office (north or central campus). 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 officially 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 improperly, 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_07-08.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. Students may ordinarily expect a response within two weeks of submitting the form.

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. Students are advised to consult with the faculty member before using or documenting internet sources.

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.

Students may transfer two advanced studio courses to A&D. Studio courses taken in an approved study abroad program are considered the same as in-house A&D courses.

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

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?" The first lesson students learn at the University is to be proactive, to find out things for themselves. That said, advising is not left entirely to the student’s own initiative. All students new to the School of Art & Design are assigned two advisors: one is an academic advisor in the Academic Services Office, and the other is a faculty advisor.

Members of the Academic Services Office staff advise students about degree requirements, the interpretation of University and School policies, and procedures relevant to undergraduate education—anything that may affect a student’s progress toward graduation. 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. Advisors in the Academic Services Office are:

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

Faculty also serve a vital role in the advising of students. Each student new to A&D is assigned a faculty advisor. The faculty advisor acts as a key resource for the student’s creative development early in the program. Students are encouraged to meet with their faculty advisors at least once per term to discuss their creative goals and interests and to help them prepare for their Sophomore Review. While academic advisors help students navigate the curriculum so that they graduate on time, faculty advisors help them navigate the oceans of creativity, so that they can get the most out of your education. Most students learn about their faculty advisor at Orientation. Otherwise, the Director of Undergraduate Academic Services notifies students by email.

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. Other resources for students within A&D are other A&D faculty members, the administrative staff, studio coordinators, the School’s librarian, student organizations such as IDSA, AIGA, and the Society for Art Students SAS); and other students. From the Dean of the School to the newest first year students, everyone at A&D communicates through email, a marvelous source for critical deadlines and announcements of opportunities.

The wider University offers tutoring resources in many academic areas (writing, math, science, languages). Help with test anxiety and time management is available to all students at Counseling and Psychological Services, in addition to help with personal issues. Maize Pages (http://uuis.umich.edu/maizepgs) offers information on over 1,100 student clubs. Students with disabilities (including learning disabilities) find the Office for Services to Students with Disabilities to be very useful, and everyone who catches a cold can be found at the University Health Services.

The University and the School of Art & Design offer practically limitless resources for students, but it is up to the student to seek benefit from them.
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 an annual Career Expo for A&D students.
- Contributing materials to the School web site. Watch the web site (http://www.art-design.umich.edu) for developments.
- Collaborating with representatives of the University Career Center (http://www.careercenter.umich.edu) 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

The Career Center: http://www.careercenter.umich.edu/
Computing on Campus: http://www.itd.umich.edu
Counseling and Psychological Services: http://www.umich.edu/~caps
Financial Aid: http://www.finaid.umich.edu/
Housing: http://www.housing.umich.edu
Duderstadt Center: http://www.ummu.umich.edu
Parking Services: http://www.pts.umich.edu/
Office of the Registrar: http://www.umich.edu/~regoff/
U-M Student Services: 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 student 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; part-time faculty and graduate student assistants 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/ 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 member/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 member/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 member/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 members/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 exhibition space 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 exhibition venues. 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, designers, 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 register for and to attend 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, available through 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 largest 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 http://www.umich.edu/~oami

Weekly Calendar of Events

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.

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

Clean Up/Clear Out
Clean Up/Clear Out occurs twice during an academic year: in December at the end of classes and in the first week in May, all leftover materials, projects, and debris are discarded. Students who wish to keep their materials/projects must remove them from the building before the Clean Up/Clear Out date. The specific dates for Clean Up/Clear out will be announced via e-mail. Lockers must be emptied of contents in May.

Integrative Project studios must be returned to their original state. The School provides paint to repaint the studios. Brian Banks in the Academic Services Office coordinates IP studio check-out. Students who do not clean and restore their studios will not graduate.

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, critique, or consumed by undergraduate students in any A&D facilities for any occasion.

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.uumu.umich.edu/

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.

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 with 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
• contact Kevin McKay <kjmckay@umich.edu> for any exceptions

Lost and Found
Lost and found items are handled in the following offices:
Kevin McKay Room 1107 763-3132
Art & Design Room 2038 764-0397
TCAUP Dean’s Office Room 2150 764-1300

Medical Emergencies
Report medical emergencies to Peter Jansen <jansenp@umich.edu> (615-5973 office; 276-
4727 cell) A&D Assistant Facilities Director 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 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 Kevin McKay <kjmckay@umich.edu>.

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.

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. Exhibitions are scheduled a year in advance. The faculty Exhibitions and Performance Committee solicits exhibition proposals through an email call for proposals to all students, faculty, and staff.

Smoking
The Art & Architecture Building is a non-smoking environment. Smoking is permitted only outdoors. There are containers to stash 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. Clean Up/Clear Out 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 are required to conduct themselves responsibly in the studios at all times. Responsible conduct includes cleaning up, not propping doors open (see “Safety”, above), and being considerate of others who are working in the studio.
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 Peter Jansen <jansenp@umich.edu> (615-5973 office; 276-4727 cell), 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.

**Undergraduate Student Lounge**
A portion of the Slusser Gallery has been partitioned for an undergraduate student lounge. The space is administered by a committee of undergraduate students, and is used formally by the A&D undergraduate student government organization, the Society for Art Students (SAS), and informally as a gathering place for all undergraduate students. The space may be reserved for student-related activities (not for classes) by contacting the student committee at <a&dslusserlounge@umich.edu>.

**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, over 500 workstations
- School of Music: Room 2231, Moore Building

**Work Exhibition Space**
Work exhibition space, located in the heart of Central Campus at 306 S. State Street, both provides undergraduate students with the educational experience of presenting their work to the public, and stimulates an awareness of the accomplishments of our undergraduate students in the University and Ann Arbor communities. Exhibitions are scheduled a year in advance. The faculty Exhibitions and Performance Committee solicits exhibition proposals through an email call for proposals to all students, faculty, and staff.
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 (Fall only)  3 credits
No prerequisites.
This course focuses on drawing as a means of visual inquiry and builds the skill to articulate both perceptual and conceptual visualizations; and introduces methods of analyzing concepts and visualizing ideas, as well as conventions of scale, time, and relationship as expressed in a wide variety of fields. Students work from observation, supplemented by rigorous critique and systematic exposure to historical and contemporary precedents for their practice; and explore graphs, maps, scores, plans, calendars, storyboards, instructions and forms that cannot yet be observed, to invent visual vocabularies capable of expressing personal thoughts, experiences, and beliefs. Students ultimately evolve their own definition of what drawing is by making it a personal and vital part of their creative practice.

110  Digital Studio (Fall only)  3 credits
No prerequisites.
Wireless Mac laptop with appropriate software required.
A required freshman studio course 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, thus serving as groundwork for subsequent computing courses.

120  Tools, Materials and Processes I: Construction (Fall only)  3 credits
No prerequisites.
One of three 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 3-dimensional 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: Messages (Winter only)  3 credits
Prerequisite: ArtDes 120
One of three 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 2-dimensional 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.

130  Concept, Form & Context I: The Human Being (Winter only)  3 credits
No prerequisites.
One of a series of three 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.
150  Art-Design Perspectives I: The Creator (Fall only)  3 credits
No prerequisites.
One of a series of three 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.

151  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.

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

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

220  Tools, Materials and Processes III: Time (Fall only)  3 credits
Prerequisite: ArtDes 121
One of a series of three 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 timed-based 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 II: Perception (Winter Fall only)  3 credits
Prerequisite: ArtDes 130.
One of a series of three 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.

231  Concept, Form & Context III: Processes and Systems (Winter only)  3 credits
Prerequisite: ArtDes 230
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. Investigates the development of creative work over time through processes, from planning, to collaboration, to chance, and 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
Prerequisite: ArtDes 151
One of a series of three 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.

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.
Advanced Studio Courses

Each semester faculty offer a broad range of courses that focus on media, theme or engagement. As a guide to the courses students may expect in future semesters, courses offered in Winter 2007 and Fall 2007 are listed below. See the A&D website for additional semesters’ advanced course descriptions.

Advanced Studio Courses - Winter 2007

Modeling Space and Marking Time: Experiments in Video
Cynthia Pachikara

This course focuses on the time- and space-based potential video when taken out of the monitor and projected in other inventive ways. Various fundamental processes for making models of architectural space and visualizing time notations will be introduced and combined to generate unique ways of using moving images. Students will begin with a series of short experimental class assignments, then will propose and complete an individual project that challenges mainstream manners of viewing video.

Design Process Models
Panos Papalambros / Jan-Henrik Andersen

Interaction and coordination of decisions based on multi-discipline design analyses is studied in the context of a newly developed artifact. Innovation and creativity are addressed as elements of the design process. Enterprise design decisions made on functionality and business criteria are analyzed within organizational, cultural and social models. Students propose and test novel analysis methods and design process models. Cross-listed with DeSci 502.

Narrative Art/Comics: Reportage
Phoebe Gloeckner

This course will involve discussion of the implications and ethics of a certain type of journalism and art works that recount the stories of individuals as a reflection of a larger system or situation (a familiar examples: the radio show This American Life on National Public Radio, and books such as Safe Area Gorazde and Palestine, by graphic novelist Joe Sacco). We will consider the responsibility of the reporter/artist to a subject, and how much the "part" can tell us about "the whole," using examples in various media - print, radio, film. Students will be researching news stories or proposing research ideas of their own, and creating stories in comics/graphic narrative form that will be compiled in a book (a graphic novel) to be published in September 2007.

Performance Art Workshop
Holly Hughes

Is it art? Is it stand-up comedy? Spoken Word? Is it theater? Installation? Music? Political Demonstration? Or is it all of the above? Performance Art is one of the most popular and controversial contemporary art forms – what’s it all about? In this course, we’ll look at a range of the different artists working in the field of performance as well as explore different techniques of creating our own solo and group pieces. No previous performance experience required – just comfortable clothing and an open mind.

The Birth of a Brand: Transformation of Idea into Icon
Shaun Jackson

This course concerns itself with the entrepreneurial side of design. Students in the course will define, create and develop resolved product / graphic design solutions that will become part of a holistic brand offering. Products resulting from the class will be designed, manufactured and made available for sale around the world. Students interested in this class should have a strong interest in and experience with product, graphic and web design.

Social Documentary Video
Carol Jacobsen

This course will focus on producing, studying and discussing contemporary social documentary video. Assigned readings, student-led discussions, lectures and videos will encourage visual thinking about ideas and issues raised, while they allow students the latitude to produce individual video work. Critical issues and approaches to be examined will include those that coincided with the emergence of social documentary video; in particular the social and cultural changes arising out of the feminist, civil rights, LGBT, multi-cultural and other liberation movements that continue to challenge traditional power relations, including those between the artist behind the camera and the subject in front.
Body in Motion  
Andy Kirshner/Melissa Gross  
The course takes advantage of a unique UM facility – the motion capture system in the 3D Lab in the Duderstadt Center - to provide a sophisticated learning opportunity. Students will learn the fundamentals of motion capture and animation, and will then apply their knowledge to biomechanical and artistic projects. These projects might range from the animation of a simple skeleton with motion capture data to address a rehabilitation question, to the integration of a complex virtual actor into a world of human performers; the careful measurement of specific, 3-dimensional movement behaviors, to the sonification of motion capture data into an abstract gestural symphony. By working in interdisciplinary teams, students will be exposed to different perspectives on the human body while learning a common language for describing human movement.

Autobiography: Integrating Photography and Writing  
Joanne Leonard  
This course will use students’ own stories and public events as sources for photo essays and photo collages. It will offer students an approach to thinking about and using photographs with collage and/or text in constructing wall works, books, scrolls and time-based works. Classes meet twice a week for three hours each meeting. Some class periods are lecture, demonstration, discussion, and/or critique. Other class meeting times will be used for in-class studio time. There will be some readings.

Bronze Casting  
Lou 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: Body Transformations  
Anne Mondro  
The purpose of the course is to explore how the human body has been physically altered and adorned throughout history and in different cultures for the purpose of beauty, status and identity. Various forms of body adornment will be discussed through lectures and advanced jewelry and metal techniques. Using the body as the subject matter, students will focus on creating works that transform the human figure to express and confront modern society’s ideals and beliefs.

Exploring Installation and the Art of the Multiple  
Patricia Olynyk  
This course will explore projects that utilize serial, modular, and/or sequential production strategies as a means to develop site-specific installation work that alters audience reception in alternative public or cultural spaces. Students will transform environments through a range of media that may include hand or digital print media, digital photography, sculptural forms and/or hybrid media. Emphasis will be on contemporary practices and various spatial, social, political and cultural contexts for the works and installations.

Aspects of Graphic Language  
Dwayne Overmyer  
This course focuses on the representation of attributes, relationships, processes, and directives. It is an exploration of the communicative potential of the basic elements of two-dimensional design (point, line, plane), a study in limitations as well as possibilities. Special emphasis will be placed on the applicability of language-based notions such as syntax and metaphor to non-representational graphic displays. Studio projects will be supplemented by reading assignments.

More with Less  
Jan-Henrik Andersen  
The course objective is to increase sustainability awareness and life cycles by constructive optimization and minimal use of materials. The approach seeks to explore physical and perceptual properties of a wide range of materials through use of computer-aided design tools such as CAD-CAM-Rapid prototyping and Finite Element Analysis tools. The students will individually design, evaluate, build and test objects and ideas with an emphasis on integrated construction using synthetic and composite materials, and a wide range of fabrication processes.

Color  
Janie Paul  
This course provides objective study of color as a visual phenomenon, utilizing colored papers and pigment. Emphasizes comprehensive understanding of color theory applicable to all visual arts.
Advanced Wood
Dan Price
This course will offer the intermediate/advanced student an opportunity to create wood sculpture with an emphasis on carving and handwork. We will use joinery, construction and lamination techniques appropriate to sculpture. This is not a furniture class; the course leads students through a process of idea-generation, planning and execution that will result in a body of related sculptural work. Students who complete this course are eligible to join the 2-week woodcarving expedition to Andros Island, Bahamas, in May 2007. Please contact danprice@umich.edu if you are interested in joining.

Figures in Context
Ted Ramsay
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.

Interlacing and Surface Design / Entanglement
Sherri Smith
This course combines two fibers courses, introducing some students to the area of knowledge at the heart of the field of fibers AND providing a venue for an advanced investigation into the many strands of fiber for students who have completed the first course. Students in Interlacing and Surface Design will learn to weave and to silk screen repeating designs on fabric, as well as other techniques of their choice. Students in Entanglement will use advanced techniques to develop and execute individual projects.

Field Sketching: Ethiopia
Joe Trumpey
Eco-explorers Ethiopia will create intercultural learning in two ways: 1) direct hands-on experience working with orphanages and a foster home in Addis Ababa and 2) the extensive use of a directed individual sketchbook/journal. Ethiopia offers an amazingly diverse environment for exploring culture, public health issues, natural and human history. Students will use creative processes for working, exploring and learning with local people and organizations. A study tour will take in some of the world heritage sites and natural wonders of this East African nation. We will spend 4 weeks in Ethiopia departing mid June. Class enrollment is permission of instructor only. For more information about past field sketching trips visit: www.art-design.umich.edu/ecoexplorers

Fabrications
Elona Van Gent
Fabrications involves an exploration of three dimensional objects in both digital and physical realms. Three dimensional computer processes (scanning, modeling, and rapid prototyping) will be used in conjunction with sculptural media (wood, metal, and plastics, for example) to design and build enigmatic objects that exist physically but suggest imaginary, fantastic, or mythic qualities that extend beyond physical reality. Working knowledge of Autodesk Maya as well as basic wood and metal fabrication techniques required.

Sound for Video
Alicyn Warren
This course explores aesthetic and technical topics of "sound for picture," including sound recording, editing, processing, and mixing. We will consider the contributions sound and music make to our experience of film and video, through critique of individual works (feature films, experimental video art, music video), readings on film sound, and creative work. Students will complete original digital video projects, fashioning both sound and image.

Making Pictures
Ed West
The emphasis shifts in the second semester from working with an external reality (Taking Pictures, Fall 2006) to creating your own theater. In this course, all of the situations are made real only through your creative efforts. The emphasis is on fabrication. Studio work is investigated with study of artificial light; photo collage is explored, as is drawing, and print making.

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. Students will develop a body of paintings ranging from multi-cell panels to multi-paneled polyptychs, as well as installations in thoughtful combinations of images and image spaces. Because instruction will be focused primarily on the complex conceptual issues related to sequence, it is highly recommended that students have successfully completed a prior course in oil painting, beyond TMP, and come fully prepared to develop their own image language.
Light, Energy, and the Science of Visualization  
Max Shtein / Matthew Shlian
This upper-division course aims to develop collaborations among artist-designers and engineers to work on projects in a studio classroom setting. We will focus on issues of energy harvesting and lighting systems, combining artistic and scientific methods, and utilizing joint projects in seeking to gain greater understanding of improved/imaginative energy systems. Projects will include, but are not limited to:
• developing energy harvesting and lighting systems using bio-mimicry as a design principle
• creating new multifunctional textiles (e.g. structural application combined with energy harvesting & lighting)
• controlling potential and kinetic energy using modular unit systems, viewed through engineered paper structures and other media
• developing educational tools for teaching the public about energy issues in engaging new ways
We will use these and similar projects to explore different learning styles, which emphasize both quantitative and visual skills. Students will gain knowledge about scaling laws, dimensional analysis, computer-aided design, modular and spatial thinking, and effective visualization of ideas. Cross-listed in Engineering.

The Art and Science of Humor: Theory and Practice, Practice, Practice  
Robert Mankoff
An introduction to the nature, history, and value of humor to explore theories of humor, examine the development of all types of humor, and discuss benefits of humor such as its link with creativity and its opposition to stress. Students create humor with a “comic toolbox” of cognitive skills that take the individual from conception to execution of a comic idea, whether it be cartoons, humorous essays, stand-up routines, sit-coms. Guest speakers from these fields will give first hand accounts of the humor manufacturing process, from soup to nuts. Grade determined by a presentation in the last week that uses what has been learned both theoretically and on a practical level. The presentation might consist of cartoons on a theme, a humorous essay, a stand up routine, a funny website or something interesting. Cross-listed with the Institute for the Humanities. Robert Mankoff is Cartoon Editor for THE NEW YORKER. PREREQUISITE: A gift for laughter and a sense that the world is mad.

Advanced Studio Courses / Engagement – Winter 2007

Detroit Connections  
Hannah Smotrich
Connecting A&D students with fourth graders at two elementary schools in Detroit through semester long visual and performance art projects, this class is a combination of work with the children and contextual studies that address issues of urban schools and the radical transformation creative projects have on cognitive development. Working intensively in Detroit every Friday, students learn first hand of the city’s history and contemporary culture with field visits and projects. Planning for and reflecting on class projects, students develop close ties with the children and produce vibrant art that transforms the physical nature of the schools, and shared experiences across generations and cultures that transform the nature of connected creative work.

Art Workshops in Prisons  
Tirtza Even
This class gives students the opportunity to work inside a prison in one of two ways:
• By participating in a video workshop whereby a group of students will join a group of inmates to produce short videos scripted, directed and edited collaboratively by both teams. The workshop will include tutorials in screen-writing, storyboarding, editing concepts and various other issues illustrated and critiqued through examples demonstrated to both groups (inmates/students).
• By maintaining a solid relationship already established between the School of Art and Design with a number of prison facilities in Michigan, students can also themselves facilitate an art workshop for men, women or adolescents. Students opting for this second option will visit in small groups to a local correctional facility or youth facility, and work primarily with drawing and painting in adult correctional facilities, and with clay and collage, as well as drawing and painting, with the adolescent population.

Readings, films and discussion will provide background and training for working in a prison setting. The class will meet once a week to share art projects with each other, and to discuss films, reading material and issues that arise in the workshops, as well as for supervision and discussion with the instructor in small groups.
Mental Ecology II: Mind, Body, Environment - Art and Public Health
Satoru Takahashi
This course is a continuation of Mental Ecology I (Fall 2006). This is a joint project of the School of Art and Design and the School of Public Health. For this project, students will investigate the degree to which art can influence issues of immediate concern to today’s society through their studies in public health. During Phase One (in fall 2006) students created plans for art projects using the School of Public Health Building as their testing ground. In Phase Two (winter 2007) we will complete the proposed project for the School of Public Health. This new environment will serve to cleanse both body and spirit, while becoming a place for “meditation and mediation,” which will foster dialogue on the topic of society.

Many Ways of Seeing
Sadashi Inuzuka
This course will be taught in collaboration with the Washtenaw County Library for the Blind and Visually Impaired. In this class students will gain a technical knowledge of ceramics. There will be guest speakers, discussion, and one class each week will be held off campus at the Library to allow students to apply their understanding as they assist clients of the facility to create art works using clay. Students will learn alternate modes of perception and the skills to work with people who have limited visual abilities. The objective of this course is that in working together students and clients will gain confidence and find creative outlet through the sculptural potential of clay.

Advanced Studio Courses– Fall 2007

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.

Net Art
David Chung
This course will look at the innovative area of individual and collaborative web-based art projects. Can web-based tools be used as an expressive medium to convey the ideas of memory, social commentary, narrative art, or poetry? What are the techniques web artists use to create animation, video, and interactivity on the internet? These questions will be explored through technical instruction as well as conceptual thinking and planning in individual and group projects. The course will cover techniques (including timeline animation, multiple event rollovers, internet sound and video, gif animation) in web development through the use of Adobe Dreamweaver and other software. A basic knowledge of digital imaging is required. Students will learn how to plan and create web sites as well as maintain their own portfolio sites.

Organizing Visual Space: An Introduction to Oil Painting
Jim Cogswell
The visual surface of a painting invites imaginative engagement by implying space and movement that do not exist except in a viewer’s acts of perception. This course will focus on building knowledge of the basic tools of oil painting in order to intelligently create this engagement. Through a series of paintings from observation as well as from imagination, students will investigate the potential of color, surface, mark, and form to create spaces and movement that refer to the external world as well as those that are unique to the pictorial plane. Students who anticipate enrolling in more advanced painting classes are encouraged to begin here, as this course will prepare students for more advanced topics, and may serve as a prerequisite for some advanced courses.

Narrative Art: Busytown Revisited
Phoebe Gloeckner
This course will focus on the creation and examination of single images and self-contained objects that represent many things happening at the same time. Examples of images falling into these categories would be Netherlandish Proverbs by Bruegel, dioramas at Chicago’s Museum of Space and Industry and many of Richard Scarry’s Busytown illustrations. Work created in this class will not be medium-specific. Students will be encouraged to create 2- or 3-dimensional work, with no size limit imposed by the instructor. Students are expected to be able to work independently, conduct research on their subjects when necessary, and to have some mastery of the tools they choose to work with.
The Art of Persuasion

Projects will involve the exploration of design and art as applied to specific visual communications. The issues of persuasion versus information will be explored in a variety of projects deriving from different contextual situations. Multiple solutions to the same problem will address the tension between innovation and creativity versus communication considerations for various audiences. Course content will involve print media, traditional and experimental illustration, and exploration of typography.

Design in the Third Dimension

This course is designed to introduce students to the fundamentals of three-dimensional design concepts and processes. Students will explore the relationship between two-dimensional and three-dimensional space through the creation of a collection of artifacts created using manual fabrication techniques as well as digital manufacturing methodologies. Through a series of form-making exercises and basic design problems, students will develop a fundamental three-dimensional design vocabulary that will serve as a basis for understanding the design process.

Animation for Broadcast: Hybrid Aesthetics

Throughout most of the twentieth century, the production of films was completely different from the creation of traditional animation, and their looks were easy to distinguish from one another. Today, with the computerization of all areas of moving image production, the same techniques are used for television, advertising, narrative feature films, animated features or music videos. The ability to create moving images that juxtapose and integrate many layers of imagery such as moving with still, 2-D with 3-D, camera-based with hand drawn, video with 3-D elements and type, and to change parameter over time has created a new norm for broadcast media: hybrid aesthetics. This aesthetic is prevalent in short, moving image forms from TV ads and graphics and short animations to film titles and broadcast graphics. This class will focus on the production of short form pieces for Play Gallery (www.playgallery.org) and Michigan Public Television using this hybrid language, while also tracing the histories of animation and alternative broadcast through readings and screenings. Software utilized includes: After Effects, Frame Thief, Final Cut Pro, Photoshop, Illustrator, and sound programs.

Exploring Self and Society Through Photography and Photo-Collage

This course will use students’ own stories and public events as sources for photo essays and photo collages. This course will offer students an approach to thinking about and using photographs with collage and/or text in constructing wall works, books, scrolls, and time-based works. Some classes are lecture, demonstration discussion and/or critique. Other class meeting times will be used for in-class lab time. There will be readings from related material and required texts. The course emphasis will be on development of thematic meaning in the work and on artistic reflections regarding daily life in personal and public realms.

Anatomy for Artists and Designers

This course will instruct the student in precise ways of analyzing the form of the human figure. Lectures will include the skeletal structure, joint movements, superficial muscles and the topography of the surface form of the human figure. Students will work from life in the third dimension. They will construct armatures that are proportioned to the model and develop form based upon observation and analysis.

The Serial Image: Exploring Digital and Hand Print Media

This studio-based course will focus on notions of multiplicity, reproduction, serialization, and sequence as they relate to the printed image. Students will create prints through a variety of matrix-based technologies and digital processes such as photolithography, monoprinting, collograph printing, chine collé, and medium and/or large-format inkjet printing. Emphasis will be on the evolution of the print in larger social, political, and cultural contexts and on the relationship of contemporary print practices to the larger visual culture. Assignments will incorporate an investigation of hand- and photo-based processes in addition to alternative printmaking formats that can range from the individual image and the sculptural book form to installation-based work. Coursework will be peppered with at least one field trip to a museum or gallery such as the Toledo Museum, the School of the Art Institute of Chicago, or the Detroit Institute of the Arts in order to examine the historical and cultural evolution of printmaking as a medium.
Visual Literacy and the Elementary School Curriculum
Dwayne Overmeyer
This course has three primary objectives: (1) a general introduction to art and design, both broadly defined, as they are typically encountered by adults in everyday life; (2) an examination of the natural mark-making activities of children, their purposes and strategies; and (3) a close re-consideration of early grade-level benchmarks of academic progress for purposes of foregrounding the inherent visual components of many traditional subject-area activities. The course has a significant writing component.

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.

Making It Move: From Gears to Sound Waves
Dan Price
This course will enable students to incorporate motion into their art and design work. It will begin with a series of fast, hands-on projects designed to give students an understanding of several possibilities for making materials move under mechanical power. These demonstration projects will familiarize students with the use of AC and DC motors, solenoids, wiring, gearing, and drive systems. This content will emphasize methods for presenting safe and reliable mechanical artwork. Students will use ideas generated from these models to develop an extended, independent project of their own design to be exhibited at the end of the term. This may take the form of an object, installation, performance, product, or costume, depending on individual interests. This course is intended for students with a basic desire to build objects.

Painting Figures in Context
Ted Ramsay
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 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.

3-D Design: From Concept to Realization
Allen Samuels
An exploration of design principles and methodologies resulting in the design of original three-dimensional and functional objects. Emphasis will be placed on defining major problems, refining problem solving techniques, developing conceptualization and visualization skills and exploring 3-D development. Students will develop their own concepts through to highly crafted three-dimensional appearance models of functional objects appropriate to mass production and for use by diverse users.

Advanced Drawing: Analysis & Idea
Beth Hay
This course explores both objective and subjective visual representations and experiments with a variety of mark-making media.

Interlacing and Surface Design/Entanglement
Sherri Smith
This course combines two fiber courses, introducing some students to the area of knowledge at the heart of the field of fibers AND providing a venue for an advanced investigation into the many strands of fiber for students who have completed the first course. Students in Interlacing and Surface Design will learn to weave and to silkscreen repeating designs on fabric, as well as other techniques of their choice. Students in Entanglement will use advanced 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.
Digital Studio: 3-D Modeling and Animation

Elona Van Gent

This course focuses on the techniques and creative potential of three-dimensional computer modeling and animation. Activities include designing objects, arranging them in virtual space, and animating them as they change over time. The course will provide technical skills and conceptual understanding in preparation for further advanced study in a variety of areas utilizing 3-D digital technologies—digital sculpture, character animation, solid modeling and rapid prototyping, industrial/product design, digital installation, interactive multimedia, motion capture, or visual effects.

Digital Character Workshop

Elona Van Gent

Focusing on the depiction of a character—an individual’s distinctive physical traits and behavior, this workshop will utilize 3-D computer modeling and animation techniques to design digital character studies. Ideas related to identity, embodiment, and transformation will be considered as they are represented and re-figures by digital 3-D technologies. Portrayals of human and animal forms—real and imagined—from many different time periods and cultures will provide historical and social context.

Taking Pictures

Edward West

Taking photographs is a way of being in the world. It forces us to focus on things outside of ourselves/beyond ourselves. It’s also an important way to learn about the people and communities around us. In this course we’ll use photography to move into public space, photographing the relationship of people to their environments. Sites will include SE Michigan, including the environs of Ann Arbor, Detroit, and Windsor. Urban as well as rural and suburban locations will be used to establish your semester-long focus on a community or subculture. Each student will select a community to image. The community may be as large as a city or as small as a party of friends—any situation in which the action is unfolding independent of your control. The goal is to utilize actions in the world as a stimulus for the taking of photographs. Class sessions will alternate between fieldwork and investigations of historical and contemporary “street” photography by practitioners including Danny Lyon, Steven Shore, Robert Frank, Mary Ellen mark and Andre Kertesz. Topics include control of available light, understanding camera controls, picture organization and other fundamental issues in the creation of photographic images.

Analytical Product Design

Panos Palambros/Jan-Henrik Andersen

A Mechanical Engineering course available to A&D students by permission of the instructor only.

Advanced Studio Courses / Engagement– Fall 2007

Bodies in the World: Representing Human Rights

Carol Jacobsen

Students will study and produce and document three activist projects together that address issues of human rights. Several visiting artists and human rights activists will visit the class. Students will be involved with the Michigan Battered Women’s Clemency Project’s Rally at the Michigan Capitol in Lansing; World AIDs Awareness Day; United Nations Day; Amnesty International’s campaign against torture, and other projects. Issues of representation, exploitation, and voice will be critical areas of discussion and production through images, texts, films, discussions, reading and activities. Students may use any medium for expression.

Ways of Seeing: Working with the Visually Impaired

Sadashi Inuzuka

This course will be taught in collaboration with the Washtenaw County Library for the Blind and Physically Disabled. In this class students will gain a technical knowledge of ceramics and work collaboratively with visually impaired individuals. There will be guest speakers, discussion, and studio sessions. One class each week will be held off campus at the Library to allow students to apply their understanding as they assist clients of the facility to create art works in clay. Students will learn about alternate modes of perception and the skills to work with people who have limited visual abilities. The objective of this course is to have students help clients develop confidence and find creative outlet through the sculptural potential of clay. Major projects include an exhibition of final work and/or published book project.
Detroit Connections  Janie Paul
Connecting A&D students with fourth graders at two elementary schools in Detroit through semester long visual and performance art projects, this class is a combination of work with the children and contextual studies that address issues of urban schools and the radical transformation creative projects have on cognitive development. Working intensively in Detroit every Friday, students learn first hand of the city’s history and contemporary culture with filed visits and projects. Planning for and reflecting on class projects, students develop close ties with the children and produce vibrant art that transforms the physical nature of the schools, and shared experiences across generations and cultures that transform the nature of connected creative work.

Trans-Acting: Art of Memory  Satoru Takahashi
This course is a joint project of the School of Art & 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, behavior, and personal identity. In developing these devices, which link image an location, students will associate themselves with the study of ancient Greek mnemonics and the Renaissance Memory Theater.

Bureau of Creative Solutions: Food from Farming to Feast  Nick Tobier
In this studio, food and art are equal and interrelated partners. Both food and art are can be visual, sensual, social, cultural political, generative, provocative, memorable, shocking, sweet, tart, saucy, silly, scary. Both drawn from the society that surrounds them, food and art nourish the source that gives them form. Work in clay, edibles, mixed media; make fantastically functional vessels; work with an obscure culinary archive; chop with chefs; dig in fields; share experiences with local farmers and bakers; cook it up in the kitchen; and feed North Campus.

On the Road: Magical Tour through the State of Michigan  Nick Tobier
Students will create a road-themed, bus-mounted exhibition with broadcasts and performances aimed at high schools and their communities through visual wonder and delight. Includes exhibits, events, and connections with high schools around the mitten that promote higher education and the journey of the creative life. Broadcasts from the road and from the visits build connections to prospective students for the School of Art & Design. Students must be willing and interested in engaging high school communities. Includes one weekend commitment.

Integrative Project
Various Faculty
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.
Appendices

Advanced Placement Credit
Appeals, Student
BFA Progress Toward Degree Worksheet
FERPA Information Release Form
Funding Form (Request for General)
Funding Form (Request for International)
Incomplete Grade Form
Independent Study Proposal Form
Internship Proposal Form
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
Sophomore Review Guidelines
Transfer Credit (General Guidelines for)
University Studio Courses (Non-A&D Studio Courses)
Index

A&A Building 31
Absences 17
Academic Discipline 13
Academic Honors and Awards 14
Academic Record 15
Academic Requirements 6
Adding Courses 22
Advanced Placement 25
Advising 26
AIGA 30
Angell Scholar 14
Animals 31
AP Credit 25
Appeals Process 16
Attendance 16
Auditing Courses 21
Awards 14
BFA Degree Audits 17
BFA Degree Requirements 4
Bicycles 31
Branstrom Awards 14
Bulletin Boards 28
Calendar 2
Career Development 27
Cheating 24
Class Standing 18
Class Standing in A&D 18
Clean Up 31
Closed Courses 21
Communication Venues 28
Computing Sites 34
Contacting Faculty 28
Course Cancellations 22
Course Descriptions 35
Credit Hours 22
Curriculum 4
Curriculum Schedule 4
Dean’s List 14
Disabilities 18
Dismissal 13
Display Cases 28
Documenting Work 19
Dropping and Adding Courses 22
Drugs and Alcohol 31
Duderstadt 31
Email 28
Exhibitions 29
Faculty 2
Faculty/Student Relationships 29
Fees 17
FERPA 15
Funding 29
Grade Reports 20
Grades 19
Graduation 20
Graduation Honors 14
Handicap Access 32
Honors 14
IDSA 30
Incomplete Grades 20
Independent Study 9
Integrative Project 45
International Study 9
Internet Plagiarism 24
Internships 9
Joint Degrees 10
Leaving the University 20
Lectures 29
Letters of Recommendation 30
Library 32
Lockers 32
Lost and Found 32
Mailboxes 28
Materials and Lab Fees 17
Medical Emergencies 32
Minors 11
MSA 30
OAMI 30
Organizations 30
Outreach/Engagement 6
Parking 32
Pass/Fail 23
Phi Beta Kappa 14
Plagiarism 24
Plagiarism in LSA 25
Probation 13
Probation Continued 13
Record Clear 13
Recycling 33
Registration 21
Religious Conflicts 23
Reviews 8
Safety 33
Sample Schedule 8
SAS 30
Security 33
Slusser Gallery 33
Smoking 33
Staff 3
Storage 33
Student Conduct 23
Student Directory 28
Student Lounge 34
Studio Access 33
Studio Requirements 5
Substitution 23
Suspension 13
Telephones 34
Thefts 34
Transcripts 25
Transfer/AP Credit 25
Unacceptable Collaboration 24
University Honors 15
University Web Sites 27
Waiver 23
Weekly Calendar 30
Work Exhibition Space 34
Work-Study Jobs 30