**Introduction**

This 2015-16 Penny W. Stamps School of Art & Design Graduate Student Handbook is a guide to the policies, procedures and requirements of the Stamps School for the Master of Design in Integrative Design and Master of Fine Art in Art degree programs. Beyond academic matters, this document also provides other useful information for Stamps School graduate students. For additional information or clarification, students should consult with the Graduate Directors, their faculty advisors, staff of the Stamps School and with other University personnel who are available to assist them.

Please familiarize yourself with the contents of this Handbook. Changes made during the year will be announced and updated on the Stamps School’s website at www.stamps.umich.edu. Questions and suggestions will make subsequent editions more useful.

Gunalan Nadarajan  
Dean

Elona Van Gent  
Associate Dean for Academic Programs

David Chung  
Director of MFA Graduate Program

John Marshall  
Director of MDes Graduate Program

Wendy Dignan  
Academic Programs Specialist
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MDes Program Overview

Design Studios
Design Seminars
Seminars provide a forum where the MDes cohort can discuss issues of mutual interest, as well as generate information and understanding to support collaborative studio projects. In the first semester a Research Methods seminar serves as an orientation to the university and an introduction to the applicability and limitations of a variety of qualitative research methods most commonly utilized in contemporary design research (including case studies, original and secondary sources, critical reviews, etc.). In the third semester the Professional Practice seminar explores issues of professional design practice in the 21st Century, e.g. business ethics, intellectual property, and social entrepreneurship. Readings and discussion will be supported by guest lectures and field trips.

MDes Program Curriculum Schedule

List of Required Courses
Program Duration / Maximum Time Limit
  Design Studio 1 Objectives
  Design Studio 1 Major Topics
  Design Studio 1 Sample Texts and Materials TEXTS AND MATERIALS
Design Advising
  Design Advising Learning Objectives
  Design Advising Major Topics
MDes Research Methods Seminar
Research Methods Seminar Learning Objectives
Research Methods Major Topics
Research Methods Sample Texts and Materials
Design Seminar 1: Integration
  Design Seminar 1 Learning Objectives
  Design Seminar 1 Major Topics
  Design Seminar 1 Sample Texts and Materials
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  MDes Thesis Learning Objectives
  MDes Thesis Major Topics
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  MDes Professional Practice Major Topics
  MDes Professional Practice Sample Texts and Materials
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    Graduate Seminar Learning Objectives
    Graduate Seminars Major Topics
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    MFA Research Methods Seminar Learning Objectives
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  Topical Seminars (ARTDES 701)
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  Proposal
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  Finances
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  Report
  International Fair
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  MFA Exhibition Event Objectives
  MFA Exhibition Requirements
  MFA Exhibition Description

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  MFA Directed Studio and Critiques
  MFA Seminars
  MFA Thesis
  MFA First-Year Review
    MFA First Year Review Objectives
    Pre-Review
    Evaluation Criteria
    Review Committees
    Post-Review Procedure for First Year Reviews

MFA Thesis
  Expected outcomes of the MFA Thesis

Written Thesis Content
  Sections of Thesis
  Preceding the Body of the Thesis
  Body of Thesis
  Following the Body of the Thesis

Mode
  Printed Thesis and Title Page (Signature Page)
  Digital (PDF) File
  Illustrations
  Resources
  Deep Blue

Oral Presentation of Thesis
  Procedure

Thesis Schedule and Deadlines
  Sample Thesis Title Page (signature page)

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# 2015-2016 Calendar

## 2015 Fall Term

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labor Day (Holiday)</td>
<td>Sept 7, Mon</td>
</tr>
<tr>
<td>Classes Begin</td>
<td>Sept 8, Tues</td>
</tr>
<tr>
<td>Stamps Welcome Back Bash</td>
<td>Sept 10, Thurs</td>
</tr>
<tr>
<td>Last Day to Drop/Add Courses via Wolverine Access</td>
<td>Sept 28, Mon</td>
</tr>
<tr>
<td>Fall Study Break</td>
<td>Oct 19-20, Mon-Tues</td>
</tr>
<tr>
<td>Smucker•Wagstaff Project Grant Proposals Due</td>
<td>Nov 15, Sun</td>
</tr>
<tr>
<td>Registration Backpacking for Winter 2016 begins</td>
<td>Nov 16, Mon</td>
</tr>
<tr>
<td>Thanksgiving Recess</td>
<td>5:00pm Nov 25, Wed</td>
</tr>
<tr>
<td>Classes Resume</td>
<td>Nov 25, Wed</td>
</tr>
<tr>
<td>Classes End</td>
<td>Dec 14, Mon</td>
</tr>
<tr>
<td>Final Critiques and Exams</td>
<td>Dec 16-18, Wed-Fri &amp; Dec 21-23, Mon-Wed</td>
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</table>

## 2016 Winter Term

<table>
<thead>
<tr>
<th>Event</th>
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<tr>
<td>Classes Begin</td>
<td>Jan 6, Wed</td>
</tr>
<tr>
<td>International Project Proposal (MFA) Due</td>
<td>Jan 16, Sat</td>
</tr>
<tr>
<td>Martin Luther King, Jr. Day (University Symposia. No Regular Classes)</td>
<td>Jan 18, Mon</td>
</tr>
<tr>
<td>Last Day to Drop/Add Courses via Wolverine Access</td>
<td>Jan 26, Tues</td>
</tr>
<tr>
<td>Spring Break Begins</td>
<td>12:00pm Feb 27, Sat</td>
</tr>
<tr>
<td>Classes Resume</td>
<td>Mar 7, Mon</td>
</tr>
<tr>
<td>Registration Backpacking for Fall 2016 begins (approx.)</td>
<td>Mar 23, Wed</td>
</tr>
<tr>
<td><strong>Stamps Classes End</strong></td>
<td>Apr 14, Thurs</td>
</tr>
<tr>
<td><strong>First Year Reviews, Graduate Students - tentative</strong></td>
<td>Apr 15, Fri</td>
</tr>
<tr>
<td>University Classes End</td>
<td>Apr 18, Mon</td>
</tr>
<tr>
<td><strong>MFA Thesis Presentations - tentative</strong></td>
<td>Apr 18-19, Mon-Tues</td>
</tr>
<tr>
<td><strong>Stamps Reviews - tentative</strong></td>
<td>Apr 15, Fri &amp; April 18-22 Mon-Fri</td>
</tr>
<tr>
<td>Final Critiques and Exams</td>
<td>Apr 20-22, Wed-Fri &amp; Apr 25-28, Mon-Thur</td>
</tr>
<tr>
<td>Rackham Commencement</td>
<td>Apr 29, Fri</td>
</tr>
<tr>
<td>Stamps Graduation</td>
<td>2:00pm, Apr 30</td>
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## 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 the University web site at [www.provost.umich.edu/calendar/religious_holidays.html](http://www.provost.umich.edu/calendar/religious_holidays.html)
# Stamps Faculty Directory

## Master of Design Faculty Advisors

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan-Henrik Andersen, Associate Professor</td>
<td>janhande</td>
</tr>
<tr>
<td>Sophia Brueckner, Assistant Professor</td>
<td>sbrueckn</td>
</tr>
<tr>
<td>Roland Graf, Assistant Professor</td>
<td>rolgraf</td>
</tr>
<tr>
<td>John Marshall, Associate Professor and Program Director</td>
<td>johnjm</td>
</tr>
<tr>
<td>Franc Nunoo-Quarcoo, Professor</td>
<td>fnunoo</td>
</tr>
<tr>
<td>Sun Young Park, Assistant Professor</td>
<td>sunypark</td>
</tr>
<tr>
<td>Brad Smith, Professor</td>
<td>brdsmith</td>
</tr>
<tr>
<td>Hannah Smotrich, Associate Professor</td>
<td>smotrich</td>
</tr>
<tr>
<td>Bruce Tharp, Associate Professor</td>
<td>bmtharp</td>
</tr>
<tr>
<td>Stephanie Tharp, Associate Professor</td>
<td>smtharp</td>
</tr>
<tr>
<td>Nick Tobier, Associate Professor</td>
<td>nicktob</td>
</tr>
<tr>
<td>Joe Trumpey, Associate Professor</td>
<td>jtrumpey</td>
</tr>
</tbody>
</table>

## Master of Fine Art Faculty Advisors

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irina Aristarkhova, Assistant Professor</td>
<td>airina</td>
</tr>
<tr>
<td>David Chung, Professor and Program Director</td>
<td>davchung</td>
</tr>
<tr>
<td>Jim Cogswell, Arthur F. Thurnau Professor</td>
<td>jcogs</td>
</tr>
<tr>
<td>Susan Crowell, Professor</td>
<td>nasus</td>
</tr>
<tr>
<td>Phoebe Gloeckner, Associate Professor</td>
<td>phoebeg</td>
</tr>
<tr>
<td>Roland Graf, Assistant Professor</td>
<td>rolgraf</td>
</tr>
<tr>
<td>Holly Hughes, Professor</td>
<td>hahughes</td>
</tr>
<tr>
<td>Carol Jacobsen, Professor</td>
<td>jacobsen</td>
</tr>
<tr>
<td>Matt Kenyon, Associate Professor</td>
<td>mtkken</td>
</tr>
<tr>
<td>Osman Khan, Associate Professor</td>
<td>osmank</td>
</tr>
<tr>
<td>Andy Kirshner, Associate Professor</td>
<td>feelgood</td>
</tr>
<tr>
<td>Heidi Kumao, Associate Professor</td>
<td>hkumao</td>
</tr>
<tr>
<td>Lou Marinaro, Professor</td>
<td>seago</td>
</tr>
<tr>
<td>Rebekah Modrak, Associate Professor</td>
<td>rmodrak</td>
</tr>
<tr>
<td>Anne Mondro, Associate Professor</td>
<td>ammondro</td>
</tr>
<tr>
<td>Cynthia Pachikara, Associate Professor</td>
<td>cpachika</td>
</tr>
<tr>
<td>Janie Paul, Professor</td>
<td>janiep</td>
</tr>
<tr>
<td>Robert Platt, Assistant Professor</td>
<td>rbplat</td>
</tr>
<tr>
<td>Marianetta Porter, Professor</td>
<td>mptr</td>
</tr>
<tr>
<td>Endi Poskovic, Professor</td>
<td>poskovic</td>
</tr>
<tr>
<td>Michael Rodemer, Professor</td>
<td>rodermer</td>
</tr>
<tr>
<td>Stephanie Rowden, Associate Professor</td>
<td>srowden</td>
</tr>
<tr>
<td>Sherri Smith, Catherine B. Heller Collegiate Professor</td>
<td>grackle</td>
</tr>
<tr>
<td>Nick Tobier, Associate Professor</td>
<td>nicktob</td>
</tr>
<tr>
<td>David Turnley, Associate Professor</td>
<td>dturnley</td>
</tr>
<tr>
<td>Elona Van Gent, Associate Dean of Academic Programs &amp; Professor</td>
<td>evangent</td>
</tr>
</tbody>
</table>
Stamps Courtesy Faculty

Courtesy faculty have a primary appointment in a department/unit other than Stamps. They are excellent choices as external faculty advisors and thesis committee members.

**Faculty**

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aaron Ahuvia, Professor</td>
<td>ahuvia</td>
</tr>
<tr>
<td>William “Buzz” Alexander, Professor</td>
<td>alexi</td>
</tr>
<tr>
<td>Celeste Brusati, Professor</td>
<td>cbrusati</td>
</tr>
<tr>
<td>Karl Daubmann, Associate Professor</td>
<td>kmdaub</td>
</tr>
<tr>
<td>David Doris, Associate Professor</td>
<td>dtdoris</td>
</tr>
<tr>
<td>Julie Ellison, Professor</td>
<td>jeson</td>
</tr>
<tr>
<td>Larry Gant, Professor</td>
<td>lmgant</td>
</tr>
<tr>
<td>Melissa Gross, Associate Professor</td>
<td>mgross</td>
</tr>
<tr>
<td>Daniel Herwitz, Professor</td>
<td>herwitz</td>
</tr>
<tr>
<td>Gordon Kane, Professor</td>
<td>gkane</td>
</tr>
<tr>
<td>Petra Kuppers, Professor</td>
<td>petra</td>
</tr>
<tr>
<td>William Lovejoy, Professor</td>
<td>wlovejoy</td>
</tr>
<tr>
<td>Ashley Lucas, Associate Professor</td>
<td>lucasash</td>
</tr>
<tr>
<td>Abe Markus Nornes, Professor</td>
<td>amnornes</td>
</tr>
<tr>
<td>Panos Papalambros, Professor</td>
<td>pyp</td>
</tr>
<tr>
<td>Jennifer Robertson, Professor</td>
<td>jennyrob</td>
</tr>
<tr>
<td>Max Shtein, Associate Professor</td>
<td>mshtein</td>
</tr>
<tr>
<td>Tobin Siebers, Professor</td>
<td>tobin</td>
</tr>
<tr>
<td>Malcolm Tulip, Associate Professor</td>
<td>dmtulip</td>
</tr>
</tbody>
</table>
## Stamps Staff Directory

<table>
<thead>
<tr>
<th>Office of the Dean</th>
<th>Uniqname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gunalan Nadarajan, Dean</td>
<td>guna</td>
</tr>
<tr>
<td>Patricia Hodges, Chief of Staff</td>
<td>phodges</td>
</tr>
<tr>
<td>Scott Creech, Human Resources Consultant</td>
<td>creechsc</td>
</tr>
<tr>
<td>Betty Thomas, Human Resources Generalist</td>
<td>thombett</td>
</tr>
</tbody>
</table>

### Smucker•Wagstaff Academic Programs Center

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
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</thead>
<tbody>
<tr>
<td>Brian Banks, Academic Success Advisor</td>
<td>bbscott</td>
</tr>
<tr>
<td>Wendy Dignan, Academic Programs Specialist</td>
<td>wwilks</td>
</tr>
<tr>
<td>Karen Henry, Counseling Center Social Worker</td>
<td>karhenry</td>
</tr>
<tr>
<td>Romy Hill-Cronin, Academic Program Specialist &amp; Academic Advisor</td>
<td>rhilc</td>
</tr>
<tr>
<td>Juliana Lew, Admissions Counselor</td>
<td>julilew</td>
</tr>
<tr>
<td>John Luther, Career Development Coordinator</td>
<td>jonel</td>
</tr>
<tr>
<td>Joann McDaniel, Assistant Dean for Undergraduate Programs</td>
<td>jmcdan</td>
</tr>
<tr>
<td>Charlie Michaels, Engagement Course Coordinator</td>
<td>cmic</td>
</tr>
<tr>
<td>Karina Moore, Director of Admissions &amp; Enrollment Management</td>
<td>kgmoore</td>
</tr>
<tr>
<td>Snyder, Craig; Senior Admissions Counselor</td>
<td>craigsny</td>
</tr>
<tr>
<td>Elona Van Gent, Associate Dean for Academic Programs</td>
<td>evangent</td>
</tr>
<tr>
<td>Sandy Wiley, Director of International Study Programs</td>
<td>swiley</td>
</tr>
</tbody>
</table>

### Communications

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
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</thead>
<tbody>
<tr>
<td>Truly Render, Director of Communications &amp; Marketing</td>
<td>render</td>
</tr>
<tr>
<td>Carl Greene, Multimedia Designer</td>
<td>gcarl</td>
</tr>
<tr>
<td>Andre Grewe, Web Developer/Administrator</td>
<td>agrewe</td>
</tr>
</tbody>
</table>

### Development & Alumni Relations

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Alice Bankert, Director of Development &amp; Alumni Relations</td>
<td>mbankert</td>
</tr>
<tr>
<td>Amber Connell, Assistant Director of Annual Giving &amp; Alumni Relations</td>
<td>amconnel</td>
</tr>
<tr>
<td>Eric Schramm, Associate Director of Development &amp; Alumni Relations</td>
<td>ericwil</td>
</tr>
</tbody>
</table>

### Exhibitions

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Nielsen, Exhibitions Operations Specialist</td>
<td>mnielsen</td>
</tr>
</tbody>
</table>

### Finance

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>David Constant, Budget Analyst</td>
<td>davecon</td>
</tr>
<tr>
<td>Mahendra Kumar, Chief Administrative Officer</td>
<td>mkumar</td>
</tr>
<tr>
<td>Besnik Topulli, Business Manager</td>
<td>btopulli</td>
</tr>
<tr>
<td>Jennifer Wubbenhorst, Accounts Assistant</td>
<td>jwubby</td>
</tr>
</tbody>
</table>

### Facilities

<table>
<thead>
<tr>
<th>Name</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Peter Jansen, Director of Facilities</td>
<td>jansenp</td>
</tr>
</tbody>
</table>

### Library

*Stamps School of Art & Design, Graduate Student Handbook 2015-16*
Jamie Vander Broek, Field Librarian

**Studio Coordinators**
Matthew Bierl, Materials Fabrication
Nicholas Dowgwillo, 2D media
Marc Krecic, Woodshop
John Leyland, Ceramics & Fibers
Matthew Pritchard, Digital Media
Dennis Racine, Woodshop
Mike Vitale, Materials Fabrication

**Visitors Programs**
Chrisstina Hamilton, Director of Visitors Programs
Academic Policies and Procedures

Registration
Students register on the web through Wolverine Access at http://wolverineaccess.umich.edu/. All graduate level courses at Stamps require permission (override). Wendy Dignan will issue overrides prior to early registration. Students will receive an email message with registration instructions once the permission is granted. In most cases non-Stamps courses are open to student registration without special permission. However, students will occasionally need to obtain permission from the instructor to register.

Registration for graduate students occurs during the first two days of early registration each semester: late November for winter, and early April for fall. Students are assigned an appointment time for registration. The appointment time is found in the student business section of Wolverine Access.

Adding/Dropping and Course Changes
Schedule changes include dropping or adding a course, changing between credit and visit status, changing the credits for a course within the range listed in the University Schedule of Classes, withdrawing, or disenrolling for the term. Graduate students may make changes to their schedules by obtaining the required approvals and using the following procedures. During the first three weeks of the fall or winter term, students may change schedules without approvals as long as they follow the program requirements. After the third week and until the last day of classes of the term, students must obtain signatures of approval from the course instructor and the program director for changes. Students use drop/add forms that can be obtained from the Stamps School Smucker•Wagstaff Academic Programs Center.

Grades and Transcripts
Graduate studio courses for the MDes and MFA programs are graded Satisfactory/Unsatisfactory (S/U). A Satisfactory grade must be the equivalent of a “B” letter grade for graduate students. The graduate level seminar courses are letter graded (A-E).

Courses, taken either within Stamps or outside, in which grades of D, E or Unsatisfactory are earned cannot be used to fulfill degree requirements.

All official University of Michigan transcripts must be ordered through the University Registrar's Office through Wolverine Access. Students may also generate an unofficial record for through Wolverine Access.

Good Academic Standing and Implications
Stamps graduate students must maintain good academic standing to retain their financial support and status as a master’s degree candidate in the Stamps School. A student in good academic standing:

- is making satisfactory progress toward the completion of degree requirements and is within the time limits of the degree program, including approved extensions
- is demonstrating an ability to succeed in the degree program; and
- has a cumulative grade-point average (GPA) of 3.00 (B) or better.
Satisfactory progress and ability to succeed are demonstrated through course evaluations (course grades), successful completion of the First Year Review, and progress during the thesis year in accordance with the thesis calendar. Students not meeting these expectations and/or whose cumulative GPA falls below 3.0 will no longer be in good academic standing. They may be placed on academic probation, lose their financial support, or be discontinued.

**Rackham Guidelines**

The Stamps School of Art & Design offers the MDes and MFA degrees under the auspices of the Horace H. Rackham School of Graduate Studies, which grants graduate degrees and establishes guidelines for academic quality as well as minimum requirements including grade point average and academic elective courses. Students are responsible for knowing the academic policies as described on Rackham’s website: These policies can be found on the web at [http://www.rackham.umich.edu/current-students/policies/academic-policies](http://www.rackham.umich.edu/current-students/policies/academic-policies).

Courses taken in fulfillment of Rackham degree requirements must be approved for Rackham graduate credit. Courses at the 300 level or below may not be used for graduate credit. Courses at the 400 level are open to both undergraduates and graduate students but carry graduate credit only if they have been approved by Rackham. 400 level courses giving graduate credit usually require additional work for graduate students. Approved courses are listed by graduate program in Rackham’s Programs of Study section.

**Graduation**

Students apply for graduation via Wolverine Access within the first four weeks of their fourth term. Students who do not apply by this deadline will not be listed in the University Commencement Program. Diplomas are mailed to the address indicated in the graduation application.

**Final Checkout**

The deadline for check out is June 1st. Graduates may not retain their studios or studio access during the summer following their graduation. After a student graduates, or permanently or temporarily leaves the program, a Stamps Checkout Form must be completed. Designated staff signatures on the form verify that a student has returned keys, borrowed equipment; and has cleaned out his/her studio.

At the end of the last semester of enrollment, graduate students are required to empty and clean up their studios, take down and remove any construction projects in their studios or the common area, return Stamps School keys, and return borrowed equipment. Use the Stamps Check-Out Form to obtain signatures certifying that these requirements are complete. Graduation from the University is contingent upon the return of the form. In addition, the following penalties will be assessed for non-compliance: $100 re-keying fee for each key not returned, cleaning costs for the studio, and replacement costs for any equipment not returned.

**Disenrollment, Withdrawal, and Readmission**

A student’s decision to leave the University must be discussed in advance of leaving with their Program Director. Permission to leave (disenrollment or withdrawal) must be granted by the Program Director as well as the Associate Dean for Academic Programs. The required paperwork is different for students who leave before a semester begins (disenrollment) as opposed to leaving after classes begin (withdrawal). Disenrollment: Students, who register
for classes and then decide not to attend, must notify the University before classes begin to avoid assessment of any fees. Students may disenroll by submitting a signed disenrollment memorandum to the Registrar’s Office in the Pierpont Commons. Withdrawal: Students, who register and attend classes at the beginning of the semester and then decide not to attend, must withdraw from the University. Withdrawal must take place before the end of the third week of classes for one to receive a tuition refund. A student may withdraw from all courses for a given term by submitting a signed withdrawal notice to the Registrar’s Office in the Pierpont Commons. Forms are available in the Smucker•Wagstaff Academic Programs Center. Students who register and subsequently withdraw after the term begins will be charged a registration and disenrollment fee of $130.

A student who chooses to disenroll or withdrawal must be granted permission as described above, submit all required paperwork, clean and check out of their studio, return all keys, and return all borrowed equipment according to the checkout procedure in the Graduation and Final Checkout section of the Graduate Student Handbook.

Readmission to the MFA program after an absence will be according to the policy described below. Contact the Program Director for assistance with this process.

Students may return from a formal absence after a minimum of two semesters. This will allow for students to return to their coursework in the same sequence as when the leave began. The Rackham Graduate School and the Stamps School require readmission following an absence. Rackham Graduate School Readmission information can be found at the following link: Application for Readmission. The application is due January 15th to return in the fall and October 1st to return in the winter.

In addition to the Rackham application, the Stamps School requires a written statement from the student requesting readmission including an explanation of changes and developments occurring during the absence.

The financial assistance package awarded when a student was admitted to the program is not guaranteed for students returning from a leave of absence. This includes assistantship positions, tuition waivers, the assistantship stipend, and the discretionary grant. Contact the Associate Dean for Academic Programs to determine if the original financial assistance package will still be available.

An attempt will be made to provide studio space to students returning from a leave of absence, however studios cannot be guaranteed for all returning students.

Financial Assistance for Students

Graduate Assistantships

Graduate students in the Stamps School receive substantial financial support through grants and graduate assistantships. In turn, each student has the opportunity to contribute to the educational programs of the school through graduate student instructor (GSI), graduate
student staff assistant (GSSA), or graduate student research assistant (GSRA) positions every semester. These positions offer opportunities for the graduate students to develop valuable skills and experience to prepare them as future faculty in addition to supporting the educational programs of the school. GSI appointments provide opportunities for students to gain classroom and studio teaching experience. GSSA appointments offer opportunities for students to work as gallery assistants, studio assistants, or assistants to Stamps staff members where they gain experience in administrative, operational, and technical processes. GSRA appointments give students an opportunity to work on research projects with faculty.

The graduate assistantship is comprised of a tuition waiver and a stipend. Graduate assistantships and compensation are governed by the guidelines of the [Graduate Employees Organization](http://www.geo3550.org/member-resources/graduate-employees-organization) (GEO). Assistantships include a tuition waiver, health insurance and monthly stipend. Good academic standing (see section above) is required to obtain and maintain a graduate assistantship.

Students receive and sign GSI or GSSA contract letters outlining requirements of their individual positions and their responsibilities for those positions. Students also sign a Fraction Calculation Form specifically listing the details of their responsibilities. Students and GSI, GSSA or GSRA supervisors (faculty or staff) are responsible for jointly developing schedules that comply with these requirements. Regular communication assures that the hourly commitments are fulfilled. Both students and supervisors (faculty and staff listed in the contract letter) must keep track of hours worked. Students are paid on the last working day of the month.

Students with assistantships must contact Stamps [Human Resources](http://www.geo3550.org/member-resources/human-resources) before agreeing to additional employment.

International students with GSI or GSSA positions are eligible to request a reimbursement of the SEVIS fee. Information is found at [http://www.geo3550.org/member-resources/sevis-fee/](http://www.geo3550.org/member-resources/sevis-fee/).

At the end of each semester, an evaluation prepared by both the graduate student and the supervisor must be submitted. In order to successfully complete the End-of-the-Year Reviews, all work commitments must be satisfied.

**Discretionary Grants**

Graduate students receive $2,000 per year that they enroll in the Stamps School to spend at their discretion towards their educational projects. These funds are administered by the Stamps Finance Office in compliance with University regulations as documented in the [Standard Practice Guide](http://spg.umich.edu/). See the [Expense Reimbursement](http://spg.umich.edu/) section for allowable and non-allowable expenses and the Reimbursement Process section for the procedures to receive reimbursement from these grants.

*Discretionary grant funds for international travel for research, to conferences, courses, and workshops must be approved by the Program Chair in advance. To apply for discretionary travel funding students must submit to the Program Chair a written request that describes the research, conference, workshop, or course, shows a budget of estimated expenses, and
explains the relevance of this travel to the student’s research, creative work, and academic progress. In addition, students are required to submit a written report upon return of their travel.

**Smucker•Wagstaff Project Grant**
The Smucker•Wagstaff Project Grant was established in 2007 to help Stamps graduate students achieve excellence by supporting students who need assistance to carry out research for their creative work that advances their progress toward their degree. The grant is intended to defray costs of conducting clearly defined research and preparations for the production of creative work. The deadline is November 15th. Contact Wendy Dignan for detailed information about this funding opportunity.

**Rackham School of Graduate Studies**
The Office of Fellowships of the Horace H. Rackham School of Graduate Studies provides information on University fellowship programs for graduate students and major federal opportunities, including Fulbright Grants for International Study. Please consult the Rackham [web site](#) for more information.

**Letters of Recommendation**
One of the key elements to any grant application is the letter or letters of recommendation. Read the criteria for who is eligible to be a letter writer on your behalf for the specific application. In general, you should make your request about 4-6 weeks prior to the deadline. This will allow time for your recommender to write thoughtfully about your work and abilities. Personal friends and family members do not make good recommenders.

**Office of Financial Aid (OFA)**
The Office of Financial Aid, located at 2500 Student Activities Building, administers student loans and work-study programs. Graduate students may apply for Federal Perkins Loans, Work-Study Employment, Federal Stafford Loans, and Federal Supplemental Loans for Students. Most programs require the demonstration of financial need and specific application materials for eligibility determination. Continuing students should be aware of the application deadline for priority consideration for their next academic year. For specific information concerning aid programs, eligibility, and application procedures and deadlines, students should consult the Office of Financial Aid [web site](#).

**Tax Information**
As a general rule, any income is subject to federal taxation. Scholarships and fellowships, however, are excluded from taxation when the award is a qualified scholarship given to the recipient who is seeking a degree that is made for the purpose of studying or conducting research at an education institution.

Qualified scholarship and fellowships are defined to include tuition and fees required for enrollment or attendance at the educational institution and fees, books, supplies or equipment required for courses of instruction at the institution.

ALL STIPENDS AND AWARDS ARE TAXABLE INCOME. For tax purposes you must keep copies of all award notices and announcements. For items you wish to deduct you must have receipts. Additional information can be found through the Rackham Graduate School at
International students can find information about taxes from the University’s International Center at [http://internationalcenter.umich.edu/taxes/taxlawsreqs.html](http://internationalcenter.umich.edu/taxes/taxlawsreqs.html).

**Stamps Finance Office – Reimbursements and Advances**

During their time at Stamps, graduate students may receive financial support for their research and studio projects. Funding sources include Stamps discretionary grants, Smucker-Wagstaff grants, Rackham Graduate School grants, and other University grants. Students generally pay for expenses out-of-pocket and submit receipts to the Stamps Finance Office for reimbursement in accordance with the process described below. Advances are allowed for travel for research or to conferences.

**Expense Reimbursement**

Reimbursements ARE allowable for the following types of expenses:

- Travel (airfare, car rental, lodging) for research and to conferences
- Conference or workshop fees
- Reimbursement for mileage for recurring (weekly) trips to research locations are subject to review on a case by case basis; needs prior approval for use of funds before such trips occur. The funds may need to be processed as ‘scholarship’ which may impact existing financial aid amounts. If your research or studio project will include such expenses, please contact the Stamps Finance Office before you submit your proposals for approval.
- Supplies used to create artwork/design projects (please see the Stamps Finance Office for expenses related to your graduate thesis.)
- Writing supplies including paper, ink cartridges, pens, pencils, printing costs
- Documentation supplies including printing costs and photo processing expenses
- Exhibition costs over and above School allocated funds including extra postcards or advertising costs, mailing expenses
- Hosting in conjunction with exhibition projects up to the allowed limit (see Hosting section below).
- One piece of equipment up to $500 for the entire time the student is enrolled in the MDes or MFA program. All equipment such as Apple iPads, Apple TV’s, camera equipment, computer equipment, external hard drives, audio/video equipment are included in this category. NOTE: Such equipment remains the property of the Penny W. Stamps School of Art & Design and must be left at the School upon graduation.

The following expenses ARE NOT allowable for reimbursement:

- Personal items (clothing, personal hygiene products, graduation cap & gown, etc.)
- Furniture
- Donations
- Alcohol (even if it is for hosting purposes)
- Telephone, cell phone, and data plan bills
- Gasoline/fuel
• Medical expenses
• Insurance (please see the Finance Office staff regarding insurance for exhibition venue rentals)
• Personal checks made to individuals as payment for any service such as ‘project help’ or ‘translation service’. See Payments to Individuals section below for how to pay people for services.
• Credit card statements or bank (debit) card statements ALONE cannot be submitted as proof of payment for airfare or hotel expense reimbursement.
• Contracts made without prior approval of the School’s Chief Administrative Officer and the University of Michigan contract/legal department.
• See the University’s Restricted Commodities and Special Approvals at [http://www.finance.umich.edu/system/files/302.04-01_Restricted_Commodities_and_Special_Approvals_Ver.pdf](http://www.finance.umich.edu/system/files/302.04-01_Restricted_Commodities_and_Special_Approvals_Ver.pdf) for a complete list of goods and services that are prohibited by the University from being purchased and other that require special approval prior to being purchased. Contact the Finance Office if you have any questions.

Note: Expenses related to research projects should be within the scope of the project as per the budget proposal the student submits to the granting unit. For example, if the proposal is for supplies and materials for a project, then we should not see travel expenses for reimbursement.

**Reimbursement Process**

In order to receive reimbursement, graduate students must submit an expense report to the Stamps Finance Office via Concur, the University’s electronic travel and expense system, within **30 days of purchase**. One-on-one training to learn to use the Concur system is available by contacting Jennifer Wubbenhorst in the Stamps Finance Office. The following information and documents listed below should be provided:

- A detailed description of WHAT was purchased and WHY in the “Business Purpose” (the “Comment” field can be used if you run out of space) for each Concur expense line item. Be as specific as possible, for example “XYZ conference fee for professional development”, “Painting supplies for artwork for Graduate Exhibition”, “Art supplies for studio project”.
- Original itemized receipt(s) from a vendor showing the total expense and full payment received. If an original itemized receipt(s) does not show payment in full, the student must provide one of the following: copy of cleared check or confirmation from the vendor that amount due was paid.
- All receipts must be scanned into images and attached to each expense line item in Concur. Receipt scans should be submitted as pdf files. Please **do not** attach snapshots (pictures) taken with a cell phone or screenshots of computer screens of expense items from vendor websites. **All receipts must show all the items purchased in a transaction** and not just the total of the receipt.
- Concur reports should be submitted to Jennifer Wubbenhorst for first level approval and Besnik Topulli for final approval.
- Once scanned, all original receipts organized by report must be submitted to the Finance Office.
• Receipts older than 45 days cannot be reimbursed. There are NO EXCEPTIONS to this policy.

If a graduate student does not have an active appointment with UM (typically during the spring/summer terms), a paper form expense report is required. A hard copy receipt reimbursement form is required for expense reimbursements processed in this manner. Original receipts should be taped to an 8.5”x11” piece of paper and submitted with the form. Please download the receipt form from A&D website at this weblink: http://art-design.umich.edu/images/uploads/Receipt_Reimbursement_Form_Fillable.pdf. Address all questions to any Finance Office staff member.

**Advances**
Advances are allowable for travel related expenses (airfare, lodging, ground transportation, meals) for research trips and travel to conferences. Request an advance from the Finance Office at least **four** weeks prior to your trip. The Finance Office staff will walk you through the appropriate paperwork that needs to be completed.

**Hosting**
Expenses for individual show openings are reimbursable up to $150 for food and publicity. Group show openings (for 2 or more students) are reimbursable up to $250 in total for food and publicity. These limits apply to all exhibition venues irrespective of funding source. All receipts for food and publicity need to be submitted via the Concur travel and expense system.

If you are hosting a Stamps or Witt visiting artist, please get appropriate approval in writing (via email) from Chrisstina Hamilton (Director of Visitor Programs).

Follow the guidelines for U-M hosting reimbursements mentioned in the University Standard Practice Guide available at http://spg.umich.edu/pdf/507.10-1.pdf. All hosting receipts submitted for reimbursement need to include itemized details of what was ordered for the meals and not just a credit card receipt. Please indicate any tips given on the hosting receipt. Follow the same procedure outlined above in the Reimbursement Process section when completing Concur expense reports for hosting exhibition openings, hosting graduate program recruits etc.

**Payments to Individuals**
The University has a separate process for paying individuals for services. Therefore students should **NOT** be paying individuals out-of-pocket. To pay an individual, download the “Payment For Services” request form at http://stamps.umich.edu/images/uploads/Payment_Request_Form_-_FillableNOV2013b.pdf. The payee will also need to complete the attached “Substitute W-9 Form” at http://stamps.umich.edu/images/uploads/Substitute_W9_with_Instructions.pdf. The completed request forms should be sent to artdes-hr@umich.edu for processing of payments to individuals. All payments will be processed only after the work is completed and not in advance of completion of required services. Payments made directly by a student to an individual with cash, check, credit card, PayPal, etc will **NOT** be reimbursed. There are NO EXCEPTIONS to this policy.
Travel
Discretionary grant funds for international travel for research, to conferences, courses, and workshops must be approved by the Associate Dean in advance. If the student pays out-of-pocket, all reimbursable expenses should be submitted in a Concur expense report. Receipts should be scanned and attached for all travel, hosting, supplies and miscellaneous expenditures. If there were cash purchases where no receipts are available or in situations where a written receipt is not provided by the vendor (as is the case in some countries), the student must maintain an expense log for the cash purchases and turn it in as evidence of such cash expenditures. Appropriate notes should be added to the comment fields for these cash expense line items. Please contact Jennifer Wubbenhorst in the Stamps Finance Office before such international trips to get a copy of the “Expense Log” which is helpful in keeping track of cash expenditures during the trip.

Please follow the same procedure outlined above in the Reimbursements section when completing Concur travel expense reports. All expense receipts pertaining to travel, including hosting and supplies purchases that occurred during travel should be submitted for reimbursements via Concur within 30 days of the completion of travel (best practice is to submit the receipts within 10 days of trip completion). Please seek advice from Jennifer Wubbenhorst or David Constant in the Stamps Finance Office on how to organize the receipts from the trip before the Concur expense report is created. If you can get their advice before the trip occurs, this will help you to organize the receipts in an appropriate manner during the trip and make your life easier when you create your Concur expense report. This will help speed up the reimbursement process.

Final Semester: Deadline for Submitted Receipts
The deadline for students in their final year for spending their discretionary funds is the last day of their graduating semester (typically April 30th). All receipts must be turned into the Stamps Finance Office within 30 days of incurring the expenditures to be eligible for reimbursement. Expenditures incurred after the date of University Commencement will not be reimbursed. All expense reports must be submitted to the Stamps Finance Office via Concur.

Exhibiting at Stamps Venues
The School maintains two professional gallery spaces:
Jean-Paul Slusser Gallery (Art & Architecture Building)
Work•Ann Arbor (downtown Ann Arbor)

The Slusser Gallery is the forum for an active program of international, national and student exhibitions and events. Work•Ann Arbor shows all types of student creative work.

In addition, to the two primary venues, the School also offers public exhibition areas that include a series of display cases and wall spaces throughout the Art & Architecture building, as well as many informal installation opportunities in other areas of the building and its grounds, including the central foyer and community spaces of the Faculty/Grad Studios.
**Stamps Exhibitions Proposal System**

Graduate students are expected to bring their creative work into a public venue at least once each academic year. Therefore, graduate students are strongly encouraged to become involved in the exhibitions programs at Stamps. Graduate students provide a crucial vitality to the exhibitions program, a willingness to challenge and engage viewers and an inspiration to undergraduates.

The Stamps exhibitions program is comprised of several annual shows that broadly address the exhibition needs of the School’s various components. Annual shows include the MDes/MFA Thesis Show, the Juried Student Exhibition, Faculty Exhibition, and the Integrative Project Exhibition for senior year undergraduate students.

These shows are balanced by a proposal system, inviting proposals from the entire Stamps community. Proposals range from curated shows sponsored by students or faculty to pre-arranged theme shows or broad open call shows. These shows have great potential for bringing in work from outside the school and connecting to other university units, established or emerging artists and designers in the region and creative communities around the world. Graduate students have a vital role in this exciting endeavor. First year students are strongly encouraged to work in teams or with faculty to develop proposals for submission to the Stamps Exhibitions/Performance/Visitors Committee for review. The Stamps Exhibitions/Performance/Visitors Committee considers proposals once a year, usually in January, when they schedule shows for the following academic year. Proposals are submitted via the Stamps website at: stamps.umich.edu/exhibitions/proposal. Specific questions about the process can be sent to the committee at artdes-experf@umich.edu.

**Exhibition Costs**

Stamps provides some funds to cover exhibition hosting costs and other exhibition expenses (e.g., postcards, rental equipment, banners, lettering) for graduate student organized exhibitions. Students should obtain authorization and a shortcode from the Stamps Finance Office prior to incurring any expenses. $150 is available for individual graduate student shows and $250 is available for group student shows. Expenses beyond these amounts can be charged to the students’ discretionary grants, evenly divided among the participating students.

Students should pay out-of-pocket for hosting and other exhibition expenses and submit receipts to the Stamps Finance Office for reimbursement via Concur. Follow the procedures in the Reimbursement Process section. Contact the Finance Office staff with any questions.

**Exhibition Publicity**

Graduate student curators, working with the Stamps Communications staff, are responsible for designing, producing and distributing exhibition promotional materials for graduate student organized shows.

Publicity material includes:
- Title of show
- 1-3 paragraph description of the featured work and/or concept behind the exhibition
- Names of all artists (check spelling carefully)
● Dates and times for the show
● Date and time for the reception
● Location/address of the show
● Image at 300dpi; file size should be greater than 1MB; dimensions should be at least 5”x7”
● Name of contact person

Please double-check all submitted text for spelling. All printed materials MUST include the Stamps logo - see http://stamps.umich.edu/resources/faculty/branding#logo_images

The Stamps Communications staff publicizes exhibitions and events through a number of venues, including: local and regional print campaigns; the Stamps web site; social media; the UM website; information cases; and, when appropriate, press releases to both local and national press. Contact Stamps Communications staff for details: artdes-communications@umich.edu.

**Deadlines for Publicity**
Submit all materials to Stamps Communications staff at artdes-communications@umich.edu
Materials must be submitted at least one month prior to the event/exhibition - two months lead time is ideal.

**Posters**
Posters must be designed by graduate students and be submitted for review by the Stamps Communications staff at least two week before you need them.

Once poster designs have been reviewed and approved, final poster designs must be submitted to the Communications staff for printing at least 2 weeks before you need them. Posters can be designed in Photoshop, InDesign or Illustrator; we recommend exporting a high-resolution PDF suitable for printing. Include separate font tiles (unless fonts are converted to outlines.

The Communications Office is able to print:
● 6 large posters (maximum size 24” x 36”)
● 20 smaller posters (scaled to fit 11” x 17”)

NOTE: All printed materials MUST include the Stamps logo - see http://stamps.umich.edu/resources/faculty/branding#logo_images

**Cards**
Cards must be designed by graduate students and be submitted for review by the Stamps Communications staff at least two weeks before they are printed. The Communications Group does NOT print postcards.

NOTE: All printed materials MUST include the Stamps logo - see http://stamps.umich.edu/resources/faculty/branding#logo_images
Press Releases
If you have an event, exhibition, etc. that you think might make a good story, please contact the Stamps Communication staff at artdes-communications@umich.edu immediately.

Roles and Responsibilities of Exhibitors
The following tasks for an exhibition should be assigned:

- Curator – organize all events and assignments
- Design – layout the creative work within the space (artists should “hang” their own work)
- Labels – gather information for labels, print and hang labels
- Poster and/ or Postcard – design and send to the Stamps Communications staff for review and approval and then send to the printer
- Exhibit Title/Vinyl Lettering – contact the Stamps Communications staff for title design/printing
- Food – select, order, pickup, and pay
- Music – select, schedule, and pay
- Schedule – organize hang times and take down times
- Publicity – see above

The curator should schedule a common time for the work to be installed and each contributor should be encouraged or required to hang or install his or her own work.

Hardware, Equipment, Lighting
Hanging hardware and pedestals can be requested from the Slusser Gallery Office. Audio/visual equipment should be reserved well in advance from the coordinator for digital equipment. Computer equipment and software should be reserved well in advance from the IT Office.

Expensive equipment must be bolted down and locked for security.

Lighting will make a big difference in the overall success of an exhibit. Extension cords are not allowed by building fire codes. Projects should be constructed so that cords run sufficient length without extension cords.

Exhibitions Operations Specialist, Mark Nielsen is an excellent resource for exhibition assistance.

Exhibit Title/Vinyl Lettering
The title of the exhibit is typically mounted on a gallery wall or window with vinyl transfer lettering.

In order to provide more unified branding across Stamps exhibitions, the Communications staff will work with curators to design and produce titles for Stamps venues and offsite thesis exhibitions. Contact the Stamps Communications staff at artdes-communications@umich.edu at least one month before the show opens to get the process started.

Exhibitions staff will assist with the installation of exhibit titles when requested.
Labels
The curator is responsible for gathering information and producing labels. Labels can be made from paper dry-mounted on foam core, adhesive backed paper, resume paper pinned to the wall, numbered tacks, or self-adhesive numbers with a corresponding list posted on a wall. Labels must be completed and ready to hang before the show opens.

Openings and Receptions
Exhibition and performance openings and receptions should be scheduled to coincide with shows at other Stamps venues whenever possible to leverage publicity and ensure a larger audience.

All areas of the gallery must be cleaned and restored to normal condition immediately after the reception. Tables and chairs can be provided by contacting the Director of Facilities (Peter Jansen).

Helpful contacts
Mark Nielsen  mnielsen@umich.edu  office 734.368.1095
Peter Jansen  jansenp@umich.edu  734.615.5973
Wendy Dignan  wwilks@umich.edu  734.763.5247
Stamps Communications  artdes-communications@umich.edu
Mahendra Kumar  mkumar@umich.edu  734.647.8970
Exhibition and Performance Committee  artdes-experf@umich.edu

Exhibit Take Down
The following take down tasks are the responsibility of each student who exhibits or the curator for shows with work from distant contributors. Each participant will patch and repaint their part of the gallery within two days of the show’s closing date. If any walls were painted with a dark color for an exhibition, a good quality primer must be applied before returning the wall to its original color. Spackle and paint are kept in the Slusser Gallery Office. All vinyl lettering, tape, and any other materials and equipment used in the exhibit must be removed and the gallery restored to its original condition within two days after the exhibit’s closing date.

Other Resources

Students With Caregiving Responsibilities
The University and the School recognize the unique challenges faced by students who have childcare or adult care giving responsibilities. The following programs and resources are available to support the success of students with parenting and caregiving responsibilities. Students with Children Website.

Information available through this website includes:
- Financial Aid
- Social Support
- Housing
- UM Policies
Work/Life Resource Center
The Work/Life Resource Center (WLRC) exists to help the University of Michigan provide an environment supportive of, and sensitive to, the healthy integration of work life and personal life. We understand that you can contribute your best efforts to the University when you are able to address the goals and obligations of your personal life and when you can balance your family's care with the other facets of your life. WLRC offers individual consultations, group presentations, and a resource library. It also advocates for enlightened, family-responsive policies and practices. WLRC can assist students, faculty and staff with:

- Locating child care
- Locating elder/dependent care
- Locating emergency, backup child care (Kids Kare at Home)
- Balancing work and personal responsibilities
- Creating flexible work schedules
- Expectant Parents’ Resource Program
- Questions about maternity leaves

Center for the Education of Women
The Center of Education for Women (CEW) advances the personal, educational, career, professional and leadership potential of women. The services, programs, applied research, and action initiatives conducted by CEW promote inclusiveness and equity within the University, across the state and throughout the nation.

The CEW Scholarship Program for returning women students was established in 1970 to honor the academic performance and potential of women whose education has been interrupted and to commemorate the one hundredth anniversary of the admission of women to the University of Michigan.

Thanks to the generosity of individuals and foundations, CEW has awarded nearly 1300 scholarships since 1970. CEW Scholarship Awards are invaluable, since they often mean the difference between completing a degree or not doing so for many students at the University of Michigan. Due to the generosity of donors, CEW was able to expand the program in 2008 to include additional scholarships for male and female students on the Ann Arbor campus.

Rackham Office of Graduate Student Affairs
The primary mission of Graduate Student Affairs (GSA) is to work in partnership with Rackham departments and programs to build connections and provide enrichment and support at each stage of the graduate experience. The office provides intellectually-enriching programs, personal and professional development workshops, and social events; produces and disseminates information; addresses climate issues with a view toward the graduate experience as a whole; and serves in a consultant or supportive role to faculty, staff, and students across a variety of graduate student issues.
Career Development

Stamps Career Development Services
Stamps Career Development Coordinator, John Luther, assists student exploration and pursuit of both traditional and non-traditional career paths, and organizes regular career development activities as well as special events for undergraduates and graduate students. Watch for announcements for student meetings, presentations, workshops and other opportunities. A comprehensive list of professional associations, art-specific and design-specific websites, internships, higher education jobs, residencies, grants and funding opportunities, and general career information are available at:
http://stamps.umich.edu/career/resources.

The University Career Center
The University’s Career Center, located in 3200 Student Activities Building, offers a variety of resources and individual career counseling. See their web site at
http://careercenter.umich.edu/.

Rackham Academic Policies
Policies and procedures for admission and readmission, registration, fees and expenses, standards of academic performance, student services and privileges, programs and requirements are available at
http://www.rackham.umich.edu/current-students/policies/academic-policies

Facilities

Art & Architecture Building Studio Facilities and Equipment
Graduate students have access to all studios and equipment in the School, contingent upon their abilities to use equipment safely. Studio Coordinators are responsible for setting policies within their studios and should be contacted to obtain permission to use the facilities for which they are responsible.

The M-Card is used to access the exterior doors Art & Architecture Building after hours. Students must not prop open doors, leave the building open, or admit people to any facility whom they are not prepared to supervise during times when the School is closed. No key to the Stamps School facilities may be reproduced.

Access to other University facilities may be available depending upon students’ needs, technical skills, and persuasive abilities.

Lockers
There are no fees to use a locker in the Art & Architecture Building. At the end of each winter semester all lockers will be cleaned out and contents found will be discarded.

Graduate Student Office
Graduate students have a designated office space in room 1003 of the Art & Architecture Building.
The Director of Facilities, Peter Jansen, distributes keys to the graduate student office. The refundable deposit for each key is $10.00. If a key is lost a new $100.00 non-refundable deposit is charged. Key deposits are returned when keys are returned.

**Graduate Student Studio Space**

The Stamps School maintains faculty/graduate studio facilities off-campus at 1919 Green Rd, Ann Arbor, MI 48109. This 33,000 square foot facility accommodates all of the School’s faculty and graduate students in one building, featuring a large shared working space for the MDes students, private studios for the MFA students as well as meeting spaces, a multi-purpose shop and digital media studio.

Locating studios for all the graduate students and faculty in a single integrated facility is the catalyst for community development among students and faculty, allowing students and faculty to share their creative work experiences and have opportunities to collaborate. These facilities rank favorably with those of any Art & Design graduate student studios in the U.S. Only currently enrolled MDes and MFA degree candidates and occasional international visiting artists are assigned studio spaces. Individual spaces must be kept clean; valuables should be kept in locked cabinets. For the health and safety of others no dangerous or harmful substances may be stored in this facility.

At the end of the student’s program, or the final term of enrollment, all work, supplies, and personal belongings must be cleared from the studio and cabinets and common areas; walls and storage areas must be restored to their original condition. A designated administrator, Peter Jansen, will inspect the studio and verify compliance with policy by signing a Checkout Form. If there is residue remaining, it will be removed at the student’s expense.

**Photo, Video and Digital Equipment**

Digital and video cameras, and other digital equipment are available for loan from the coordinator for digital equipment (Matthew Pritchard mpritch@umich.edu). Students will be expected to follow check out procedures and to meet deadlines for returning the equipment. Students will be assessed late fees if deadlines are not met. Any lost or damaged equipment will be reported immediately to Matthew Pritchard. Any repairs or replacement cost to the photo or video equipment will be charged to the student accounts.

Photo and video equipment can be borrowed from the Duderstadt Digital Media Center: [http://www.dc.umich.edu/mediasales/equipmentloans.htm](http://www.dc.umich.edu/mediasales/equipmentloans.htm). Equipment borrowed from this media center will be the responsibility of the graduate student. The Stamps School will not be responsible for equipment borrowed from the Duderstadt media center.

**Vehicle Rentals**

Graduate students can rent vehicles for individual work from off-campus vendors using their discretionary grants and following standard procedures for reimbursement as found in the reimbursement and advances section of this handbook. You are encouraged to book car rentals through Concur when using your discretionary grant. The preferred car rental company is “National Car” because they have a contract with the university that automatically pays for loss damage waiver (LDW) insurance in the rental rate.
Graduate students using school or University vehicles for official school business such as class trips or GSI, GSSA and GSRA assignments should refer to the transportation forms and transportation request policies on the Stamps website at:
http://art-design.umich.edu/forms/faculty_staff.

Communications
Good communication is essential to academic life. Your success as a student depends on your abilities in this regard.

Email
Electronic mail is the dominant and preferred method of transmitting and communicating at the School and the University. All students must read and respond to email on a regular basis, and develop discipline that includes message filing and record keeping. Communication of a sensitive nature should not be carried out through email, but conducted in person. Email must be handled with the same discretion as any written correspondence. Email messages are legal documents. Do not send any messages through email that you would not like to see published.

Graduate students may utilize the following graduate student group lists for sending email:

- stampsmdes1@umich.edu 1st year MDes students
- stampsmdes2@umich.edu 2nd year MDes students
- stampsmfa1@umich.edu 1st year MFA students
- stampsmfa2@umich.edu 2nd year MFA students
- stampsgrads@umich.edu all Stamps graduate students

Send general announcements to the Director of Communications who will forward the information to faculty, staff, students, and the community. Do not use email groups other than the graduate student group lists above to send announcements.

News and Events
If you have a news item or event announcement that you’d like to see included on the Stamps website or social media, complete the submission form at http://stamps.umich.edu/news/submit

Mailboxes
Permanent faculty and staff members have mailboxes outside of the Art & Architecture Faculty/Staff Lounge. Part-time faculty, graduate and undergraduate students have mailboxes in the second floor north corridor of the Art & Architecture building near the drawing and painting studios. Email has become such an expected mode of communication that everyone should follow-up hardcopy mail distribution with an email notification to the recipient(s).

MDes Program Overview
The Stamps MDes program’s structure is project-centered, bringing together working teams of design candidates and professionals to find rich opportunities, generate new knowledge, imagine productive futures, and invent noble and compelling solutions to thorny issues. The core curriculum is comprised of studios, seminars and University academic or studio electives. Coursework addresses strategies for collaboration as well as the positioning of
integrative modes of practice. The final thesis studio is for candidates to develop a project of sufficient magnitude and vision to demonstrate mastery.

**Design Studios**
Collaborative studio projects are the core of the MDes program and provide an opportunity for intense exploration, research, production, and critique of creative work. Candidates are encouraged to reframe complex design problems in close collaboration with their peers and faculty advisors. The candidates work on projects as a team, with and for collaborators, partners and stakeholders; they develop approaches that are forward-looking, speculative, and open to multiple outcomes. MDes candidates are also expected to research, analyze and develop strategies for fostering new kinds of communities and networks and investigate ways of triggering small-scale social change. This will culminate in a focused design-led research project, which emerges from the intersection of their interests and the concerns of the umbrella wicked problem.

**Design Seminars**
Seminars provide a forum where the MDes cohort can discuss issues of mutual interest, as well as generate information and understanding to support collaborative studio projects. In the first semester a Research Methods seminar serves as an orientation to the university and an introduction to the applicability and limitations of a variety of qualitative research methods most commonly utilized in contemporary design research (including case studies, original and secondary sources, critical reviews, etc.) In the third semester the Professional Practice seminar explores issues of professional design practice in the 21st Century, e.g. business ethics, intellectual property, and social entrepreneurship. Readings and discussion will be supported by guest lectures and field trips.

**MDes Program Curriculum Schedule**
The program is designed for completion in two consecutive academic years in residence. The Fieldwork design studio is a 6 credit summer course requirement between the first and second academic year. This collaborative experience allows candidates the opportunity to work as a group on projects with stakeholder organizations and/or candidates from partner institutions. This may be an externally sponsored project that involves teamwork, collaboration, and client interaction; or a national or international engagement studio – related to the umbrella wicked problem. Candidates complete 15 credits of coursework each semester in the first academic year and 12 credits of coursework each semester in the second academic year for a total of 60 credits.

**List of Required Courses**
Stamps School of Art & Design
  - Design Studios 16 credits
  - Design Advising 8 credits
  - Seminars 12 credits
University Academic Electives 12 credits (4 cognate)
Thesis Preparation 3 credits
Thesis/Distribution/Presentation 9 credits (6 studio + 3 Advising)
Total Required 60 credits
Program Duration / Maximum Time Limit
Candidates who do not complete their degrees in two consecutive years must, by University policy, complete their degrees within five years from the first date of enrollment in the graduate program. Financial support, computing equipment, or studio space beyond the structured two academic years in the program is not provided. Candidates who discontinue and/or transfer to another program before two years also lose their privileges to the School’s computing equipment, studio spaces, and financial support.

Design Studio 1: Inquiry
ARTDES 660
This course introduces fundamental integrative design issues including a series of design and analytical investigations drawn from the general topic of the umbrella wicked problem. Coursework focuses on gaining a broad understanding of the wicked problem, identifying specific areas of interest, and exploring the inventive and conceptual dimensions of design. Candidates will research and set the terms (individually and collectively) of the basic issues stemming from the general topic area, and articulate those problems/opportunities as design-based inquiries.

The Stamps MDes is intentionally structured around a particular set of problems, those identified as wicked problems. To operate effectively in this landscape designers are required to see themselves as capable of influencing social-, political-, cultural-, ecological- and economic-domains. This studio is structured to facilitate exploration of the chosen wicked problem and begin the process of mapping potential resources and opportunities. Through this process candidates will come to understand the differing perspectives of stakeholders and locate potential points for intervention and change. The course consists of guest lectures, discussion, visual modeling, candidate presentations, case studies and studio work. The course is run in a collaborative studio format—all candidates are expected to participate in the creation, discussion, and critique of work. Weekly team meetings with the Program Director and regular meetings with an advisor are required.
**Design Studio 1 Objectives**

- Identify and describe collaborators, partners and stakeholders related to the umbrella wicked problem (comprehension)
- Identify the aesthetic-, material-, social-, spatial-, infrastructural-, ecological-, economic-, and political-dimensions of the umbrella wicked problem (comprehension)
- Identify and define stakeholder needs and project opportunities (comprehension)
- Summarize knowledge of technical activities related to the umbrella wicked problem (comprehension)
- Summarize knowledge of human-related activities related to the umbrella wicked problem (comprehension)
- Discuss the technical vocabularies of related disciplines (comprehension)
- Apply effective strategies for collaboration and team management (application)
- Employ user-centered research methods to gain insight from stakeholders (application)
- Clarify the scope of the project and its outcomes (analysis)
- Approach key issues from multiple perspectives (synthesis)
- Synthesize and organize collected research information (synthesis)
- Reframe the parameters of the umbrella wicked problem (synthesis)
- Visualize solutions to these problems across multiple scales (synthesis)
- Create and present ideas for how design can engage the problems related to the umbrella wicked problem (synthesis)
- Evaluate and prioritize current ideas, information and opportunities (evaluation)

**Design Studio 1 Major Topics**

- Project planning
- Creating project briefs
- Performing initial research
- Discussion
- Presentation
- Evaluation

**Design Studio 1 Sample Texts and Materials TEXTS AND MATERIALS**


**Design Advising**

**ARTDES 662, 663, 761 & 762**

MDes candidates are assigned a faculty advisor. Stamps MDes faculty are the primary source of support to candidates in planning their academic program, seeking advice and dealing with challenges; as they arise. Candidates should plan to meet with their advisor at least three times per academic year.
times per semester and are strongly encouraged to maintain consistent communication with their advisor throughout the MDes program. Advisors are also expected to participate in the MDes Studios by attending reviews and providing support for collaborative efforts.

Initial assignment of advisors is overseen by the MDes Program Director on the basis of the nomination by the candidate during the application process, the needs of the candidate, and the availability and interest of the faculty. Disciplinary or subject specialization should not be the only determining factor. The advisor’s role is the academic well-being of the candidate and to advocate on their behalf in the case of dispute within the collaborative framework of the program. The MDes Program Director should not (unless under exceptional circumstances) act as an advisor of an individual candidate. The MDes Program Director’s primary responsibility is to the cohort, which includes ensuring that satisfactory arrangements are made to support candidates if they encounter problems with their advisor. Candidates are encouraged to reach out to other Stamps and university faculty for advice and assistance as they progress through the program.

If candidates are unhappy with their advising in any way, they should first address this with the advisor in question. Following this they should bring it to the attention of the MDes Program Director. If a candidate wishes to change their advisor, they should have reasonable grounds. Changes of advisor are expected to be friendly and unproblematic. The change must be discussed with and approved by the MDes Program Director.

Candidates are responsible for ensuring that advising meetings are scheduled. Advisors should expect to schedule meetings for the start, middle, and end of the semester. Candidates have the right to see their advisor regularly and to have material reviewed and commented on promptly. Candidates are encouraged to take informal minutes of their advising meetings.

These meetings monitor the progress of candidates in order to ensure that they are making good progress in their studies and receiving adequate support, as well as to enable the faculty to fulfill their obligations to the MDes program.

The responsibilities of the MDes candidate include:

● to agree with the advisor on a schedule of meetings and attend such meetings and inform the advisor how she or he can be contacted;
● to prepare for each meeting by gathering information and materials that document progress and focus attention as needed on relevant questions or concerns
● to be prepared to take the initiative in raising problems or difficulties, however elementary they may seem;
● to discuss such dissatisfaction with the MDes Program Director at the earliest possible opportunity (in the event of such discussions not producing a satisfactory outcome, the Associate Dean for Academic Programs is available to counsel candidates regarding strategies for resolving differences. Unresolved differences may be presented for the formal Appeals Process);
● to provide a written progress report when requested to do so;
● to discuss with their advisor the preparation of their thesis;
● to submit a thesis within the time allowed by the regulations.
Candidates should note that they are responsible for their work and that the role of the advisor is to provide guidance and advice.

The responsibilities of the advisor include:

- to maintain contact through regular advising meetings by appointments previously agreed with the candidate;
- to be accessible to the candidate at other appropriate and reasonable times when advice may be needed;
- to give detailed advice on the requirements of the program so that the thesis may be delivered within the appropriate time;
- to give advice about requisite techniques and arrange for instruction where necessary;
- to give guidance about the MDes program and the standards expected;
- assisting the candidate with their progress through the program by offering ideas, and generally providing guidance, encouragement, and stimulation;
- to ensure that the candidate is made aware of inadequacy of progress or of standards of work below that expected;
- to advise the MDes Program Director and the candidate if, in her or his opinion, there is significant likelihood of the candidate failing to make satisfactory progress;
- to submit progress reports each semester to the MDes Program Director after due discussion with the candidate;
- to encourage, as appropriate, the candidate to talk about her or his work at meetings or conferences and provide encouragement and advice with regard to possible publication of her or his work;
- encouraging the candidate to question advice and to reach self-determined decisions;
- ensuring that the candidate is aware of, and complies with, university regulations on research ethics;
- ensuring that the candidate is aware of – and attends when appropriate – courses, relevant training, and facilities available to candidates in the university;
- acknowledge the contribution of the candidate in any published material or presentation which involves the candidate’s work;
- to offer advice, as appropriate, to the candidate concerning her or his career development;
- to give advice on the preparation of the written thesis and notify the candidate if the standard of English is inadequate.

Ultimately, the candidate is responsible for her or his work and the advisor’s responsibility is to give guidance.

The candidate will begin to develop a plan of study during the first semester of the program. This is a road-map of the candidate’s personal goals and aspirations mapped on to the curriculum of the program. The first draft of the course plan is completed in concert with Design Studio 1. The plan of study may be revised to reflect the needs of the individual candidate as they develop throughout the program. The plan of study is a “living document.” Candidates should regularly update their advisor of progress and alterations to the plan of study.
**Design Advising Learning Objectives**

- Discuss work in scheduled meetings with a member of the design faculty (comprehension)
- Locate opportunities for personal and professional development (comprehension)
- Demonstrate ability to produce a creative response to the wicked problem in collaboration with peers, collaborators, partners, and stakeholders (application)
- Identify value propositions for individual, collective, collaborators, partners, and stakeholders (analysis)
- Develop an ambitious work plan with defined investigative/concluding milestones (synthesis)
- Interpret findings and results of work with advisor and thesis committee (evaluation)

**Design Advising Major Topics**

- Project definition and scope
- Work plan and defined investigative/concluding milestones
- Work-in-progress reviews

**MDes Research Methods Seminar**

**ARTDES 650**

This course will present an opportunity to examine and discover practice-led research in a studio context. The course focuses on project-specific research and on the designer-researchers who advance the field. Candidates will also be exposed to a range of research strategies from other disciplines, in particular the relationship between quantitative and qualitative research.

Research beyond establishing precedent projects is necessary to the practice of integrative design. The overarching goal of this seminar is to prepare candidates to prepare research proposals that include: researchable questions; specific objectives; theoretical frameworks; research methods; project planning; and stakeholder partnerships. This seminar explores paradigms of research through comparison and discussion of readings and presentations of guest speakers. The coursework presents a diverse range of methods, strategies, frameworks, and tools for the gathering, synthesis, and translation of various forms of data. The goal is to develop strategies and tactics to test assumptions and make sense of complex social issues. Standard approaches draw largely on ethnographic methods, based on observation and qualitative interviews. The seminar will also engage other post-positivist and constructivist methods including action research, participatory design and sense-making techniques.

All university-supported research activities involving human subjects must be reviewed and approved by an Institutional Review Board (IRB). An application for review or exemption must be submitted before conducting any research covered by the IRB. The seminar will take candidates through the University of Michigan's online Program for Education and Evaluation in Responsible Research and Scholarship (PEERRS). Candidates will also study how to conduct secondary research into published literature and other sources that can inform integrative design projects. Other topics will include grant writing, conference applications, public speaking and peer-review practices.
Research Methods Seminar Learning Objectives

- Recognize common research methods (knowledge)
- Identify various data gathering and analysis techniques (knowledge)
- Describe the role of research participants in a variety of studies (knowledge)
- Identify appropriate action regarding research involving human subjects (comprehension)
- Distinguish the characteristics of an annotated bibliography and a literature review (comprehension)
- Create a research project proposal and a presentation of the plan (synthesize)
- Demonstrate an ability to read, write, and speak effectively about research methods (application)
- Demonstrate an ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and determine relevant criteria and standards (application)
- Compare theories and methods of inquiry that seek to clarify the relationship among human behavior, objects, and environments (analysis)
- Create an annotated bibliography (synthesis)
- Evaluate and prioritize current ideas, information, and opportunities (evaluation)

Research Methods Major Topics

- Orientation to the University of Michigan
- Understanding and evaluating different types of research
- Defining researchable questions
- Choosing exploratory methods
- Choosing generative methods
- Choosing evaluative methods
- Understanding the ethical challenges of conducting research
- Conducting a literature review
- Conducting primary research
- Documentation and field notes
- Designing and developing a research project
- Proposing research activity
- Presenting research findings (both orally and in written form)

Research Methods Sample Texts and Materials

Design Seminar 1: Integration
ARTDES 651

Design now interacts with increasingly complex socio-cultural, technological, and economic forces; traditional design disciplines are no longer adequate to address complex global challenges. In this course, literature and precedents are used to argue that design can play a
role in reshaping cultural practices. Candidates investigate not only cultural theory but also case studies that have impacted cultural practices, and vice versa.

The ultimate goal of effective collaboration is in creating shared understanding about the problem, and a shared commitment to the possible solutions. This seminar course will explore the tools and knowledge necessary to be effective participants in an integrative design process. The course will cover models of collaboration; communication strategies; social and economic motivations; and conflict resolution. Coursework will explore how to involve diverse stakeholders and to understand and identify possible conflicts, responses and actions. Candidates will explore and compare case studies and engage in self and group reflection and assessment.

**Design Seminar 1 Learning Objectives**
- Identify shared values and goals (knowledge)
- Translate relevant facts, interests, possibilities, and limitations (comprehension)
- Demonstrate an ability to organize and participate in cross-disciplinary design projects with other members of a design team (application)
- Question the underlying assumptions surrounding the project (analysis)
- Analyze approaches to stakeholder management and facilitation (analysis)
- Plan for the abilities, constraints, values, objectives and differences within the group (synthesis)
- Explain project complexity and risk (synthesis)
- Argue for and present a cogent and engaging discussion of personal project goals within the umbrella wicked problem (evaluation)

**Design Seminar 1 Major Topics**
- Interpersonal skills: openness, trust, empathy and emotional intelligence
- Individual accountability
- Team-building
- Stakeholder identification
- Collaboration tactics
- Cross-disciplinary communication strategies
- Collective decision-making
- Positive interdependence
- Conflict management and resolution
- Group self-assessment

**Design Seminar 1 Sample Texts and Materials**
- Détienne, Françoise, and Michael Baker & Jean-Marie Burkhardt. Quality of collaboration in design meetings: methodological reflexions, CoDesign: International


Design Studio 2: Prototyping

ARTDES 661

This course presents a practical framework and tools to help designers accurately frame design problems; a proper problem frame will address root causes, not just symptoms of the problem – in relation to the umbrella wicked problem. This course introduces graduate candidates in the MDes program to a range of prototyping methods — from paper to interactive prototypes. It approaches prototyping as form-finding, thinking-through-making and analysis, and builds on the content of Design Studio 1: Studio-based Inquiry.

21st Century design not only requires designers to analyze and foresee how users are likely to use a product or service, but to test the validity of their assumptions about behavior and performance in the world with actual users. The goal of this studio is to develop and test a project that involves collaboration and client interaction. The value of prototyping will be demonstrated across a range of resolutions, materials and media that are crucial in an integrative design process. Candidates will combine studio-based inquiry with primary and secondary research methods to test projects with stakeholders, partners and advisors. The course is run in a collaborative studio format - all candidates are expected to participate in the creation, discussion, and critique of work. Weekly team meetings with the Program Director and regular meetings with an advisor are required.

Design Studio 2 Learning Objectives

- Investigate and locate design issues and/or opportunities (comprehension)
- Identify appropriate production conditions and ethics related to the specific creative response to the problem (comprehension)
- Identify and define stakeholder needs and project opportunities (comprehension)
- Work effectively with a team of designers of varied skills and experience levels (application)
- Demonstrate a knowledge of user behavior (application)
- Visualize and document exploratory process and outcomes (application)
- Raise clear and precise questions (analysis)
- Analyze market conditions and social impact opportunities, identifying size and type of target and peripheral users (analysis)
- Develop a unique innovative solution to a given design problem (synthesis)
- Design artifacts, services and systems to accommodate varying user abilities and conditions (synthesis)
- Create and present ideas for how design can engage issues related to the umbrella wicked problem (synthesis)
- Test ideas through 2D, 3D, and 4D media and methods to elicit qualitative and quantitative feedback from a variety of constituents (evaluation)
- Interpret data obtained and test them against relevant criteria (evaluation)
- Evaluate and prioritize current ideas, information and opportunities (evaluation)
Design Studio 2 Major Topics
- Project Planning/Definition
- Research/Contextual Investigations
- Visual Investigations
- Production and/or Fabrication Techniques
- Iterative Revision
- Visual/Textual Tools
- Contemplation/Search Methods
- Exploration/Experimentation
- Comparison/Discussion/Critique
- Presentation/Documentation

Design Studio 2 Sample Texts and Materials
Design Seminar 2: Design for the 21st Century

**ARTDES 652**

This course is an exercise in thinking about the distinct challenges of this Century and the potential and limits of design practice as a mode of creative response to these. The course uses the question of how we should approach designing in light of the demands that the future makes, to begin a process of re-thinking what design practice can be.

This course provides an opportunity to establish a critical framework for contemporary design practice. “Integrative” design poses an alternative to the dominant mode of the fetishization of objects and valorizing narratives of 20th Century design. The course is structured to explore the issues that make the 21st Century volatile, uncertain, complex and ambiguous. The course asks candidates to question what the role of design is in the Anthropocene epoch. Candidates will consider both threats and opportunities. The course is a survey that seeks to reposition our understanding of what design is — to a mode where we can more readily perceive what design can do. Topics include design for sustainability, social innovation and how designers can engage policy, sociology, economics, and changing technology. For example, how might designers:

- anticipate issues that shape conditions;
- understand the consequences of action and inaction;
- appreciate the interdependence of variables;
- prepare for alternative realities and challenges;
- interpret and address relevant opportunities?

**Design Seminar 2 Learning Objectives**

- Define the global factors affecting the design of artifacts, services and systems, including the climatic-, technological-, social-, economic-, political- and cultural-issues (knowledge)
- Recognize the relevance of precedents and develop a critical stance (comprehension)
- Discuss strategies and drivers for the integration of environmental and socio-cultural considerations in professional practice (comprehension)
- Demonstrate an understanding of case studies from across design disciplines that have adopted a holistic approach to the design of more innovative and sustainable solutions (application)
- Relate systems-thinking tools and techniques for environmental improvement and social impact (analysis)
- Explain concepts of design responsibility and ethical agendas of designing for society (synthesis)
- Critically evaluate the definitions and scope of design-for-sustainability from different technical, environmental and socio-cultural perspectives (evaluation)
Design Seminar 2 Major Topics
- 20th and 21st Century design context and history
- Design studies
- Material culture
- Discursive design
- Emotionally durable design
- Design for economic and environmental sustainability
- Design for service and social innovation
- Design and public policy

Design Seminar 2 Sample Texts and Materials
Fieldwork Studio

ARTDES 665

The Fieldwork design studio allows candidates the opportunity to work as a group on projects with stakeholder organizations. The cohort will work with partners from communities and industries on topics that are forward-looking, speculative, and open to multiple outcomes. This may be an externally sponsored project that involves teamwork, collaboration, and client interaction, or a national or international engagement studio – related to the umbrella wicked problem.
The aim of the studio is for candidates to diversify the range of contexts in which to apply an integrative design approach. The goal is for candidates to develop, continue or extend a body of research, studio, and/or scholarly work, in a collaborative studio setting beyond the university campus. The fieldwork studio might relocate the entire studio into a number of new contexts for immersive experiences. This could involve conducting a pop-up studio with an academic partner, joining the innovation division of one of our corporate partners, or pooling resources with a professional design consultancy. Participants will collect data, analyze and synthesize insights, apply various design methods, and present their findings. The course is run in a collaborative studio format — all candidates are expected to participate in the creation, discussion, and critique of work.

Fieldwork Studio Learning Objectives

- Select analytical tools and methods in formulating a design strategy (knowledge)
- Identify and define stakeholder needs and project opportunities (comprehension)
- Summarize knowledge of technical activities related to the umbrella wicked problem (comprehension)
- Summarize knowledge of human-related activities related to the umbrella wicked problem (comprehension)
- Discuss the technical vocabularies of related disciplines (comprehension)
- Gain experience of design study and practice beyond the University of Michigan campus (application)
- Apply effective strategies for collaboration and team management (application)
- Gain insight from collaborators, partners and stakeholders in context (application)
- Identify key issues from multiple perspectives (analysis)
- Compare models of collaboration and leadership in different settings (analysis)
- Develop understanding of the diversity and dynamics of integrative design (synthesis)
  Devise an appropriate design framework (synthesis)
- Visualize solutions to these problems across multiple scales (synthesis)
- Create and present ideas for how design can engage issues related to the umbrella wicked problem (synthesis)
- Evaluate and prioritize current ideas, information and opportunities (evaluation)

Fieldwork Studio Major Topics

- Client, partner and stakeholder needs
- Developing project briefs
- Data collection
- Sense making
- Intellectual property
- Presentation
- Evaluation

Fieldwork Studio Sample Texts and Materials

Academic Elective Courses
Elective courses, also referred to as cognates are courses beyond the candidate’s field of specialization.

The Rackham Graduate School’s cognate requirement applies to all MDes candidates. This includes formal graduate study in areas beyond the candidate’s field of specialization, but that are related or connected with some aspect of this field. Candidates must complete 4 credit hours of cognate coursework in approved graduate-level courses with a grade of B or better.

Acceptable academic elective (cognate) courses are numbered 400 or above, are offered by units other than the Stamps School of Art & Design, are taught by faculty who do not have primary appointments in the Stamps School, and are approved for graduate credit by Rackham. Be certain that the academic elective course you plan to take – especially those numbered in the 400s – are approved for graduate credit through Rackham.

Students are responsible for contacting the University department that offers the intended academic elective course to make sure it is approved for graduate credit.

Design Studio 3: Co-creation
ARTDES 760
Co-creation happens when two or more people work directly on the same deliverable. In this course, candidates investigate ways of triggering small-scale social change. Candidates are expected to research, analyze, and develop strategies for fostering new kinds of communities and networks. This course may be understood as explicit application of different approaches to group dynamics:

- Creative Collaboration: to be able to achieve what an individual cannot, either because it’s too much work for a single individual, or, as is more common, it requires a multitude of skills or perspectives to achieve.
- Connective Collaboration: connecting with a broader community – to connect dots, and discover relevant information, resources, insight and expertise that exist elsewhere in the system.
- Integrative Collaboration: to ensure that the majority of insight from the project is not lost because only the most formal knowledge is captured, documented, valued and recognized (and can only be found if someone explicitly thinks of looking for it).

This studio cultivates the key skills necessary to be effective participants in an integrative design process. The course presents the opportunity to synthesize what has been learned in the previous year of the program while putting in place the groundwork for the thesis project. Working in teams, candidates will identify a specific ‘real world’ design challenge related to the wicked problem. The teams will develop rich visual maps of the targeted issue, organization, institution or network, and formulate research plans and design proposals. Collaborators, partners and stakeholders will be identified and engaged. Coursework topics include: stakeholder management and facilitation, design for behavioral sustainability, frameworks for change, and establishing value propositions. Candidates will combine...
studio-based inquiry with primary and secondary research methods to test projects with stakeholders, partners and advisors. The course is run in a collaborative studio format — all candidates are expected to participate in the creation, discussion, and critique of work. Weekly team meetings with the Program Director and regular meetings with an advisor are required.

**Design Studio 3 Learning Objectives**

- Define local factors affecting the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the social roles and responsibilities of designers (knowledge)
- Identify basic life-safety principles and relevant legal/regulatory issues related to stakeholder needs and project opportunities (comprehension)
- Translate higher-level vision and policies into a design-driven change agenda (comprehension)
- Recognize the responsibility of the designer to elicit, comprehend, and resolve the needs of the collaborators, partners, and stakeholders (comprehension)
- Show leadership and understanding of the ethical issues involved in the formation of professional judgment in design and practice (application)
- Apply self-awareness, reflective practice, and emotional intelligence through the design process (application)
- Employ interpersonal; communication and strategic skills (application)
- Propose a unique innovative solution to a given design problem (synthesis)
- Create and present ideas for how design can engage issues related to the umbrella wicked problem (synthesis)
- Test ideas through 2D, 3D, and 4D media and methods to elicit qualitative and quantitative feedback from a variety of process constituents (evaluation)
- Interpret data obtained and test them against relevant criteria (evaluation)
- Evaluate and prioritize current ideas, information, and opportunities (evaluation)

**Design Studio 3 Major Topics**

- Design for behavior change
- Design for social impact
- Models of collaboration
- Assessing partner and stakeholder needs
- Data collection
- Collaborative and distributed leadership
- Legal and regulatory frameworks
- Presentation
- Evaluation

**Design Studio 3 Sample Texts and Materials**

MDes Thesis Preparation
ARTDES 780
This thesis preparation hybrid studio/seminar course requires candidates to develop a large but focused design-led research project, which emerges from the intersection of their interests and the concerns of the umbrella wicked problem. In tandem with Design Studio 3, this course concentrates on prototyping and team building. Thesis projects in the MDes project may be collaborative; thesis candidates may form a team — whether with other candidates or with people outside the program — that serves as the basis of this collaborative effort. The course will consist of a series of activity-based workshops, focused on the formulation of good research questions and scoping an appropriate topic for their thesis project. Participants will have the opportunity to develop relationships, partnerships and stakeholders and will gather permissions through the formal activity of the course. Candidates will conduct a thorough review of the relevant literature and produce a detailed plan for their thesis project.

This plan will include:
- A proposed thesis title
- A brief description of the research problem, its background and its relationship to existing scholarship/literature, with brief definitions and discussion of central concepts.
- A statement of the research aims, questions or hypotheses and an indication of the sort of argument(s) that will be made and the sort of evidence that will be used to reach any conclusions.
- A brief statement of the way in which the study will use or relate to theory and the theoretical/conceptual framework(s) which will be used for the study.
● An outline of the proposed methods of data collection and analysis with any key methodological issues, (such as ethics) highlighted and with references for the cited methods.
● An abstract of the written thesis and chapter plan. This is to show where the pieces of work to be undertaken fit into the structure of the thesis as a whole.
● A timeline of the thesis as a whole. This should show the candidate’s work plan for the remaining period of study.
● Letters of support from named collaborators, partners and stakeholders confirming their willingness to participate in the project and that they understand the planned time-line.

**MDes Thesis Learning Objectives**

● Define a problem/opportunity and a comprehensive design process including: a critical review of appropriate precedents, assessment of client and user needs, an inventory of material and production alternatives, consideration of social and environmental implications, and determination of goals and assessment criteria (comprehension)
● Apply a variety of research methods to representative research problems (application)
● Analyze approaches to stakeholder management and facilitation (analysis)
● Create a road-map for the thesis project, with measurable targets that can guide the process (synthesis)
● Plan for the abilities, constraints, values, objectives and differences within the collaborative team (synthesis)
● Explain project complexity and risk (synthesis)
● Present a cogent and engaging project plan within the umbrella wicked problem (evaluation)

**MDes Thesis Major Topics**

● Team definition
● Stakeholder recruitment
● Proposal development
● Thesis planning
● Project planning
● Literature and contextual review
● Time-lines

**MDes Thesis Sample Texts and Materials**


MDes Professional Practice Seminar
ARTDES 751
This seminar explores how integrative designers can define their practice and future goals in relation to traditional design fields. It also considers future design scenarios. The ultimate objective of the seminar is to prepare graduates of the program to launch the next phase of their career. Through site visits and guest lectures candidates will have the opportunity to present themselves and their work. Coursework will also include: leadership practices and strategies; entrepreneurship and intellectual property and licensing; and innovating inside corporations or institutions.

MDes Professional Practice Learning Objectives

• Identify future opportunities (comprehension)
• Prepare applications for employment, new ventures and scholarly conferences and publications (application)
• Examine the value proposition of having undertaken the Stamps MDes Integrative Design (analysis)
• Examine personal strengths and weaknesses (analysis)
• Formulate a plan for post-graduation (synthesis)
• Evaluate skills and experience acquired (evaluation)

MDes Professional Practice Major Topics

• Positioning integrative design
• Resourcing professional practice
• Dissemination of knowledge and scholarly practice
• Entrepreneurial risk
• Protecting and securing intellectual capital
• Grant writing
• Conference applications
• Public speaking
• Peer-review practices

MDes Professional Practice Sample Texts and Materials

Lecture Series
The School offers a weekly public lecture through the Penny W. Stamps Speakers Series (http://stamps.umich.edu/stamps). All graduate candidates are expected to attend these presentations and participate in individual critiques and discussions with the visitors organized specifically for graduate candidates. Each graduate candidate will act as a host or co-host for one visitor per semester.

Assessments

MDes Studios
● The quality and originality of creative production in response to design assignments will provide qualitative measure of a candidate’s learning achievement.
● Periodic presentation and critique/discussion of independent or team-generated creative work will result in qualitative feedback from the instructor, peers, and visiting collaborators, partners and stakeholders (if applicable).
● Responses (generative/resistant, literal/expressive, minimal/enthusiastic, etc.) to recommendations and input from instructors, class/teammates, and visiting collaborators, partners and stakeholders will be strong indicators of a candidate’s aptitude for design research and practice.
● Final project/presentation and exhibition are evidence of the candidate’s qualitative comprehension and command of stated learning outcomes.

MDes Seminars
● The quality and originality of participation in class discussions will indicate a candidate’s ability to take part in meaningful dialog about design history, theory and practice.
● Comprehension of research and assigned readings will be evaluated through inclusion of appropriate content in presentation, documentation, and self-generated content.
● Periodic presentation and critique/discussion of creative work will provide qualitative feedback from the instructor, peers, and visiting collaborators, partners and stakeholders (if applicable).
● The quality and originality of written assignments are evidence of the candidate’s qualitative comprehension and command of stated learning outcomes.

MDes Thesis
● Relative formal/critical strength, depth of conceptual approach, and scope of creative undertaking will provide qualitative measure of a candidate’s learning achievement and ability to self-define an ambitious project related to prior research and relevant to the field.
● Periodic review of a thesis work plan will determine a candidate’s ability to manage an ambitious self-generated project.
Periodic presentation and critique/discussion of work in process will result in qualitative feedback from the instructor, advisors, and peers.

External judgment from visiting experts will provide additional indication of progress and relative achievement.

The quality and originality of the final project and exhibition will assess the candidate’s ability to bring an ambitious creative undertaking to a successful conclusion.

**End-of-Semester Self-evaluation (EOSS)**

At the end of every semester, the candidate must submit a semester self-evaluation. The purpose of this document is to provide an opportunity for the candidate’s faculty advisor and the MDes Program Director to understand how the candidate feels they are progressing through their course of study and program. The purpose of this self-evaluation is to provide the candidate a chance to reflect on where she/he is in the program, as well as to begin a dialog between the candidate and faculty advisor the following semester. This is the appropriate vehicle for the candidate to begin to discuss both satisfaction and dissatisfaction with his/her progress through the program.

The evaluation should be 2-3 pages in length and should discuss coursework; GSI/GSSA/GSRA duties; studio and seminar work; university or cognate electives undertaken; papers and presentations given at conferences; publications as well as any other pertinent information. Copies of this self-evaluation are given to the faculty advisor; the MDes Program Director; and the Graduate Academic Services Specialist (Wendy Dignan), who will place the copy into the candidate’s academic file.

**First Year Review (FYR)**

Candidates are expected to show regular progress with their creative work throughout the MDes program. Although first-year candidates are expected to take an exploratory approach to their work, evidence of substantial work is expected by the end of the year. Continuation in the MDes program requires successful completion of End-of-Year Review after the first year for MDes candidates.

**First Year Review Objectives**

- In-depth reflection by the candidate on achievements, challenges, and risks taken within the program
- Faculty assessment of the candidate’s work and progress to date
- Candidates will define future plans and goals with the opportunity to receive advice and feedback from faculty

The End-of-year Review is a one and one-half hour meeting between the candidate and an ad-hoc Graduate Review Committee (GRC) comprised of the faculty member who has served as advisor to the candidate, the MDes Program Director and another MDes faculty member. The first half of the review will be a well-planned summary presentation of work to date in the program, including plans for the coming year. It will focus on the candidate’s research, conceptual and visual work and the candidate’s development as an integrative designer. The second half of the review will be spent as a faculty/candidate advising session. This session is an opportunity for the candidate to have a conversation with the faculty committee to discuss
themes and focus found in the work and education experience. The candidate will have an opportunity to ask faculty for recommendations and will be expected to bring questions for discussion.

**Pre-Review**

- Two weeks prior to the review, candidates will submit to Wendy Dignan via email (wwilks@umich.edu) ONE PDF document that contains the following:
  - One-page summary of planned presentation
  - One-page summary of ALL courses (academic and studio) completed to date with instructors and grades (note: printed transcripts do not include instructor names)
  - One-page summary of all assigned assistantships and faculty supervisors to date
  - Current resume, including URL of personal website
  - Statement on future plans and how these plans relate to development of thesis work
  - Questions for faculty members

**Evaluation Criteria**

Potential for ongoing success in the program will be evaluated and measured by the following items:

1. Evidence of realization skills (e.g. has developed an innovative, comprehensive, tangible result).
2. Evidence of ability in verbal and written communication.
3. Evidence of intellectual development (e.g. has an arguable statement or claim).
4. Evidence of new exploration and expansion of design practice beyond prior experience.
5. Evidence of work ethic/motivation/passion/commitment/integrity.
6. Evidence of critical reflection (e.g. identification of own significant strengths and weaknesses).
7. Evidence of ability with a variety of interpersonal skills (e.g. openness, trust, empathy and emotional intelligence – the degree of contribution to team efforts).
8. Evidence of understanding a variety of design approaches and methods (e.g. uses relevant references or sources).
9. Understanding of research and methodology (e.g. defines a clear mode of discovery; has gathered data that supports their claim; cites references and acknowledges others; has met ethical obligations).
10. Organizational ability as demonstrated through arrangement of portfolio materials.
11. Articulation of future goals.

**Review Committees**

The Associate Dean for Academic Programs will appoint the Graduate Review Committees (GRC’s). Each GRC consists of three or four full-time faculty members – at least one who has served as an advisor for the candidate being reviewed, one who will be advising the candidate in the coming Fall semester, and one who has not worked with the candidate before. One GRC member is designated as committee chair.

**Post-Review Procedure**

The GRC assesses the presentation and discussion and based on this assessment the committee chair submits 1) a written evaluation of the candidate’s status and progress in the MDES program, and 2) a recommendation to the Dean and Associate Dean, who are
responsible for notifying the candidate of the recommendation and for carrying out necessary administrative steps. The recommendation will typically be one of the following courses of action:

- Continue in the program
- Re-review at a specified time
- Withdraw temporarily from the program, with re-entry conditions specified
- Withdraw permanently from the program

The GRC may recommend a qualified version of any of the above actions, or may recommend an alternate course of action. The GRC recommendation and written evaluation, a copy of which is provided to the candidate, becomes part of the candidate’s record. A candidate may appeal a review recommendation to the Dean and Associate Dean of the School.

**MDes Thesis**

**ARTDES 781**

The MDes thesis is the culmination of each candidate’s experience in the Integrative Design program. The MDes thesis synthesizes the knowledge and skills learned through the program and applies them in the development of a major project. Candidates will identify an area of study, research its major assumptions and precedents, set forth the process and method for proposing solutions, create prototypes, and offer a proposition through the production of a body of work. The finished project must evidence collaboration, critical thinking, appropriate presentation, and thorough documentation. The Thesis Project can take many forms. The thesis will demonstrate cross-disciplinarity and collaboration within an applied context. It will include some discussion of the methodology used and process involved in developing the project. Candidates will have an opportunity to present their work to the Stamps community, collaborators, partners and stakeholders at the MDes Thesis Show. Candidates are expected to explain the significance of their project to themselves, their constituents and the field. The course is run in a collaborative studio format - all candidates are expected to participate in the creation, discussion, and critique of work. Weekly team meetings with the Program Director and regular meetings with an advisor are required.

All MDes candidates must complete a thesis. The Stamps MDes thesis consists of three components: the thesis project (research, findings, artifacts, etc. related the candidate’s particular part of the umbrella wicked problem); a written thesis (an illustrated document that presents the scope and significance of the thesis project); an oral presentation to the Stamps graduate faculty and candidates communicating the results of the thesis work and evaluating its success. The thesis project should reflect considerations of integrative design values such as collaboration and sensitivity to cultural context and address complex, open-ended questions. Thesis projects must demonstrate advanced professional competence in research, strategic and critical methods, as well as skill mastery. They should also reflect an understanding of collaboration, social engagement, and/or social entrepreneurship.

During the final semester MDes candidates will collaborate to organize an event that presents the creative work of each candidate as well as the findings of the cohort as a collaborative studio. The School’s on-site and off-site venues will be made available for the MDes Thesis Show. Candidates will submit a brief proposal for specific School venues after meeting as a group to formulate a cooperative plan that reflects both collective and individual needs.
school’s Exhibitions, Performances and Visitors Committee with input from the Graduate Program Committee will assign School venues for the MDes Thesis Show after reviewing this proposal. Alternately, venues from across the University and beyond may be used for this event where appropriate. A public presentation of the thesis project is a requirement for graduation.

Collaborative work is acceptable for a thesis when each candidate’s independent contribution can be identified and documented. If a thesis is a collaboration between candidates it shall be accompanied by a signed statement outlining the contributions made by each candidate.

A successful Stamps MDes thesis (project; written thesis; and oral presentation) will demonstrate:

- the identification of relevant problems and opportunities;
- the identification of relevant collaborators, partners and stakeholders;
- understanding of historical precedents;
- knowledge and understanding of the context within which the project is grounded and of the literature relevant to the study;
- the articulation of a succinct design brief;
- the ability to gather, assess, record, and apply relevant information from primary and secondary sources throughout the discovery, definition, and evaluation stages of the project;
- an understanding of end-users, stakeholders and partners; materials and processes; product liability; regulatory issues; and potential societal and environmental impact of the project;
- feasible, viable, and desirable design propositions for a specific user group and context, as evaluated by a sample of those users;
- the sources from which information has been derived, the extent to which the work of others has been used, and the contribution of the candidate;
- production of an exhibition that effectively showcases the project;
- a public oral defense and discussion of the thesis project;
- a written account of the thesis project that is convincing, has a coherent, academic structure, and is substantially free of grammatical or syntactical errors.

**MDes Thesis Major Topics**

- Content will vary depending upon the project, context and process
- Visual communication
- Exhibition design
- Presentation
- Technical feasibility
- Cognitive usability
- Ergonomics
- User testing
- Implementation

MDes candidates will work together to produce a joint exhibition that will stand as a lasting documentation of the work they have undertaken during the program. They will interpret, organize, edit, and structure the visual and textual content submitted. This will require that
they come to a consensus on an approach, develop a format, and determine individual responsibilities and contributions for the mounting of the exhibition.

**Thesis Committee**
Each Thesis Committee must consist of at least three members with the background and interest necessary to evaluate the mastery of the student. The Thesis Committee will be comprised of the Thesis Chair (the primary Stamps MDes advisor), a graduate faculty member from a unit other than Stamps, whose research and advice is relevant to the candidate’s thesis topic – or a secondary Stamps MDes advisor, and a partner or stakeholder in the project. Candidates can make a case for a graduate faculty member from a unit other than Stamps plus a secondary Stamps MDes advisor where appropriate, available and willing to serve.

Candidates are urged to solicit the members of their Thesis Committee early. MDes students need to develop a draft thesis statement during the second semester of the first year that can be circulated to prospective faculty advisors from other units and secondary Stamps advisors. Candidates will be asked to indicate these advisors by mid-December in the first year. The candidate should present the Thesis Chair with a proposed list of committee members (all of whom should have accepted the responsibility). When necessary the list should include an attachment that summarizes the outside Thesis Committee member’s qualifications (e.g., bio, resume, and contact information). After receiving approval from the Thesis Chair the student should present the committee member list to the MDes Program Director for approval. It is the candidate’s responsibility to recruit the Thesis Committee members.

Candidates will have the opportunity to develop relationships, partnerships and stakeholders through the activity of the Thesis Preparation course in the third semester. However, these people need to be identified and contacted during the first year. The person should be able to approach the work impartially (i.e. is not a personal friend or relation to the candidate). It is preferred for this person to have a graduate degree – though this not necessary in the case of someone with substantial professional experience. A faculty member from a University of Michigan unit other than the Stamps School of Art & Design is acceptable.

The MDes Thesis committee acts to ensure and foster the MDes candidate’s development of a vigorous, informed and productive studio practice leading to a successful thesis presentation at the end of the second year. MDes candidates are required to contact and arrange a minimum of three meetings each with their supervisory committees each semester in the second year. The duration of each meeting should be no less than one hour and can be extended if required. Candidates are responsible for organizing and scheduling meetings with their Thesis Committee. Failure to arrange meetings will jeopardize progress in the program. Meeting times should be mutually agreed upon. Although it is beneficial for the candidates to meet with their entire Thesis Committee, it may not always be attainable.
During meetings, candidates are expected to: introduce and discuss their work with the committee; receive advice and be challenged concerning their research and practice; demonstrate progress in both studio production and theoretical application. The Thesis Committee will consult with one another and the candidate to construct a timeline for review of thesis drafts and overall progress towards degree completion.

At the end of each meeting, candidates are required to submit to the committee a one-page report that serves as a document and summary of the meeting. The report should provide critical reflections on the meeting in relation to project milestones achieved and new objectives set. The committee will review the report and add any additional commentary. The report should then be forwarded to the MDes Program Director.

Candidates will be evaluated by a Thesis Committee whose membership will vary from student-to-student. The Thesis Committee will also serve as the Examination Committee for the oral defense of the thesis project. The Thesis Committee members should be familiar with the student’s work prior to the Thesis defense.

**Written Thesis**
The written thesis remains with the university as an archive of each candidate’s contribution to integrative design. The thesis paper must reflect a clarity of thought and an ability to verbally articulate visual and formal intentions. It is a carefully written document that combines records of the work with a written account that is convincing; has a coherent structure; and displays clear prose; and is substantially free of grammatical or syntactical errors.

The written thesis should be at minimum a 30 page document that closely examines the content, development, and theoretical concerns of the work. It should include an arguable thesis statement or claim, data that supports this claim, and evidence of the relationship between the data and the claim. The candidate will demonstrate awareness of their topic by use of relevant references or sources. The thesis will describe a mode of inquiry and the generation of results arrived at through practice or experimentation. The written thesis should also contain images that are sufficient to illustrate the candidate’s work. The written thesis should also situate the candidate’s work within contemporary design practice; analyze the relationship of the work to relevant precedents; and give an account as to how the candidate’s work builds on or critically engages such precedents. The written component of the thesis should be produced concurrently with the candidate’s studio work, rather than before or after the studio component is completed.

Collaborative work is acceptable for a written thesis when each candidate’s independent contribution can be identified and documented. If a thesis has been written in collaboration with other authors, each candidate shall adhere to those norms relating to co-authorship that are generally accepted in the field concerned. Theses that include the work of several authors shall be accompanied by a signed statement outlining the contributions made by each individual co-author.
All MDes theses will be posted on the University of Michigan’s Deep Blue website (http://deepblue.lib.umich.edu/). Deep Blue is the University of Michigan's permanent, safe, and accessible service for representing its rich intellectual community. Its primary goal is to provide access to the research, teaching, and creative work that distinguishes the University of Michigan. Making your work accessible via Deep Blue will ensure more of your peers can find it (in Google Scholar, for example) and will cite it. Deep Blue uses technology that assures the stability of your work's location online, making the citation to it as reliable as a scholarly journal, while making it very accessible.

Deep Blue does not require or ask you to give up your copyright. You retain all rights to your thesis and can publish your thesis or parts of your thesis after it is posted on Deep Blue. The following URL describes your intellectual property rights as they relate to Deep Blue. http://deepblue.lib.umich.edu/static/about/deepblueip.html

Candidates will be provided with an InDesign template for a print-on-demand service (Lulu, Blurb, etc.) to use for formatting their written thesis. This will help with dissemination of the work, afford consistency across theses, and aid in building the work of the program across cohorts.

Thesis Content

Title Page
The Title Page will follow the example shown below.

[Copyright Page] – Optional
Posting your thesis on Deep Blue is a requirement of the MDes program. Note that posting your thesis on Deep Blue allows you to keep the copyright for your thesis. Deep Blue does not require or ask you to give up your copyright. You retain all rights to your thesis and can publish your thesis or parts of your thesis after it is posted on Deep Blue. (See page XX)

Abstract and Keywords
The abstract is a summary of the thesis in no more than 250 words written in the third-person. The abstract will include a list of three to ten “keywords” to facilitate electronic searches. The keywords will appear on the same page as the abstract and will be listed as: Keywords: keyword1, keyword2, keyword3…

[Acknowledgments] – Optional
The acknowledgments section can be used to recognize individuals and organizations providing important support and encouragement toward the completion of the degree.

Table of Contents
The table of contents lists the sections of the thesis and indicates the page number where each section begins. It includes the page numbering for the abstract page, acknowledgments, and table of contents, as well as the page numbering for sections of the body of the thesis, references, and appendices. The title page and copyright page are not numbered.

[List of Tables and Figures] - Optional
The list of tables and list of figures identify each table or figure number, each table or figure title, credits for tables and figures (where appropriate), and the page number for each table and each figure.

**Body of Thesis**
This is a recommended format for the structure of the body of an MDes written thesis:

**Introduction & Rationale**
The introduction is a bird's eye view of your entire thesis. It is also a road map for the paper — it should tell the reader what to expect from the rest of the document. It should include a concise statement (thesis statement) of the question or issue that your thesis tackles and a discussion of why it is worthwhile to answer this question. It should describe the aspect of the wicked problem tackled, as it occurs in its existing context. It should locate the thesis within broad scholarly, social and/or design issues. The boundaries, scope and limitations of the project should be made explicit. The purpose and importance of the project should be identified by describing who might be interested in the results, and what areas of theory or practice are likely to be informed by the results. Your readers may not have any experience with some of the material needed to follow your thesis, so you need to give it to them. This includes any technical language or terminology you intend to use. The introduction and rationale sections may be a standalone chapters or combined depending on length and complexity of the material covered.

**Literature/Contextual Review**
In writing the contextual review, your purpose is to convey to your reader what knowledge and ideas have been established on a topic, and what their strengths and weaknesses are. As a piece of writing, the literature/contextual review must be defined by a guiding concept (e.g. your objective, the problem, or issue you are discussing). It is not just a descriptive list of the material available, or a set of summaries. It is usually a bad sign to see every paragraph beginning with the name of a source. Instead, organize the contextual review into sections that present themes or identify trends, including relevant theory. Your goal is to synthesize and evaluate it according to the guiding concept of your body of work.

A literature/contextual review must do these things:

- be organized around and related directly to the thesis or research question you are developing;
- synthesize results into a summary of what is and is not known;
- identify areas of controversy in the precedents or literature;
- formulate questions that need further research.

The idea is to present (through citation and example) the major ideas and precedents that underpin your thesis right up to, but not including, your own work. You are expected to provide a critical review of the existing knowledge of the problem. Theory and precedents should only be incorporated into the review as they speak to specific concepts or topics that are relevant to your project. Besides enlarging your knowledge
about the topic, writing a literature/contextual review lets you gain and demonstrate skills in these areas:

- the ability to scan the literature efficiently, to identify a set of useful articles, books and examples of other work and map the current state of knowledge about the thesis topic;
- the ability to apply principles of analysis to identify unbiased and valid studies;
- the identification of controversy, uncertainty, or ambiguity in the knowledge relevant to the thesis topic;
- presenting results of recent studies relevant to the thesis topic;
- description of evaluative methods, analyses, and implications of these studies;
- the establishment of the basis for the questions asked in the your thesis.

Methodology
Methodology is the analysis of principles or procedures of inquiry (i.e. theory of methods) in a particular field of study. Methodology helps us understand not the products of inquiry, but the process of inquiry itself. The fundamental questioning of our assumptions about our work is an important process. Understanding the issues that determine the point of view used can help us to select appropriate methods.

The specific nature of your project will dictate the appropriate choice of methodologies. Using several complementary methods is more likely to yield a more significant and holistic view than any single method alone. You should justify the selection of the approaches utilized in your study by identifying and demonstrating the appropriateness of those methods for your project.

In writing the methodology section, your purpose is to document the selection of the partner or stakeholder site and the target population involved in the study and state how and why they were chosen. You should identify how access to the site was obtained; how participation was solicited; how responses were received from participants; and how actual participation was determined. You should specify how data were collected and recorded and the exact procedures that were followed; the order in which they were conducted; and the timeline of the process. All methods of processing and analyzing data should be described. You must identify any ethical risks in the study and what steps were taken to ensure that the participants have been protected (you may want to include a copy of correspondence with the IRB as an appendix).

Methods are a means or manner of procedure, especially a regular and systematic way of accomplishing something. The primary methods of design practice consists of iteratively making artifacts as a body of work exploring the research questions, which might include, or be supplemented by, any of the following: user observation; visualization; concept mapping; brainstorming; keeping a sketchbook or reflective journal; photography; videography; audio recording; experimentation with materials and processes; building models or simulations; making databases, visual glossaries and archives; reflection-in-action; creating organizational and analytical matrices, decision-making flow charts, storyboards, visual narratives, etc. These can be augmented with useful social science methods, usually adapted or re-contextualized in some way, such as: interviews, questionnaires and surveys; case studies;
participant-observation; personal construct methods; and evaluative techniques (e.g. use of semantic differentials or multiple sorting).

**Results**
This chapter presents the results of the project and the exhibition or demonstration of the thesis work. You should describe completed work both verbally and visually and document process and technique. Evaluate, analyze, and interpret the finished work. This part of the thesis is much more free form. It may have one or several sections and subsections. But it all has only one purpose — to convince the readers that you sufficiently addressed the issue, answered the question, or resolved the problem that you set out to address.

**Conclusions & Future Work**
In writing the conclusion section, your purpose is to bring together the information and insights from the previous chapters and assert why the project is significant, not only to your practice but to the wider context of the field of design. You should briefly summarize the project, and the results of the study. Explicitly point out the most interesting, surprising, or instructive results and put them in the context of existing debates in the field. This should not be a simple re-statement but should integrate how the project has contributed to new knowledge, and how it supports or challenges other approaches to design. State what use your findings have for partners, stakeholders, constituents, designers, educators or other professionals; and how your findings extend, confirm, or refute the theoretical basis used in the study. This should not be a rambling summary of the thesis – you should make short, concise statements of the inferences that you have made because of your work. It helps to organize these as short paragraphs, ordered from most to least important.

**References**
The list of references is closely tied to the literature/contextual review. Most readers scan your list of references looking for the important works in the field, so make sure they are listed and referred. All references given must be referred to in the main body of the thesis. Note this difference from a Bibliography (that may include works that are not directly referenced in the thesis). Organize the list of references either alphabetically by author surname (preferred), or by order of citation in the thesis.
Wake The Town and Tell the People

By

Cosmo Whyte

B.F.A., Design and Fine Arts, Bennington College, Vermont, 2005

Thesis Submitted in Partial Fulfillment of the Requirements of the Degree of Master of Fine Arts

Penny W. Stamps School of Art and Design
University of Michigan
Ann Arbor, Michigan

April 23, 2015

Approved by:

Franc Nunoo-Quarcoo, Graduate Committee Chair

Osman Khan, Graduate Committee Member

Fatima Muge Gocek, Graduate Committee Member

Frieda Ekotto, Graduate Committee Member

David Chung, Director MFA Graduate Program

Elona Van Gent, Associate Dean of Academic Programs

Gunalan Nadarajan, Dean, Stamps School of Art and Design

Date Degree Conferred: May 2, 2015
Oral Defense of the Thesis Project

The purpose of the oral defense of the thesis project is to determine the candidate’s qualification to be granted the degree. All members of the Thesis Committee must be present for the oral defense. An oral defense of a thesis project will have a maximum duration of one and one-half hours. The Thesis advisor determines the format and conducts the proceedings of the oral defense. The format typically includes a presentation by the candidate followed by questions from the committee.

Stamps faculty may attend the oral defense of the thesis project. MDes candidates may also elect to attend. The candidate has the option of inviting additional guests in consultation with the Thesis advisor. The Thesis advisor has the option of dismissing all visitors during the committee’s question and answer session. In all cases, comments or questions by visitors can be made only when allowed for and called upon by the Thesis advisor.

The oral defense of the thesis project is an academic discussion between the Thesis Committee and the MDes candidate concerning the research questions raised, the methodological, empirical and theoretical sources, documentation, and form of presentation. A primary objective is to test the validity of the central conclusions drawn by the candidate in her/his work. The Thesis Committee should seek to give the discussion a form which allows those unfamiliar with the contents of the thesis or the subject area to follow the discussion.

Oral Defense of the Thesis Project Objectives

● Communicate the results of the thesis work and evaluate its success
● Provide a speaking opportunity wherein the thesis work is organized into a combined oral and visual presentation
● Provide an opportunity to receive feedback on thesis work
● Provide a ceremonial conclusion to the candidate’s participation in the MDes Program

● The student will be responsible for announcing the title, date, time, and location of the oral presentation by March 1, 2017 to the non-Art & Design committee members in order to facilitate their attendance
● The Oral Defense of the Thesis Project will occur during the school’s review week
● The candidate’s MDes committee will approve the format of the presentation
● The candidate’s MDes committee will attend the presentation
● The MDes committee will meet alone after the Presentation and then have a discussion with the student to acknowledge the student’s achievements
● The MDes Program Director’s signature of the written thesis will constitute acceptance of the oral presentation as well as the written thesis
**Thesis Schedule and Deadlines**

Failure to meet any of the following deadlines can lead to postponing the Oral Defense of the Thesis and the awarding of the degree. The thesis Chair will give you the specific dates for your year.

<table>
<thead>
<tr>
<th>Deadline</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of second semester</td>
<td>MDes thesis chair and secondary advisor confirmed. Partners, stakeholders or constituents identified and contacted.</td>
</tr>
<tr>
<td>End of second semester</td>
<td>Draft Thesis proposal (First Year Review). Laying the groundwork for the thesis project. Collaborators, partners, stakeholders and constituents will be engaged. Third committee member confirmed.</td>
</tr>
<tr>
<td>Mid-September</td>
<td>Venue options for MDes Thesis Show announced and proposal forms distributed.</td>
</tr>
<tr>
<td>Mid-October</td>
<td>Proposals for requested MDes Thesis Show venues due.</td>
</tr>
<tr>
<td>Mid-October</td>
<td>Full thesis committee meets before this date.</td>
</tr>
<tr>
<td>Early November</td>
<td>MDes Thesis Show venue decisions announced.</td>
</tr>
<tr>
<td>Early November</td>
<td>Meet with staff at Sweetland Writing Center by this date, if necessary.</td>
</tr>
<tr>
<td>Early November</td>
<td>Outline of the thesis to committee Chair. Include all sections as described in “Thesis Content” above.</td>
</tr>
<tr>
<td>Mid-November</td>
<td>Outline comments returned from Chair.</td>
</tr>
<tr>
<td>End of third semester</td>
<td>Fully prepared to undertake the Thesis through completing the coursework of Design Studio 3 and MDes Thesis Preparation seminar.</td>
</tr>
<tr>
<td>Late January</td>
<td>Title, dates, statement paragraph, and image for MDes Thesis Show are emailed to Director of Communications (Truly Render).</td>
</tr>
<tr>
<td>Early February</td>
<td>Thesis first draft to committee Chair. Include all sections as described in “Thesis Content above.</td>
</tr>
<tr>
<td>Early February</td>
<td>Meet with gallery director, Mark Nielsen, and facilities director, Peter Jansen, to confirm exhibition logistics.</td>
</tr>
<tr>
<td>Mid-February</td>
<td>First draft comments returned from Chair.</td>
</tr>
<tr>
<td>February</td>
<td>Work with staff at Sweetland Writing Center prior to submitting fully developed second draft to full committee.</td>
</tr>
<tr>
<td>Early March</td>
<td>Install MDes Thesis Shows.</td>
</tr>
<tr>
<td>Early March</td>
<td>Fully developed thesis second draft, one copy to each committee member. Include all sections as described in “Thesis Content” above.</td>
</tr>
<tr>
<td>Mid-March</td>
<td>MDes Thesis Show Opens.</td>
</tr>
<tr>
<td>TBD</td>
<td>MDes Thesis Show Reception.</td>
</tr>
<tr>
<td>Mid-March</td>
<td>Committee meets to discuss second draft and to present comments and questions to the candidate.</td>
</tr>
<tr>
<td>Early April</td>
<td>Thesis final draft to committee Chair.</td>
</tr>
<tr>
<td>Early April</td>
<td>De-install MDes Thesis Shows.</td>
</tr>
<tr>
<td>Mid-April</td>
<td>Final draft suggested revisions returned from Chair.</td>
</tr>
<tr>
<td>Mid-April</td>
<td>Final printed thesis due to committee.</td>
</tr>
</tbody>
</table>
Mid-late April  Thesis Oral Defense.
Late April  One printed and one PDF copy of thesis and with Title Page signed by all committee members to Wendy Dignan.
Early May  Signed thesis returned
Early May  One CD, DVD or memory stick with the final thesis PDF file containing the signed Title Page to Academic Programs Dean

**MDes Integrative Design Studio (IDS)**
The use of the Integrative Design Studio (IDS) is a privilege provided by the Stamps School of Art & Design to all eligible MDes graduate students. The IDS is a professional workplace -- it should be treated as such. MDes candidates must pay a deposit before receiving a key to access the IDS. Candidates are encouraged to “own” the IDS during their enrollment in the program. You will be held responsible for all guests you bring to the studio. Each candidate is responsible for the space and its furnishings and must return them to their original condition upon completion of the program (barring normal light wear and tear) and return the keys. Failure to comply with these policies and guidelines will result in the loss of use of the IDS.
MFA Program Overview

Program Mission: to train students to be critically aware, intellectually informed, socially engaged, and culturally impactful creative practitioners.

The Stamps School of Art and Design’s Master of Fine Arts (MFA) degree integrates creative studio production with rigorous academic studies, international study with regional community engagement, and theoretical grounding with production skills development. The program’s open structure is designed to expand the intellectual reach of creative work and enable students to participate fully in the intellectual culture of a top research university. The program fosters creative work and inquiry that blends the distinct but complementary methodologies of studio production and scholarship and also supports a broad spectrum of strategies for bringing creative work into the world.

Students with backgrounds in a diverse range of media work individually and collectively to develop new ways of thinking about the content, process, and product of the creative endeavor. The program requires a significant commitment to directed studio practice under the close tutelage of faculty advisors as well as rigorous group critiques and reviews. Studio production is supported by academic courses in contemporary art theory and criticism along with seminars focused on research methods, professional practice, and thematic topics pertinent to contemporary practice.

MFA candidates have access to faculty and participate in research projects across the university. Few institutions of higher learning match the intellectual resources at the University of Michigan. These resources form the forefront of the nation’s intellectual life – engaging critical issues of our time, addressing arenas such as social justice, the life sciences, medicine, the environment, information-communication technologies, visual culture, law and business. Individually and in combination, they are available at the University to inform creative work, providing unparalleled opportunities for artists to contribute to the comprehensive culture. Students are expected to engage in fields of inquiry both within and outside of the visual arts and are strongly encouraged to experiment and explore new areas of inquiry that defy disciplinary boundaries but hold compelling promise.

Graduates will be prepared to thrive in a variety of public and private roles and to become leaders in a rapidly changing global culture. The skills, knowledge, experience, and professional contacts they establish as students will prepare them for a broad range of opportunities as professional artists.

Candidates in the MFA program will:
- Produce new, original creative work
- Engage in critiques of their creative work and the work of peers
- Articulate in writing and verbally the motivations, influences, and significance of their creative work
- Develop theoretical and practical foundations for art/design practices
- Bring creative work into the public sphere through exhibitions, performances, publications, broadcasts, websites, blogs, or other distribution venues and events
● Engage with fields of inquiry outside of the art and design culture
● Develop skills for research and inquiry
● Experience a global perspective for the role of art and design in society
● Develop a community of lifelong peers
● Secure a job, a fellowship, or an internship at the conclusion of the program

MFA Curriculum Schedule
The program is designed for completion in two consecutive academic years in residence. Students complete 15 credits of coursework in each of four semesters in residence for a total of 60 credits. The schedule below must be strictly followed for completing coursework. Students must maintain a “B” grade average to be considered in “good academic standing,” a condition for continuation of funding. Students who are not in good standing will be on academic probation.

List of Required Courses for MFA program
Directed Studio Practice 20
Critique 10
Elective Courses 9
Stamps Graduate Seminars 12
History/Theory/Criticism 6
International Project 3
Total Credits Required 60

Sample Plan of Study

<table>
<thead>
<tr>
<th>Year 1 - Fall</th>
<th>Year 1 - Winter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTDES 600 Research Methods 3</td>
<td>ARTDES 701 Topical Seminar 3</td>
</tr>
<tr>
<td>ARTDES 605 MFA Critique 3</td>
<td>ARTDES 606 MFA Critique 2</td>
</tr>
<tr>
<td>ARTDES 610 Directed Studio 6</td>
<td>ARTDES 611 Directed Studio 4</td>
</tr>
<tr>
<td>History/Theory/Criticism 3</td>
<td>Elective (studio or academic) 3</td>
</tr>
<tr>
<td>Elective (studio or academic) 3</td>
<td>Elective (studio or academic) 3</td>
</tr>
<tr>
<td>Total Credits 15</td>
<td>Total Credits 15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2 - Fall</th>
<th>Year 2 - Winter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTDES 700 Professional Practice 3</td>
<td>ARTDES 701 Topical Seminar 3</td>
</tr>
<tr>
<td>ARTDES 705 MFA Critique 2</td>
<td>ARTDES 706 MFA Critique 3</td>
</tr>
<tr>
<td>ARTDES 710 Directed Studio 4</td>
<td>ARTDES 711 Directed Studio 6</td>
</tr>
<tr>
<td>ARTDES 620 International Project 3</td>
<td>Elective (studio or academic) 3</td>
</tr>
<tr>
<td>History/Theory/Criticism 3</td>
<td>Elective (studio or academic) 3</td>
</tr>
<tr>
<td>Total Credits 15</td>
<td>Total Credits 15</td>
</tr>
</tbody>
</table>

Program Duration / Maximum Time Limit
Students who do not complete their degrees in two consecutive years must, by University policy, complete their degrees within five years from the first date of enrollment in the graduate program. Financial support or studio space beyond the structured two academic years in the program is not provided. Students who discontinue and/or transfer to another program before two years also lose their privileges to the School’s studio spaces and financial support.
MFA Curriculum Requirements

Directed Studio

ARTDES 610, 611, 710 and 711

The Directed Studio forms the core of the MFA program. Students engage in intense exploration and production of new, original creative work through studio inquiry, field experience and research. In the Directed Studio students develop skills and hone techniques used for the production of this new work that is presented on a regular basis. Faculty advisors direct this independent studio work. Students are responsible for identifying, selecting, and confirming an advising commitment from faculty advisors according to the advising policy described below.

Directed Studio Objectives

- Produce new, original creative work
  - Research motivations, context, and precedents
  - Gather resources
  - Develop skills, design methods, learn techniques
  - Experiment
  - Produce, Perform, Exhibit
  - Reflect
- Develop ability to critique own work and work of other artists
- Become acquainted with faculty
- Document the work

Critique

ARTDES 605, 606, 705 and 706

Students participate in weekly critique groups to develop rigor in their ability to see, describe, assess, understand, contextualize and discuss their own work and the work of their peers. MFA students will be assigned to a critique group that will meet once a week for two hours with three or four faculty members. Two students will present their work at each session and each student will have the opportunity to present their new work once during the first half of the semester and again during the second half of the semester.

Critique Objectives

- Presentation of new work
- The work to be presented at critiques should be fully resolved, “gallery” ready. Hanging, lighting, labeling should be thoughtfully prepared.
- Attendance is required
- Participation is required
- The work presented at critique should be made in consultation with advisors

Advising

Faculty Advising for MFA students is a key component of the program and each student’s success. As students enter the program, they chose a Primary Advisor. This advisor will ideally remain as the student’s primary mentor throughout the two-year term of study. An opportunity for assessment of the effectiveness of the advisor-student relationship will be
included in the student’s First-Year Review, and changes, if needed, will be made as recommended by the review committee. The full advising structure and formation of the Thesis Committee is detailed below.

<table>
<thead>
<tr>
<th>Faculty Advising Schedule</th>
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</thead>
<tbody>
<tr>
<td>Semester 1</td>
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<tr>
<td>Semester 2</td>
</tr>
<tr>
<td>1st Year Review</td>
</tr>
<tr>
<td>Semester 3</td>
</tr>
<tr>
<td>Semester 4</td>
</tr>
</tbody>
</table>

**First Year Advising**
- One primary Stamps MFA faculty advisor is assigned for the fall and winter semesters.
- A second Stamps MFA faculty advisor or external advisor is secured for the winter semester.
- The primary advisor will assign the grade for Directed Studio for both semesters and in consultation with the second Stamps MFA faculty advisor for the Winter semester.
- Approximately 7 meetings will be held with each advisor per semester.
- Joint meetings with both advisors are encouraged if schedules allow.
- Students are encouraged to engage with additional tenured/tenure-track faculty for additional studio visits.

**Second Year Advising (Thesis Committee)**
- Two Stamps MFA faculty advisors, selected by student, with faculty members’ agreement. One of these Stamps MFA faculty advisors will serve as the thesis chair.
- One external faculty advisor, selected by student, with the program director’s agreement. The external advisor should be a regular faculty member at the University of Michigan. If the external advisor is adjunct faculty, university staff, museum professional, curator, critic, artist or is associated with an external institution, permission must be granted by the program director.
- An additional fourth external faculty advisor may be selected by the student.
- The thesis committee continues for the entire second year.
- The thesis committee has one formal meeting with all members in the fall semester and one formal meeting during the exhibition/presentation in the winter semester.
- The thesis committee should be present during the thesis oral presentation.
- The candidate is required to conduct at least one advising meeting with the external advisor during the fall semester.
● It is the responsibility of the candidate to schedule all thesis committee meetings.
● The thesis chair will assign the grade for Directed Studio for both semesters in consultation with the other members of the committee.

**Guidelines for working with your advisors**

Faculty advisors are the primary source of support to candidates in planning their academic program, seeking advice and dealing with challenges; as they arise. Candidates should plan to meet with their advisor at least seven times per semester and are strongly encouraged to maintain consistent communication with their advisor throughout the MFA program. Critiques, joint meetings and thesis committee meetings count as advising meetings. Advisors are also expected to participate in the MFA program by attending reviews and providing support for collaborative efforts.

Initial assignment of advisors is overseen by the MFA Program Director on the basis of the nomination by the candidate during the application process, the needs of the candidate, and the availability and interest of the faculty. Discipline or subject specialization should not be the only determining factor. The advisor’s role is to look after the academic well-being of the candidate and to advocate on their behalf in the case of dispute within the collaborative framework of the program. The MFA Program Director’s primary responsibility is to the cohort, which includes ensuring that satisfactory arrangements are made to support candidates if they encounter problems with their advisor. Candidates are encouraged to reach out to other Stamps and university faculty for advice and assistance as they progress through the program.

If candidates are unhappy with their advising in any way, they should first address this with the advisor in question. Following this they should bring it to the attention of the MFA Program Director. If a candidate wishes to change their advisor, they should have reasonable grounds. Changes of advisor are expected to be friendly and unproblematic. The change must be discussed with and approved by the MFA Program Director.

The responsibilities of the MFA candidate include:

- to agree with the advisor on a schedule of meetings (7) and attend such meetings (critiques, joint meetings and thesis committee meetings count as advising meetings);
- to schedule at least one joint meeting with primary and secondary advisors if possible;
- to invite your secondary advisors to your critiques;
- to prepare for advising meetings. It is important that you are well-prepared for your advising meetings. Work to be discussed should be displayed properly. Technical issues should be worked out ahead of time. As an example, if you are using video projectors, they should be functioning, sound working, etc. If you have specific technical questions to ask your advisor, have all the equipment ready, etc. Sketches, ideas and plans should be pinned up on the studio walls. References to other artists, readings and images should be researched before your meeting. Clear progress in your studio work should be evident from meeting to meeting;
- to be prepared to take the initiative in raising problems or difficulties, however elementary they may seem;
- to discuss such dissatisfaction with the MFA Program Director at the earliest possible opportunity - in the event of such discussions not producing a satisfactory outcome,
the Associate Dean for Academic Programs is available to counsel candidates regarding strategies for resolving differences;

- to provide a written progress report when requested to do so;
- to discuss with their advisor the preparation of their thesis;
- to submit a thesis within the time allowed by the regulations.

Candidates should note that they are responsible for their work and that the role of the advisor is to provide guidance and advice.

The responsibilities of the advisor include:

- regular advising meetings and studio practice
  - to maintain contact through regular advising meetings by appointments previously agreed with the candidate;
  - to be accessible to the candidate at other appropriate and reasonable times when advice may be needed;
  - to give advice about requisite techniques and arrange for instruction where necessary;
  - assisting the candidate with their progress through the program by offering ideas, and generally providing guidance, encouragement, and stimulation;
  - encouraging the candidate to question advice and to reach self-determined decisions;
  - to offer advice, as appropriate, to the candidate concerning her or his career development;
  - to encourage, as appropriate, the candidate to talk about her or his work at meetings or conferences and provide encouragement and advice with regard to possible publication of her or his work;
  - to help the candidate prepare for the first year review and oral presentation

- thesis advising
  - to give detailed advice on the requirements of the program so that the thesis may be delivered according to expectations and within the appropriate timeframe;
  - to give advice on the preparation of the written thesis and notify the candidate if the standard of English is inadequate;
  - to track the student’s progress and ensure thesis milestones are met in a timely manner

- assessment, program and University guidelines
  - to provide guidance about the MFA program and to ensure that the candidate is made aware of inadequacy of progress or of standards of work below that expected;
  - to advise the MFA Program Director and the candidate if there is significant likelihood of the candidate failing to make satisfactory progress;
  - to submit progress reports each semester to the MFA Program Director after due discussion with the candidate;
  - ensuring that the candidate is aware of, and complies with, university regulations on research ethics;
  - ensuring that the candidate is aware of – and attends when appropriate – courses, relevant training, and facilities available to candidates in the university;
acknowledge the contribution of the candidate in any published material or presentation which involves the candidate’s work;

Ultimately, the candidate is responsible for her or his work and the advisor’s responsibility is to give guidance.

The candidate will begin to develop a plan of study during the first semester of the program. This is a road-map of the candidate’s personal goals and aspirations mapped on to the curriculum of the program. The first draft of the course plan is completed in concert with Design Studio 1. The plan of study may be revised to reflect the needs of the individual candidate as they develop throughout the program. The plan of study is a “living document.” Candidates should regularly update their advisor of progress and alterations to the plan of study.

Advanced Studio Electives

ARTDES 750

Advanced studio electives will enable students to develop technical skills relevant to their individual creative practice. Students will obtain permission to enroll in an advanced studio for graduate credit from the instructor teaching the appropriate undergraduate advanced studio course.

Graduate Seminars

ARTDES 600, 700 and 701

The School offers graduate seminars each semester. During the fall semester, one of these seminars is designed exclusively for entering first year students (ARTDES 600) and for second year students (ARTDES 700). The seminars offered in the winter semester are topical in approach, addressing both the context and the process aspects of the program. All winter semester seminars are open to first and second year graduate students (ARTDES 701).

Graduate Seminar Learning Objectives

- Develop a theoretical basis for art/design practice
  - Locate and understand creative work in various contexts: individual, social, technological, environmental, philosophical, economic, political, scientific, historical…
  - Develop research skills
- Develop a practical basis for art/design practice
  - Develop routines and habits to sustain an art/design practice
  - Develop skills of production
  - Understand the business and economics of art/design practice
  - Understand ethical issues of art/design practice
  - Plan and develop career options
- Develop an intellectual community
  - Participate in critiques and public presentations (establish norms for public evaluation)
  - Observe others’ progress
  - Be exposed to outside ideas
  - Develop ability to communicate across disciplines (both sending and receiving)
• Prepare for thesis research, development, and distribution
  o Practice developing questions and identifying issues
  o Practice organizing ideas (outlining)
  o Practice writing
  o Practice presentations
  o Identify multiple channels for distribution

**Graduate Seminars Major Topics**

- Significant reading and writing assignments
- Student-directed discussions
- Faculty-directed discussions
- Guest seminars and lectures
- Field trips
- Presentations and performances

**MFA Research Methods (ARTDES 600)**

This course will present an opportunity to examine and discover practice-led research in a studio context. The course focuses on project-specific research and on artist-researchers who advance the field. The course aims to equip students to work effectively in a research environment. In addition, and more generally, the course aims to accommodate student needs in relation to maximizing their career potential by enabling them to develop knowledge, understanding and skills in their chosen subject area. The seminar will help students cultivate resources for creative work by providing an orientation to unique features of the MFA program, the Stamps School of Art & Design facilities, University resources, and orientations to the communities of Ann Arbor, Detroit, and Southeastern Michigan. Students will be introduced to the Sweetland Writing Center and begin writing about their creative work and its context. Students will also be given direction and resources to establish their international projects through summer travel and Fulbright applications.

**MFA Research Methods Seminar Learning Objectives**

- Recognize common research methods
- Identify various studio techniques and conceptual approaches to studio production
- Distinguish the characteristics of an annotated bibliography and a literature review
- Create a studio project proposal and a presentation of the plan
- Demonstrate an ability to read, write, and speak effectively about research methods
- Demonstrate an ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and determine relevant criteria and standards
- Compare theories and methods of inquiry that seek to clarify the relationship among human behavior, objects, and environments
- Create an annotated bibliography
- Evaluate and prioritize current ideas, information, and opportunities

**MFA Research Methods Major Topics**

- Orientation to the University of Michigan
- Understanding and evaluating different types of research
- Defining researchable questions
Choosing exploratory methods
Choosing generative methods
Choosing evaluative methods
Understanding the ethical challenges of conducting research
Conducting a literature review
Conducting primary research
Documentation and field notes
Designing and developing a research project
Proposing research activity
Presenting research findings (both orally and in written form)
Sample grant writing and review
Preparation for the International Project

Professional Practice Seminar (ARTDES 700)
The Professional Practice Seminar prepares students for post-graduate professional life and the MFA Thesis project through a variety of activities including: research, proposal development, work sample preparation and presentation, personal writings, readings, field trips, and presentations and critiques by visiting artists/curators/administrators. This class will provide an overview of a range of professional paths after graduation as well as provide practical tools for starting your professional career, maintaining a creative practice, and developing your MFA thesis paper and exhibition. The seminar is designed with the expectations that students act as a “support cohort” for each other, providing constructive feedback to each other at every step of the process.

Professional Practice Learning Objectives

- Develop a plan for mounting the thesis exhibition
- Develop a written thesis outline and a draft introduction
- Research and identify creative/employment opportunities that are relevant to creative interests
- Develop at least one complete proposal/application for a creative or employment opportunity after graduation.
- Create submission materials and other marketing documents including: documentation images, video, web site, CV, artist’s statement, cover letters, etc.
- Plan and arrange for the meetings/activities that comprise our professional practice trip to New York City (Note: During Professional Practices seminar a trip to a major urban area is planned.)
- Meet with and discuss proposals and materials with creative professionals, and refine based on feedback
- Begin developing rituals and practice for a sustained life of creative work
- Develop a context for creative work and ideas for life after graduation

Topical Seminars (ARTDES 701)
First and second year graduate students will participate in combined seminars during the winter semester. The topics for the winter semester seminars will be determined by the interests and expertise of the faculty teaching that semester and will be advertised prior to registration deadlines. The topics will focus on the theory or practice of creative work in
contemporary culture. Seminars will emphasize theory and issues of visual culture, or they will emphasize creative practice, methodologies, techniques, and skills.

Topics might include:
- Contemporary art / design practice
- Art and technology
- Performance
- Art / design activism, social practice
- Cross-disciplinarity
- Writing for art
- Interaction with current Witt Visitors
- LS&A theme semester topics
- Detroit engagement
- Instructor’s area of expertise
- Teaching and pedagogy
- Distributing creative work through various channels and social structures
- Thesis development and logistics

**History/Theory/Criticism**
MFA students take six credits of History/Theory/Criticism, choosing courses to support their field of inquiry. These classes are offered by Stamps, History of Art, or other units across the University. They are intended to help the students form a contextual basis for their own work. Students will study historical and transnational development of artistic ideas and how contemporary art theory has emerged since modern times. Investigations into the contextual formulations of creative production will help shape students’ methods for critical discussions of their own work. Writing projects will help students expand their writing techniques for their written thesis.

**Elective Courses**
Elective courses, also referred to as cognates are courses beyond the candidate’s field of specialization.

The Stamps MFA program requires three elective University courses must be completed during the program. Students will use the elective courses to develop a robust engagement with a field beyond the cultures of art and design and will use this experience to inform their creative work. Elective courses can be taken in departments and programs outside of the Stamps school. Please note: the Rackham Graduate School requires that all graduate students must complete 4 credit hours of cognate (elective) coursework in approved graduate-level courses with a grade of B or better.

Acceptable elective courses are numbered 400 or above and are approved for graduate credit by Rackham. Be certain that the elective course you plan to take – especially those numbered in the 400s – are approved for graduate credit through Rackham. Students are responsible for contacting the University department that offers the intended elective course to make sure it is approved for graduate credit.

**Elective Courses Objectives**
- Engage with fields of research outside of art and design
● Expand understanding of content for creative work
● Develop research skills
● Learn about resources across the University
● Identify potential external advisors and thesis committee members

Lecture Series
The School offers a weekly public lecture through the Penny W. Stamps Speakers Series [http://stamps.umich.edu/stamps](http://stamps.umich.edu/stamps). All graduate candidates are expected to attend these presentations and participate in individual critiques and discussions with the visitors organized specifically for graduate candidates. Candidates are also strongly encouraged to act as host for one or more visitors each year.

International Project
ARTDES 620
The International Project is a vital component of the Stamps MFA program for which students enroll for 3 credits. The School supports a three- to five-week international project for all graduate students who are in good academic standing. The project will take place during the summer after the first year. Crossing political and cultural boundaries to immerse oneself in other ways of perceiving and interpreting the world generates global perspective, new life experiences and creative insights. The experience will yield heightened self-awareness, increased knowledge and access to new networks that will strengthen the student’s subsequent opportunities, including invitations to serve as resident artists, participate in exhibitions or other kinds of collaborations, and applications for Fulbright fellowships and other post-graduate funding opportunities.

Appropriate funds are awarded to students in good academic standing to cover transportation, housing, meals, visas and incidental travel expenses. Students are not in competition with each other for funding. The School’s Office of International Engagement supports students with their investigation of potential research sites, identification of contacts and institutions, formulation of proposals, and with travel and housing logistics. Directed studio advisors will also provide support in creating a proposal for the International Experience.

The focus of the international travel experience should be project-based with the goal of new artwork, film, performance or exhibition in mind. The outcome of the international project is the completion of this new creative work that will be reviewed by the faculty advisor.

Process
The School’s Director of International Study Programs (Sandra Wiley) will conduct an orientation for the International Project for all MFA students in October. Additional resources across U-M: the Libraries, the International Center, the Language Resource Center, and the area study centers within the International Institute.

Preliminary Research
Students will investigate and select research sites individually or in groups if research goals overlap accordingly. Preliminary research will prepare students to be productive in their creative work while abroad, to take advantage of cultural and language opportunities both here and abroad, and to interact with artists, designers, and other relevant contacts at their selected destination. Preliminary research will provide the basis for a written proposal for the
MFA International Project. The proposal will identify external (non-Stamps) funding when available and needed and include an application for those funds, if one is made. Non-US citizen MFA students can propose travel within the United States for their experience. Visit http://travel.state.gov/ for information about passports, country profiles, current travel warnings, and a wealth of other resources.

Travel to countries with an active US Department of State Travel Warning is discouraged, but proposals can be submitted to mitigate risks with additional review by Gunalan Nadarajan, Dean of the School of Art and Design and Elona Van Gent, Associate Dean for Academic Programs, and the UM International Travel Oversight Committee (ITOC), subject to current University policy and procedures.

Proposal
The suitability of the specific travel location, activities, contacts, etc. should be discussed in detail and reviewed with current faculty advisors. This discussion should occur throughout fall term. The deadline for submitting the on-line application proposal, through M-Compass, the UM education abroad database, is 11:59 pm on January 15, 2016. Detailed requirements will be listed in M-Compass but the basic elements include the following:

- Passport - January 15, 2016 (upload photocopy to M-Compass)
- Destination(s).
- Approximate dates of travel.
- Proposed projects and activities.
- Relevance of the destination and activity to the student’s creative work and future objectives.
- Names of contacts, institutions, and organizations with whom students will interact.
- Estimated budget for airfare, ground transportation, housing, food, visas, and travel insurance

Faculty members of the International Engagement Committee will review the proposal. Feedback, which might include clarifying questions and require a revised submission, and funding decisions, will be given to students by mid-February 2016. Note that the committee will review proposals only on the basis of feasibility and clarity of purpose, not to eliminate proposals from consideration. Students are not in competition with each other for funding.

Logistics
Students will finalize their International Project and make logistical arrangements based on the proposal feedback from the International Engagement Committee. Each student will complete the following forms or upload documents through M-Compass by the dates indicated below:

- Travel Health Insurance – before travel advance released
- US Dept of State S.T.E.P. on-line registration – before travel advance released
- Air transportation – two months prior to departure
- Ground transportation – two months prior to departure
- Housing at each location – two months prior to departure
- Visa(s) – two months prior to departure (photocopy)
- Notification of non-A&D funding, if applicable
Students are responsible for researching visa requirements for their host country (or countries), submitting the application, and securing the visa before their travels. Appointments with the University Health Service should be scheduled several months in advance to ensure time for administering multiple vaccinations, securing anti-malarial medications, or other medical preparations required for the student’s travels. Allow at least four to eight weeks between your appointment and your departure date for required follow-up, such as a series of vaccinations. [http://www.uhs.umich.edu/travelhealth](http://www.uhs.umich.edu/travelhealth)

**Finances**

Students will be given a travel advance prior to their departure after all of the above logistical requirements have been completed. Detailed information on how to account for this money will be provided by the Stamps Finance office. Only authorized expenses that have been approved in the proposal will be eligible.

**Required Post-travel Activities**

**Check-in**

Students will send an email notice to Wendy Dignan soon after they return from their international travel to communicate their safe arrival home.

**Report**

By September 30, students will upload a brief report with images summarizing their experience to M-Compass and email it to the faculty, staff and graduate students. Students should take time to re-adjust to life on campus and reflect upon their experience before finalizing this report. A personal letter must also be written and sent to the Stamps donor, whose gift to the School made the international experience possible.

**International Fair**

Students are required to participate in Stamps sponsored events, such as the International Fair. The International Fair includes all Stamps community members who have recently returned / arrived from an international experience. This annual event is a tool to mentor other students, undergraduate and graduate, and create synergy for greater international engagement by our community.

**MFA Exhibition Events**

Students will bring their own work into a public setting at least once each year for the two years that they are in the program.

**MFA Exhibition Event Objectives**

- Encourage productivity
- Provide an experience to conceptually organize creative work into a meaningful whole and into engaging presentations
- Contextualize the creative work within a public sphere
- Experience logistical requirements of distributing creative work
- Provide opportunities for students to present their creative work to an audience and receive the audience’s response
- Practice the documentation of creative work
- Provide experience in time management
- Provide experiences to work with other artists, technicians, and curators
Apply for support and funding to distribute creative work

**MFA Exhibition Requirements**
- At least one exhibition event per year
- Work will be placed in a public domain
- School will be pre-informed of events
- Events will be documented
- Events will be discussed during year-end reviews
- Directed Studio advisor will confirm that the event meets these requirements

**MFA Exhibition Description**
The word *exhibition* is used to emphasize that creative work can be brought into the public domain through a wide variety of channels, venues, and media. These means to bring creative work into the world are not limited to galleries, studios, or museums. The process of exhibiting is integral to the content and intent of creative work and should not be an after-thought. Exhibiting might consist of an event, a broadcast, a publication, a lecture, an exhibit, a blog, a performance, or other activity that brings the creative work to public attention. The means of presenting the creative work will further the ideas and intentions of the work while bringing it into the world.

Directed studio advisors and MFA thesis committee members will help students identify means to bring the creative work into the world. The primary advisor or MFA thesis committee chair will be responsible for making the final approval of the exhibition event.

**Assessment**

**MFA Directed Studio and Critiques**
- The quality and originality of creative studio production.
- Periodic presentation and critique/discussion of independent creative work will result in feedback from the instructor, peers, and visiting artists and curators (if applicable).
- Responses (generative/resistant, literal/expressive, minimal/enthusiastic, etc.) to recommendations and input from instructors, class/teammates, and visitors (artists/curators) will be strong indicators of a candidate’s aptitude for studio research and practice.
- Final project/presentation and exhibition are evidence of the candidate’s artistic development.

**MFA Seminars**
- The quality and originality of participation in class discussions will indicate a candidate’s ability to take part in meaningful dialog about design history, theory and practice.
- Comprehension of research and assigned readings will be evaluated through inclusion of appropriate content in presentation, documentation, and self-generated content.
- Periodic presentation and critique/discussion of creative work will provide feedback from the instructor, peers, and visitors.
- The quality and originality of written assignments are evidence of the candidate’s comprehension and command of stated learning outcomes.
MFA Thesis

- Relative formal/critical strength, depth of conceptual approach, and scope of creative undertaking will provide qualitative measure of a candidate’s learning achievement and ability to self-define an ambitious project related to prior studio practice and research.
- Periodic review of a thesis work plan will determine a candidate’s ability to manage an ambitious self-generated project.
- Periodic presentation and critique/discussion of work in process will result in qualitative feedback from the instructor, advisors, and peers.
- External feedback from visiting experts will provide additional indication of progress and relative achievement.
- The quality and originality of the final project and exhibition will assess the candidate’s ability to bring an ambitious creative undertaking to a successful conclusion.

MFA First-Year Review

Students are expected to show regular progress with their creative work throughout the two-year program. By the end of the first year, evidence of a developing focus is expected. This focus will culminate at the end of the second year as the thesis work - public presentation of a comprehensive body of creative work, written thesis, and oral presentation. Continuation into the second year of the MFA program requires successful completion of the First-Year Review.

MFA First Year Review Objectives

- Students present the results of work and research to date and clearly articulate pertinent ideas, issues, technologies, and approaches
- Students receive advice and feedback from faculty
- In-depth reflection by the student on achievements, challenges, and risks taken within the program
- Faculty assessment of the student’s work and progress to date with a focus on preparation for the thesis year

The review for first year students is a one and one-half hour meeting between the student and an ad-hoc Graduate Review Committee (GRC) comprised of at least one faculty member who has served as directed studio practice advisor to the student, the faculty member who will serve as the student’s thesis chair during the second year, and one who has not worked with the student. The first 30-40 minutes of the review will be a well-planned summary presentation of work to date in the program, including a proposal for thesis work with a review of how the proposed thesis work relates to work produced to date in the program. The review will summarize distribution events and exhibitions that took place in the current year. The second half of the review will be spent as a faculty/student advising session. This session is an opportunity for the student to have a conversation with the faculty committee to discuss themes and focus found in the work along with the critical/theoretical context and how these might manifest in the thesis work. The student will have an opportunity to ask faculty for recommendations and is expected to bring questions for discussion.
**Pre-Review**
On or before April 20, students will submit to Wendy Dignan via email (wwilks@umich.edu) one PDF document that contains the following:

- A 1500-2000 word written thesis statement summarizing the work accomplished during the first year, the key issues related to the student’s creative inquiry, and plans for development of the thesis work during the second year
- One-page summary of ALL courses (academic and studio) completed to date with instructors, advisors, and grades (Note: the unofficial transcript does not include instructors.)
- One-page summary of assigned assistantships and faculty or staff supervisors to date
- Current resume, including URL of personal website

**Evaluation Criteria**
Students will be evaluated and measured on the following items:

- Evidence of intellectual development
- Evidence of originality/creativity/risk-taking
- Evidence of realization skills: has the student successfully manifested their concepts?
- Evidence of work ethic/motivation/passion/commitment
- Evidence of critical reflection
- Articulation of future goals

**Review Committees**
The Associate Dean and MFA Program Director will appoint the Graduate Review Committees (GRC’s). Each GRC consists of three or four full-time faculty members – at least one who has served as an advisor for the student being reviewed, the student’s anticipated thesis chair, and one who has not worked with the student before. One GRC member is designated as chair.

**Post-Review Procedure for First Year Reviews**
The GRC assesses the presentation and discussion and based on this assessment the committee chair submits 1) a written evaluation of the student’s status and progress in the MFA program, and 2) a recommendation to the Associate Dean and MFA Program Director who are responsible for notifying the student of the recommendation and for carrying out necessary administrative steps. The recommendation will typically be one of the following courses of action:

- Continue in the program
- Re-review at a specified time
- Withdraw temporarily from the program, with re-entry conditions specified
- Withdraw permanently from the program

The GRC may recommend a qualified version of any of the above actions, or may recommend an alternate course of action.

The GRC recommendation and written evaluation, a copy of which is provided to the student,
becomes part of the student’s record.

A student may appeal a review recommendation to the Associate Dean for Academic Programs.

**MFA Thesis**

During the second year of the MFA program students carry out an MFA thesis show, produce a written thesis, and give an oral presentation of their thesis work to a group of faculty and students. These three activities together constitute the Stamps MFA thesis work.

The MFA Thesis is the culmination of the student’s research and studio practice where making is central. It constitutes the largest and final degree requirement for MFA candidates. The thesis work embodies the process, significance, and results of a practice-based creative inquiry completed during the second year of study and synthesizes resources and experience gained through the various elements of the MFA program -- direct studio inquiry, historical and theoretical courses, seminars, workshops, international project, and technical skills development. It must make some original contribution to knowledge in the field of contemporary studio art practice.

**Expected outcomes of the MFA Thesis**

1. Thesis Show – The MFA Thesis exhibition forms the nucleus of the thesis work. Though the means of exhibition are open and varied, the show should attain the standards of a major solo exhibition, installation or performance and present the MFA candidate’s creative work in a cohesive form. The exhibition must demonstrate:
   a. A mature and critically aware body of work that engages ideas, issues, technologies, and approaches pertinent to contemporary life and culture
   b. An ambitious level of productivity and rigor indicative of what is required to be part of the professional community of art practitioners.

2. Written Thesis – The Written Thesis is a supporting document that clearly articulates the background, objectives, outcomes, process, and significance of the thesis work. The written thesis must demonstrate:
   a. A clear articulation, both visual and written, of the background, objectives, outcomes, and significance of the thesis work
   b. that the student is familiar with and can articulate key issues related to the subject of the thesis
   c. that the student is able to critically reflect on and analyze the outcomes of the thesis
   d. that appropriate research methods have been applied
   e. that research embodied in the thesis makes some original contribution to knowledge in the field of studio art.

3. Oral Thesis Presentation – The Oral Thesis Presentation is a live presentation to faculty and peers that summarizes the thesis project as a whole. The presentation is not a formal oral defense but includes time set aside for substantive questions and comments from the audience. Objectives include:
   a. Clearly communicate the results of the thesis work and evaluate its success
   b. Provide a speaking opportunity wherein the thesis work is organized into a combined oral and visual presentation
c. Provide an opportunity to receive critical feedback on the thesis work
d. Provide a ceremonial conclusion to the MFA Program

The MFA Thesis Show will occur in March of the student’s final semester. Second-year students will collaborate to organize an event that celebrates the individual creative work of each student as well as creates a memorable group exhibition/performance. The School’s onsite and offsite venues will be made available for the MFA Thesis Shows. Students will submit a brief proposal for specific School venues after meeting as a group to formulate a cooperative plan that reflects both the group and individual needs. The school’s Exhibitions, Performances and Visitors Committee with input from the Graduate Committee will assign School venues for the MFA Thesis Show after reviewing these proposals.

**Written Thesis Content**

The written thesis supports and contextualizes the student’s creative work. It satisfies the expected outcomes listed above and is a rigorous elucidation of the student’s creative work and ideas. The thesis must include all sections and elements outlined below. It can include additional elements and design formatting so long as the outlined elements are addressed clearly and thoroughly.

**Sections of Thesis**

- Title Page
- Abstract
- [Copyright Page]* or Blank Page
- [Acknowledgements] *
- Table of Contents
- [List of Tables and Figures] *
- Body of Thesis
  - Introduction
  - Contextual Information, literature review
  - Creative Work
  - Discussion
  - Conclusion
- References
- [Appendices] *

*Items in brackets [ ] are optional.

**Preceding the Body of the Thesis**

The following sections will precede the body of the thesis.

Title Page
The Title Page will follow the example shown in Appendix A.

[Copyright Page] – optional

Abstract and Keywords
The abstract is a summary of the thesis in no more than 250 words written in the third-person. The abstract will include a list of three to ten “keywords” to facilitate electronic searches.
The keywords will appear on the same page as the abstract and will be listed as: Keywords: keyword1, keyword2, keyword3….

[Acknowledgements] – optional
The acknowledgements section can be used to recognize individuals and organizations providing important support and encouragement toward the completion of the degree.

Table of Contents
The table of contents lists the sections of the thesis and indicates the page number where each section begins. It includes the page numbering for the abstract page, acknowledgements, and table of contents, as well as the page numbering for sections of the body of the thesis, references, and appendices. The title page and copyright page are not numbered.

[List of Tables and Figures] - optional
The list of tables and list of figures identify each table or figure number, each table or figure title, credits for tables and figures (where appropriate), and the page number for each table and each figure.

Body of Thesis
The body of the thesis will contain the following material:

Introduction
The introduction presents the questions and issues that will be addressed in the thesis and briefly suggests their relevance or importance.

Contextual Information and Literature Review
This section provides historical and theoretical background and puts this work in context with other work that has been done in the area of this thesis. Citations are included for published work that has influenced development of the ideas in the thesis. See “References” below for formatting citations. Contextual information may be included throughout the thesis and does not have to appear in a separate section.

Creative Work
Present the creative work. Use prose, figures, illustrations, tables, poetry, animations, and other representations to thoroughly present the creative work and research.

Discussion
Interpret the work, reflect on the work, and/or explain the work. Suggest how and why this work is compelling or important.

Conclusion
Briefly restate the questions and issues addressed in the thesis, why they are important and what has been learned from this work. Identify new questions that arise from this thesis work and suggest areas for future work.

Following the Body of the Thesis
The following sections will follow the body of the thesis:
References
List citations at the end of the thesis in a bibliography in alphabetical order by author/editor and chronologically for each author/editor.

[Appendices] - optional
Document technical and detailed material in the form of appendices at the end of the thesis. Appendices are numbered and referred to in the text by that number.

Mode
Students will produce one printed copy and one digital version (PDF file) of the thesis according to the following instructions:

Printed Thesis and Title Page (Signature Page)
The printed copy of the thesis will be submitted to Wendy Dignan with the signed Title Page based on the thesis calendar on page 23. The fully signed signature page will then be scanned and incorporated into the thesis as the Title Page for the final PDF file.

Digital (PDF) File
Produce one CD-ROM or DVD containing a single PDF file of the written thesis and illustrations (word-processing files are not acceptable). Name the PDF file “2015_LastName_MFA_Thesis.pdf”. Label the CD or DVD disk 2015 LastName MFA Thesis. Time-based files will be included on the same CD or DVD and will be saved in standard file formats (.mov, .qt, .avi, .html). Hyperlinks can point to these media files from the PDF file. The Thesis Committee Chair will approve other file formats for time-based work. The PDF file will be no larger than 200 MB. See the next section for instructions on producing appropriately sized illustrations and images. The thesis PDF file containing the signed Title Page will be submitted to the Associate Dean for Academic Programs by the date listed on the thesis calendar.

Illustrations
Illustrations, diagrams, photographs, video clips, sound clips, animations, and other visual materials are inserted as numbered figures. All figures will have a brief figure legend. The PDF file can contain links to time-based material on a single CD or DVD disk. The printed thesis only shows a figure number and legend for time-based material. Details for producing and including illustrations can be developed in conjunction with the MFA Committee. Keep image files at or near screen resolution in order to meet the PDF file size requirement. Image files should be 5 MB or smaller each. Use additional files as insets for details of images.

Resources

Deep Blue
All MFA theses will be posted on the University of Michigan’s Deep Blue website (http://deepblue.lib.umich.edu/). Deep Blue is the University of Michigan's permanent, safe, and accessible service for representing its rich intellectual community. Its primary goal is to provide access to the research, teaching, and creative work that distinguishes the University
of Michigan. Making your work accessible via Deep Blue will ensure more of your peers can find it (in Google Scholar, for example) and will cite it. Deep Blue uses technology that assures the stability of your work's location online, making the citation to it as reliable as a scholarly journal, while making it very accessible.

Posting your thesis on Deep Blue is a requirement of the MFA program. Note that posting your thesis on Deep Blue allows you to keep the copyright for your thesis. Deep Blue does not require or ask you to give up your copyright. You retain all rights to your thesis and can publish your thesis or parts of your thesis after it is posted on Deep Blue. The following URL describes your intellectual property rights as they relate to Deep Blue.

http://deepblue.lib.umich.edu/static/about/deepblueip.html

**Oral Presentation of Thesis**

The oral presentation will address the creative work of the student and the context in which this work was created - it will be supported by actual creative work or representations of it. The oral presentation will be delivered to a group of faculty and students during the school’s review week (April 20-24).

**Procedure**

- The student will be responsible for announcing the title, date, time, and location of the oral presentation by March 1, 2015 to the external committee members in order to facilitate their attendance
- The Oral Presentation will occur during the school’s review week (April 20-24)
- The student’s MFA committee will approve the format of the Presentation
- The Presentation will accommodate discussion but will not be a “defense”
- The student’s MFA committee will attend the Presentation
- All graduate students will attend the Presentations
- The MFA committee will meet alone after the Presentation and then have a discussion with the student to acknowledge the student’s achievements
- The MFA Chair’s signature of the written thesis will constitute acceptance of the oral presentation as well as the written thesis
Thesis Schedule and Deadlines

Failure to meet any of the following deadlines can lead to postponing the Oral Presentation of the Thesis and the awarding of the degree. The thesis chair will give you the specific dates for your year.

End of second semester  MFA committee selection.
After second semester  Focused creative work begins.
mid-September  Venue options for MFA Thesis Show announced and proposal forms distributed.
mid-October  Proposals for requested MFA Thesis Show venues due.
mid-October  Full thesis committee meets before this date.
early November  MFA Thesis Show venue decisions announced.
early November  Meet with staff at Sweetland Writing Center by this date.
early November  Outline of the thesis to committee Chair.
      Include all sections as described in “Sections of Thesis” above.
mid-November  Outline comments returned from chair.
late January  Title, dates, statement paragraph, and image for MFA Thesis Show are emailed to Director of Communications (Truly Render).
early February  Thesis first draft to committee Chair. Include all sections as described in “Sections of Thesis” above.
early February  Meet with gallery director, Mark Nielsen, and facilities director, Peter Jansen, to confirm exhibition logistics.
mid-February  First draft comments returned from chair.
February  Work with staff at Sweetland Writing Center prior to submitting fully developed second draft to full committee.
Late Feb-early March  Install MFA Thesis Shows.
early March  Fully developed thesis second draft, one copy to each committee member. Include all sections (with illustrations/figures/tables/animations/video sequences/sound-bites) as described in “Sections of Thesis” above.
mid-March  MFA Thesis Show Opens.
TBD  MFA Thesis Show Reception.
mid-March  Committee meets to discuss second draft and to present comments and questions to the student.
etearly April  Thesis final draft to committee Chair.
etearly April  De-install MFA Thesis Shows.
mid-April  Final draft suggested revisions returned from chair.
mid-April  Final printed thesis due to committee.
mid-late April  Thesis Oral Presentations.
late April  One printed and one PDF copy of thesis and with Title Page signed by all committee members to Wendy Dignan.
etearly May  Signed thesis returned.
etearly May  One CD or DVD with the final thesis PDF file containing the signed Title Page to Academic Programs Dean.