



MFA GRADUATE PROGRAM HANDBOOK MASTER OF FINE ARTS STUDIO

DEPARTMENT OF ART & ART HISTORY
UNIVERSITY OF SASKATCHEWAN

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DEPARTMENT OF ART & ART HISTORY
MFA GRADUATE PROGRAM HANDBOOK**

MASTER OF FINE ARTS

This handbook was prepared by the Graduate Chair and Graduate Committee with the assistance of graduate student, Brenda Pelkey (1994), for students, faculty and staff of the Department of Art & Art History to assist them in relation to the MFA program. The contents are intended to clarify the responsibilities and procedures involved in the MFA program. This handbook supplements the general College of Graduate and Postdoctoral Studies policies and procedures: <http://www.usask.ca/cgps/policy-and-procedure/index.php> . Students, faculty and staff involved in the program should make themselves familiar with these documents and the contents of this handbook.

Revisions Made:

2022 – Allyson Glenn, Graduate Chair
2020 to 2022 - Lisa Birke, Graduate Chair
August 2019 - Lisa Birke / John Graham, Graduate Chairs
August 2018 - Alison Norlen / John Graham, Graduate Chairs
July 2017 - Tim Nowlin / Alison Norlen, Graduate Chairs
April 2004 - Patrick Traer, Graduate Chair
April 2003 and October 2002 - Brenda Pelkey, Graduate Chair
November 1998 - J.Werner, Graduate Chair
May 1995 - Susan Shantz, Graduate Chair

TABLE OF CONTENTS

1. The Master of Fine Arts Program
 - 1.1 Introduction
 - 1.2 Admission Requirements and How to Apply
 - 1.3 Application Review Process
 - 1.4 Transfer Credits
2. Program of Study
 - 2.1 Degree Requirements and Courses
 - 2.2 Transfer Credit
 - 2.3 Leaves of Absence
 - 2.4 Program Communication through Microsoft Teams
3. Program Supervision
 - 3.1 Graduate Programming Committee
 - 3.2 Graduate Supervisor
 - 3.3 Graduate Advisory Committee
 - 3.4 Advisory Committee Meetings (End-of-Term Review)
4. Funding, Scholarships, Bursaries, and Awards
 - 4.1 Internal Scholarships and Fellowships
 - 4.2 External Scholarships and Grants
 - 4.3 Bursaries, Emergency Funds and Other Funding Opportunities
 - 4.4 The Galleries and Curatorial Assistantships
 - 4.5 Mina Forsyth Collections Award
 - 4.6 Graduate Thesis Award
5. Graduate Teaching
 - 5.1 Gwenna Moss Teaching and Learning Centre
 - 5.2 Sample Course Outlines for ART courses
 - 5.3 Teaching Supervisors
 - 5.4 Reporting your hours
 - 5.5 Peer Teaching Evaluation
 - 5.6 SLEQ Student Evaluations
 - 5.7 Guidelines for Academic Conduct
6. Artistic Authorship, Writing, and Academic Support
 - 6.1 Artistic work
 - 6.2 Writing and Writing Supports
7. Art & Art History Faculty
8. Facilities and Resources
 - 8.1 Important Contacts
 - 8.2 MFA Student Mailboxes and Email
 - 8.3 Graduate Studios
 - 8.4 Studio Contract
 - 8.5 Vacating your Studio

- 8.6 Studio Shuffle/Lottery
- 8.7 Access to Labs and Workshops
- 8.8 Art Supplies
- 8.9 External Media Resources
- 8.10 Grad HUB
- 8.11 UPASS

9. Other Activities

- 9.1 Visiting Speakers
- 9.2 University of Saskatchewan Art Galleries Exhibitions and Events
- 9.3 Studio Visits
- 9.4 Conferences

Appendices

- A. Academic Standards
- B. MFA Thesis Exhibition Installation Guidelines
- C. Sample Forms
- D. Campus Map
- E. MFA Studios Floor Plan
- F. Studio Contract
- G. Links and Important Information

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1. MASTER OF FINE ARTS PROGRAM

1.1 Introduction

The University of Saskatchewan's Master of Fine Arts: Studio Art Program offers artists the opportunity to develop a practical and theoretical understanding of their art practice in the context of a challenging and supportive faculty of studio artists, art historians, and art educators.

Students may specialize in the areas of painting, drawing, printmaking, sculpture, photography, and digital and integrated practice. The program is normally two years in length, with a total of ten students enrolled at any given time. Through seminars, classes, committee meetings and critiques, an environment is created which enables self-examination, change and growth. Artistic experimentation as part of the search to locate one's practice within a wider art historical and critical context is encouraged.

Candidates in the University of Saskatchewan MFA Program come from a wide variety of backgrounds and have varying degrees of experience and engagement in the wider arts community. The University of Saskatchewan does not discriminate on the basis of age, gender, national or ethnic origin, disability, or sexual orientation in any aspect of its operations.

1.2 Admission Requirements and How to Apply

Admission Requirements

Candidates must have a BFA degree, or equivalent, in a related field of study, with acceptable standing upon entrance to the program.

The University requirements for admission to a Master's Degree Program are:

1. A four-year undergraduate degree, or equivalent, from a recognized college or university in an academic discipline relevant to the proposed field of study, OR,
2. A three-year first cycle undergraduate degree, in an academic discipline relevant to the proposed field of study, from an institution that meets the criteria set forth in the Bologna Declaration, will be acceptable as the equivalent of an undergraduate honours degree.
3. A cumulative weighted average of at least 70% (USask grade system equivalent) in the last two years of full-time study (e.g. 60 credit units USask equivalent).
4. Demonstrated ability for independent thought, advanced study, and research.
5. Proof of English language proficiency may be required for international applicants and for applicants whose first language is not English.

For more information, please review the Admissions Requirements found on the College of Graduate and Postdoctoral Studies (CGPS) <http://www.usask.ca/cgsr/admission/index.php>

How to Apply

The application deadline is January 10th for the Fall term of the same year.

All applications for admission must include:

- on-line application for admission <http://grad.usask.ca/programs/studio-art.php>
- a non-refundable application fee (in Canadian or equivalent US funds), which is payable online through the online application process

- three letters of reference (the referees whose email addresses you provide in your on-line application will automatically be directed to an on-line form to submit)
- statement of intent (a 1-2 page statement about your artistic work and what you are interested in exploring during your graduate studies) to be uploaded on your online application
- CV (resume) to be uploaded on your online application
- portfolio of 20 images, including an image list providing information as to media, size, title, and the year the work was done to be uploaded on your online application
- video introduction that outlines your interest in the program and your studio/research background and current focus
- transcripts from all post-secondary institutions attended to be uploaded on your online application
- test results of proof of English language proficiency from applicants from non-English speaking countries (eg. TOEFL, IELTS, Duolingo). [Click here](http://grad.usask.ca/admissions/admission-requirements.php#Englishlanguageproficiencyrequirements) for details to be uploaded on your online application (<http://grad.usask.ca/admissions/admission-requirements.php#Englishlanguageproficiencyrequirements>)

1.3 Application Review Process

Applications are reviewed by a committee of faculty members of the Department of Art & Art History following the MFA Application Review Committee's Terms of Reference for procedure. Five candidates are selected annually; a short list is kept in the event an accepted student declines the Department's offer. The number of students offered candidacy may vary year to year, depending on available funding and Department resources.

1.4 Transfer Credits

Transfer Credits (from another accredited MFA program or equivalent) will be considered on a case-by-case basis by the Department. If you have taken courses at a graduate level that you feel should be considered for credit towards your program of studies, please contact the Graduate Chair.

2. PROGRAM OF STUDY

2.1 Degree Requirements and Courses

The Master of Fine Arts degree is offered in Studio Art. Candidates are required to take 18 credit units of course work in addition to *ART 995: Thesis Exhibition* and *ART 990: Seminar*. The program of courses and research is arranged in consultation with the candidate's Supervisor and is approved by the Department Chair. Registration for 800-level classes is administered by the Graduate Program Administrative Assistant Nadine Penner (asg.graduateprograms@usask.ca). Registration for undergraduate electives is administered by Nadine Penner and the Art & Art History Office Coordinator Joseph Anderson (joseph.anderson@usask.ca)

Candidates should anticipate a minimum of two years to complete the program, taking half of the required course work each year and maintaining an active studio practice throughout the program. Studio facilities are provided for first and second-year participants only. If a student's term of study is extended, for any reason, it is the student's responsibility to secure their own studio space during this final (extended) completion of the program of studies.

ALL students must complete the following:

ART 995: MFA Thesis Exhibition (Yr 1 & 2)

ART 990: Seminar (Yr 1 & 2)

2 Studio Art Courses (3cu x 2)

2 Non-Studio Courses (3cu x 2)

GSR 960 Ethics and Integrity (online, complete by mid-September)
GSR 961 Ethics and Integrity in Human Research (online, complete by mid-September)
ART 831.3 and 832.3 Critical Issues in Contemporary Art & Culture (6cu, Year 2022-2023)
MFA Thesis Support Document (20-25pg including images)

Descriptors:

A) ART 995: MFA Thesis Exhibition

The student is enrolled in this course throughout the MFA program which consists of the fall/winter and spring/summer session. The exhibition is the thesis requirement for the MFA degree and consists of the candidate's art practice in their chosen studio area(s), culminating in the mounting of a thesis exhibition and a written MFA thesis exhibition support document.

The development of artistic work begins the first day of the candidate's program and will be evaluated by the candidate's full committee in late November/early December and in late March/early April of each year in an end-of-term review. Meetings with your Supervisor and Committee Members are ongoing, as required. You can reach out to your Supervisor and Committee Members at any time to set up individual meetings during the regular terms.

Except in exceptional circumstances or when other arrangements are made by the student in consultation with the Supervisor and Graduate Chair, students will hold their final exhibition in the Department's Gordon Snelgrove Gallery, or approved alternative sites where appropriate, between August 15th and September 15th. Plan to be available during these times. The order of exhibitions will be determined early in the Winter Term of your graduating year. The dates will be determined by the Supervisor, Graduate Chair, and Galleries Director in consultation with the graduating students. If you are an international student and need to have a completion record ahead of September 1st, please communicate this to your Supervisor as soon as possible in your second year.

It is required that all MFA exhibitions be documented in full installation view, as well as individual images for each work in the exhibition. In exhibitions with performance components, digital recordings can be used. Documentation of the MFA Thesis Exhibition will be added to the MFA thesis exhibition support document ahead of upload to the EDT (more information to follow).

B) ART 990: Seminar

Seminars are arranged and supervised by the Graduate Chair. Students are expected to present their studio research twice a term and to participate in discussions of issues relevant to contemporary artistic practice and professional development. In addition, each student will give a formal public artist talk during their final winter term in their second year. The talk will be programmed as part of the public offerings of the Gordon Snelgrove Gallery and promoted through the University Art Galleries and Collections channels.

Attendance at the seminars is mandatory for the completion of the program. Please inform the Graduate Chair in advance if you are unable to attend a session. If you are ill and miss more than one seminar, you must provide a doctor's note. If you miss more than three seminars, you may be asked to leave the program.

A Canvas course portal for ART 990 will house all important documentation (such as schedules, workshop access, visiting artists sign-up sheets, etc.) You will also find links to all on-line meeting in the MEETS channel in the course portal. You will be automatically enrolled in this course each fall and winter Semester. The ART 990 course will automatically appear in your Canvas Course Listings. Additional communications may also be done through the Microsoft Teams applicaiton.

C) Two Studio Art Courses (3cu x 2)

These may be selected from any of the graduate studio art courses other than the candidate's major area of concentration. If the discipline is in the same area but incorporates a new skill set, the student can take these classes in the same area of concentration in consultation with their Supervisor. For example, the student works in printmaking but has never worked in lithography; or the student works in video but has never worked in animation, etc.

Work completed under this requirement is in addition to ongoing MFA thesis exhibition work. The two 3CU classes should be in the same discipline area selected (see discipline areas below). Please note that exceptions to this can be accommodated in special circumstances and in consultation with your Supervisor and the Graduate Chair (for example, taking Digital in one term and Printmaking in the second).

The following courses are available for students to choose from:

ART 838.3, 839.3	Digital and Integrated Practice (with a focus in either Video Art & Sound or Animation & Digital Space)
ART 841.3, 842.3	Sculpture
ART 851.3, 852.3	Printmaking
ART 861.3, 862.3	Photography
ART 871.3, 872.3	Painting
ART 881.3, 882.3	Drawing

D) 2 Non-Studio Courses (3cu x 2)

These courses are chosen by the student and are subject to the approval of the candidate's Supervisor. Please note that these courses must be at a 300 or 400 level. Any relevant course for which the student has adequate prerequisites may be taken to satisfy the academic course requirement (students should review the undergraduate calendar/banner for further options). Students will require the permission of the instructor to enroll in most cases.

Some examples of courses that would satisfy this requirement are:

Any senior Art History class not previously taken (300-400 level or higher).

A foreign language class.

Any Art & Art History course that is designated as both an ART and ARTH credit such as the Historical Processes classes (not offered every year).

Further examples of courses:

ANTH 321.3	Myth, Ritual and Symbol
SOC 300.3	Sociology of the Arts
WGST 324.3	Rebels with a Cause: Feminism and the Visual Arts
ENG 307.3	Digital Literature and New Media

E) GSR ON-LINE COURSES

These courses are on-line courses delivered through Canvas. Students register through the PAWS registration system using their NSID. Access to the course is through Courses - Canvas found under quick links on the U of S homepage or through 'my courses' on PAWS. The course(s) appear on the students' academic record. Deadlines to register in the course(s) are the same as all other courses.

GSR 960 Ethics and Integrity (CRN 86150)

All Graduate Students starting the MFA program must take the on-line course: **GSR 960, Intro to Ethics and Integrity** as part of your program requirements, **within your first term**. If you took the course as an MA student at the U of S, you do not need to retake it.

The purpose of this course is to discuss ethical issues that graduate students may face during their time at the University. All students will complete five modules dealing with integrity and scholarship, graduate student-Supervisor relationships, conflict of interest, conflict resolution

and intellectual property and credit. To progress through the modules, students must score 100% on short quizzes associated with each module. This part takes 2-3 hours.

GSR 961 Ethics and Integrity in Human Research (CRN 86151)

This on-line course is required only for those students who are conducting research that will involve human subjects (or animals).

This course introduces students to the ethics of research with human subjects. Students will complete the Tri-Council Policy Statement: Ethics Conduct for Research Involving Humans (TCPS) Tutorial and become familiar with the human ethics processes at the University of Saskatchewan.

These students will complete the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS) Tutorial. The TCPS Tutorial takes approximately 2 hours to complete although it may take longer if students follow all the links and read all three case studies. Students may take the entire Tutorial in one session, or they may complete it in a number of sessions. After the tutorial is completed and 100% of the questions are answered correctly, students follow the directions in the online course and forward the certificate of completion to the Research Ethics Office.

- F) In addition to the above requirements, students must select either OPTION A or OPTION B:**
(Please note that the majority of cases will fall into Option A; Option B will only be considered in special circumstances)

OPTION A

I. ART 831.3 and 832.3 Critical Issues in Contemporary Art & Culture (6 credit units)

This seminar course deals with key issues in contemporary art. Primary and secondary sources and current literature on contemporary art will serve as course material for topics selected by individual students for investigation. The instructor and students will participate in ongoing presentations and discussion.

Note: As this course will only be offered every other year, students should plan their overall program to accommodate scheduling of this course. This course comes with a heavy academic course load; it is recommended that students take their required elective 300/400 level academic courses in the year where this course is not running.

II. MFA Thesis Support Document

The MFA Thesis Support Document is an academically supported artist and exhibition statement that defines the candidate's position within current art theory and practice. The MFA thesis exhibition support document should be developed in consultation with your Supervisor. A final draft is to be submitted to the Supervisor for final approval at least one month before the MFA thesis exhibition defence. This paper may range in length from ten to thirty pages (plus illustrations and image documentation). The final draft must be completed 3 weeks before your defence date (your defence date will be determined by your Supervisor in early spring ahead of your graduation.) The document should be sent to ALL members of the Thesis Committee by the student. It will be sent to the External Examiner by the candidate's Supervisor.

The MFA thesis exhibition support document will be kept on file in the Department and in the library student thesis archive system: ETD.

Information on filing your support paper with the ETD can be found here:

<https://students.usask.ca/graduate/thesis-etd.php#Submissiondeadlines>

Note: revisions are often requested by the External Examiner following your defence, so the copy of the paper you send to your thesis committee members ahead of your defence may not

be exactly the same as the one that you file with the library for your graduation. It is, of course, your goal to have no revisions necessary.

You can review some important University information on your thesis including formatting and content here: <https://students.usask.ca/graduate/thesis-preparation.php#Generalformatandstyle>

The Research archive, all past theses and dissertations, can be accessed here: <https://harvest.usask.ca/>

Special Accommodation in cases of cultural sensitivity:

If you feel your MFA thesis exhibition support paper contains sensitive cultural information that puts you or your family at risk, you can submit a summary/abstract with images in lieu of submitting the full paper for the library archive (ETD). If this is the case, you will need to make an application to the CGPS (Susan Mason) for this exception. Please contact your Supervisor and the Graduate Chair if you feel that this situation applies to you.

III. Oral Defence of the Exhibition

The committee examining the exhibition and the paper is made up of a minimum of four people. The Graduate Advisory Committee (the Supervisor and two Departmental faculty/committee members) and one External Examiner (appointed by the Dean of College of Graduate and Postdoctoral Studies at the recommendation of the Supervisor and the Department of Art & Art History). A Designated Chair of the Examining Committee will be assigned (this can be one of the two regular faculty committee members). The Supervisor cannot act as Designate Chair of the thesis oral examination.

The MFA candidate is expected to successfully defend both the exhibition and the support paper before this committee.

The general University of Saskatchewan Policies on the Defence can be found here: <https://cgps.usask.ca/policy-and-procedure/Academics/defence.php#content>

OPTION B

I. ART 992.6 Project Paper

The Project Paper option is available only in special circumstances. A formal request must be made to both the Supervisor and the Graduate Chair if it is felt that this option is appropriate (for example, you have a practice/background that is equally informed by Art Historical research/study and/or you wish to pursue Critical Theory or Art History in a PhD program following the completion of this program). Please provide a one-page maximum written rationale with a short research proposal if you wish to be considered for this option. Although a major research document, the Project Paper should still be regarded as ancillary to the thesis-exhibition requirements. It may take one of two general forms:

a. An Exhibition History

The intent of this approach is to allow the candidate the opportunity to examine in detail her/his process of development as an artist and will cite works in the graduating exhibition. While the emphasis of the paper is the documentation of the candidate's artistic development, it will also include references to the candidate's position relative to current art theory and practice.

b. A Research Paper

This paper more closely approximates the generally accepted notion of a written thesis and has as its content a specific topic in the history of art, art theory or art criticism. The topic of this paper will be defined by the candidate in consultation with his/her Supervisor and will be

written under the guidance of the Supervisor or other appropriate committee member. Consultation with other faculty whose expertise is within the boundaries of the topic is appropriate.

In either of the above options, a proposal with working bibliography must be submitted to the Supervisor by April 15 of the candidate's first year. Students must work with a faculty member who is willing to supervise the Project Paper in addition to the exhibition or make other appropriate arrangements, to be approved by the Graduate Chair. The guide for the preparation of the thesis is found here: <https://students.usask.ca/graduate/thesis-preparation.php> The final draft must be completed 3 weeks before your defence date (your defence date will be determined by your Supervisor in early spring ahead of your graduation.) The document should be sent to ALL members of the Thesis Committee by the student. It will be sent to the External Examiner by the candidate's Supervisor.

II. Oral Defence of the Exhibition and Project Paper

The committee examining the exhibition and the paper is made up of a minimum of four people. The Graduate Advisory Committee (the Supervisor and two Departmental faculty/committee members) and one External Examiner (appointed by the Dean of College of Graduate and Postdoctoral Studies at the recommendation of the Supervisor and the Department of Art & Art History). A Designated Chair of the Examining Committee will be assigned (this can be one of the two regular faculty committee members). The Supervisor cannot act as Designate Chair of the thesis oral examination.

The MFA candidate is expected to successfully defend both the exhibition and the paper before this committee.

2.2 Transfer Credit

The University of Saskatchewan is part of the Western Dean's Agreement (See [CGPS Policies, section 22](#)) which lists the institutions between which transfer credits are accepted under this agreement. If you are interested in this option, please discuss with your supervisor to determine if it is appropriate for your program of study. Approvals are required from the graduate chair and from CGPS. The authorization forms can be accessed here: [Western Deans Agreement - Western Canadian Deans of Graduate Studies \(wcdgs.ca\)](#)

2.3 Leaves of Absence

Leaves of absence are available to students for compassionate, medical, parenting, educational, and 'Co-op Program'/Industry reasons. Reasonable accommodation is expected to be made.

The Dean of the CGPS, or designate, will consider any petitions from students whose request for leave or extension of leave has been initially denied by the academic unit. If the leave request remains denied, the student may formally appeal under the procedures for appeals of standing in program.

The leave period is not included in the time period for completion of the degree, and tuition is not assessed during the leave. Nominal student fees are assessed during the leave period. While a student is on leave, all supervisory processes are suspended. Unless otherwise permitted by the source of funding, financial support offered to a full-time, fully-qualified student is not available to a student on leave. Students are advised to refer to the terms of the funding agreement. Students are advised to discuss with their academic unit the implications of financial support when a leave is necessary.

For more information please consult the CGPS policies on Leaves of Absence here: [Accommodations & Supports - Policies and Procedures Manual - CGPS - University of Saskatchewan \(usask.ca\)](#)

2.4 Program Communication through Microsoft Teams

All graduate students and faculty members at the University are automatically provided with a Teams Account. Teams messaging and informal communications for the MFA Studio Arts Program can occur through the Microsoft Teams App. Teams allows for collaborative work and information sharing. It will also allow you to have text and video chats with your peers and select Administration at the University. If you would like to communicate with your Supervisor through the Teams App, please get in touch with them or ask the Graduate Chair to set this up. In the event of a pandemic and a return to online teaching, the Graduate Chair will post relevant and important information relating to the program, as well as external opportunities to the Teams channels in addition to email. More information on Teams can be found here: [Microsoft Teams - Office of the CIO - University of Saskatchewan \(usask.ca\)](#) .

3. PROGRAM SUPERVISION AND COMMITTEES

The following section outlines the various levels of supervision offered to the student by the Department of Art & Art History. Please note that it is up to the student to maintain active contact and to familiarize themselves with the Graduate and Postdoctoral Studies Policies:

<http://www.usask.ca/cgsr/admission/index.php> .

While enrolled in the program, it is the student's responsibility to pace course requirements and work commitments (maximum of 12 hours/week for full-time students) to ensure enough time for an active studio practice.

3.1 Graduate Programming Committee

The graduate program committee consists of two to three faculty members -- the Graduate Chair and one to two other members (second member may also be the Department Head). This committee makes scholarship and teaching fellowship recommendations to the College of Graduate and Postdoctoral Studies and College of Arts & Science, reviews documentation related to the Graduate Program, and serves as a liaison between students, the Department, and the College.

3.2 Graduate Supervisor

The candidate's research leading up to the final thesis exhibition is supervised by a faculty member from within Art & Art History. Candidates may request to work with a specific faculty member in their application to the program, or once offered Candidacy (this request should be made to the Graduate Chair following the acceptance of offer). The request for a specific Supervisor will be met whenever possible.

Meetings with the Supervisor should take place approximately every two weeks; it is the student's responsibility to make appointments with the Supervisor.

Please discuss program and Supervisorial expectations at the start of your program. It is a requirement of the CGPS to fill in a Student/Supervisor agreement. A template for this agreement can be found here:

<https://students.usask.ca/graduate/Supervisors.php#Whattodiscuss>

Role of the MFA Supervisor

1. Be readily accessible, acting as a primary resource for the student.
2. Serve as a liaison between student, the Art Department, and the College.
3. Chair any meetings of the student's advisory committee.
4. Consult with the advisory committee on the performance of the student and complete a written report after each end-of-term review. A copy of this is given to the student and a copy is kept in his/her file in the graduate office.

5. Complete scholarship recommendations for the student if requested by the Committee.
6. Supervise the MFA thesis support document.
7. Provide the Graduate Chair with the name of the external examiner for the final thesis examination.
8. Participate in the MFA Thesis Defence oral exam (not as Chair; see Graduate Student Handbook).

3.3 Graduate Advisory Committee

The Graduate Advisory Committee, sometimes referred to as the "Thesis Committee," consists of three full-time faculty members – the Supervisor, the Graduate Chair, and one other faculty member. This committee attends the student's assigned seminar presentations (ART 990), the end-of-term reviews, the MFA public artist talk (2nd year), makes scholarship and teaching fellowship recommendations, assists in the writing of the MFA thesis support document, and serves as a liaison between the student, the Department, and the College. The Graduate Programming Committee also makes up the MFA Thesis Defence Committee along with the External Examiner.

The student may request individual meetings with any committee member, or other Departmental faculty, at any time during the program. The timing of the end-of-term review will be coordinated by the Graduate Chair.

Role of the Advisory Committee

1. Provide evaluation, feedback/input, discussion of any issues relevant to the student's education and performance.
2. Consult with the Supervisor on the student's progress.
3. Provide input for the semi-annual written report on the student's progress which is completed by the Supervisor.
4. Comprise the Departmental segment of the final MFA Thesis Exhibition Defence committee.

3.4 Advisory Committee Meetings (End-of-Term Review)

The candidate meets with their Advisory or Thesis Committee at the end of each term. These meetings are a constructive discussion and evaluation of the student's ongoing performance in their program of study. The student is expected to present the studio work they have undertaken through the term, work which is leading to their final thesis exhibition (note: this work can be experimental and ongoing.) The length of this presentation can vary but should be around 15-20 minutes long at the beginning of the meeting to leave sufficient time for discussion. The meetings indicate the extent of the student's program progress as related to their independent studio work and gives the student a chance to demonstrate professionalism. Students will receive feedback during the Review and will also receive a written report from the Supervisor that has been approved/contributed to by the Thesis Committee. This report will also be filed with the ASG Graduate office.

4. FUNDING, SCHOLARSHIPS, BURSARIES, AND AWARDS

There are a variety of sources of graduate student funding available to the Department of Art & Art History. Common institutional sources include funds provided through the College of Graduate and Postdoctoral Studies (CGPS), the College of Arts and Science, and the Department of Art & Art History itself. Common awards include: The Dean's Graduate Scholarship (Dean's), University Graduate Scholarships (UGS), Graduate Teaching Assistantships (GTA), Graduate Teaching Fellowships (GTF), and Indigenous Graduate Scholarships

4.1 Internal Scholarships and Fellowships

The number of institutional scholarships and fellowships awarded to students in the Department of Art & Art History varies from year to year with the annual budgeting process. In recent years, the Department has been awarded one to two UGSs, two to four GTF/GTAs and less than one Dean's Scholarship on average per year.

i) The Dean's Graduate Scholarship (Dean's)

An average of 85% is required to be nominated for the Dean's Scholarship. The Department will nominate incoming students who have a high GPA and have a strong of publication/exhibition record coming into the program. Decisions on nomination will be made during the MFA Application Review Committee deliberation meeting each year. The Dean's is tenable up to two years (the first year by the University, and the second year by the Department) and has a value of \$18,000 per year. It is requirement for students successful with the Dean's scholarship to apply for a SSHRC (Social Sciences and Humanities Research Council master's scholarship) for their second year of study if they hold Canadian residency. Students that hold a Dean's Scholarship are restricted in pursuing additional income (for example, teaching, TAing, and/or Galleries employment or assistantships) and/or funding (internal and external) to 50% of the value of the award per year.

More information on the Dean's Scholarship can be found here:

[Graduate awards - Students - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/graduate-awards-students)

ii) The University Graduate Scholarship (UGS)

A student must have a minimum entrance or continuing GPA of 80.00% to apply for a UGS. The UGS is tenable for up to two years and has a value of \$16,000 per year. Students who hold a UGS are restricted in pursuing additional income (for example, teaching, TAing, and/or Galleries employment or assistantships) and/or funding (internal and external) to 50% of the value of the award per year. UGS recipients can request teaching/TA work (paid at the hourly graduate-level pay scale rate) in addition to holding the award. Please note that this additional employment is dependent on availability of positions, as well as department funds for that year.

Students may self-nominate for a UGS each calendar year and must follow the application instructions/procedure here:

[Graduate awards - Students - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/graduate-awards-students)

iii) Graduate Teaching Fellowship (GTF)

The Department of Art & Art History is awarded 2-4 GTFs each year. These awards can be offered in full (\$16,000) or are divided into ½ increments (\$8,000). Every effort is made to top-up the ½ GTFs awarded with additional Department or College Funds. A student must have a minimum entrance or continuing GPA of 80.00% to be considered for a GTF. For more information on teaching/TA responsibilities while holding a GTF, please see section 5. *Teaching* of this handbook.

iv) Indigenous Graduate Scholarship

The Department of Art & Art History nominates eligible new and current graduate students for this award. Successful Master's students receive \$18,000 per year for 2 years. An additional \$7,000 is available as a bursary for students with financial need. If you identify as First Nations or Métis and wish to be considered for this scholarship, please contact the Graduate Chair.

4.1 External Scholarships and Grants

i) Queen Elizabeth II Centennial Aboriginal Scholarship

The Queen and Duke of Edinburgh announced this scholarship during their Centennial visit to Saskatchewan in May 2005. The \$20,000 scholarship is to be awarded to First Nations/Métis students who are pursuing graduate studies in any field at any accredited university in

Saskatchewan. Students must have graduated from a university in Saskatchewan, preference will be given to students who have attended or received an undergraduate degree from the First Nations University of Canada. The scholarship is to be awarded annually on the basis of academic excellence to one student or split between equally deserving candidates.

More information on applying for this scholarship can be found here:

[Graduate awards - Students - University of Saskatchewan \(usask.ca\)](#)

ii) SSHRC (Social Sciences and Humanities Research Council)

SSHRC offers a program of awards for master's studies for Canadian residents. Please visit the Awards webpage for more information:

[Graduate awards - Students - University of Saskatchewan \(usask.ca\)](#)

The Department will offer first year students a SSRCH grant writing workshop as part of regular Seminar offerings each year, whenever possible. Please work with your Supervisor if you wish to apply for a SSHRC.

All students who hold a Dean's scholarship must apply for a SSHRC for their second year as part of the requirements for holding this award.

Deadline for all applications and supporting documentation is generally around December 1 of each year. Please note that the SSHRC requires both past, as well as the **IN-PROCESS** transcripts from your MFA program if you are applying for your second year. You can also apply for a SSRHC award ahead of applying to a graduate program. The value of the SSHRC master's scholarship is \$17,500. The University rewards SSHRC recipients with an award of \$6,000 in top-up funding.

iii) SK-Arts Grants:

Students who have resided in Saskatchewan for a year or more can apply to the Saskatchewan Arts Board for funding. If you have an idea for a project that requires funding you can apply to the Micro-Grant, Independent Artists, and Artists in Communities programs through SKArts: [Micro-Grant Program \(sk-arts.ca\)](#); [Saskatchewan Arts Board | Apply - Programs A-Z - Independent Artists Program \(sk-arts.ca\)](#); and [Saskatchewan Arts Board | Apply - Organizations - Artists in Communities \(sk-arts.ca\)](#). Some of the grants have restrictions on producing artwork for a program of study, so please read the regulations carefully or contact a program officer before applying. You can work on external projects (work not presented in any form as part of your MFA output) during your program only if discussed and approved by your supervisor.

Please be aware that if you hold a Dean's or UGS Scholarship you cannot acquire funding (and teaching income) beyond 50% of the value of your award. Please contact Samantha Smith if you would like to know how much funding you are still able to request from your allowable extra income.

The Sask Culture website also has links to available grants in Saskatchewan and Canada here: [SaskCulture ~ Find a Grant](#)

iv) Canada Council for the Arts

The Canada Council for the Arts has a new emerging artists category. However, you cannot produce artwork for a school/graduate program with CC funding. Meaning, if you apply for a grant through the CC the work you produce for the grant cannot be counted towards your program of studies. You can still apply for an independent project through the CC but will want to make sure that you still have enough time to develop your MFA Thesis Work. You are also able to apply for an Arts in Canada Travel Grant if you wish to support travel to a conference during your studies. [Grants | The Canada Council for the Arts](#)

4.3 Bursaries, Emergency Funds and Other Funding Opportunities

i) The English as a Second Language (ESL) Bursary

The ESL Bursary is offered by the College of Graduate & Postdoctoral Studies (CGPS) as a support program for international graduate students who would like to strengthen their English skills by taking a course offered through the Language Centre. ESL bursaries are available for the following courses only: Advanced Writing & Applied Grammar; Advanced Spoken English; Pronunciation; and Graduate-Level Writing. There are three eligibility criteria used in awarding a student an ESL bursary:

- 1) The applicant must meet the minimum English proficiency requirements at the University of Saskatchewan (applicant cannot have conditional holds on their admission due to language requirements)
- 2) The applicant's graduate supervisor or Graduate Chair must recommend the applicant for an ESL class.
- 3) As well, the recipient of an ESL bursary must be registered as a full-time international graduate student in good standing at the University of Saskatchewan in a degree program to hold the bursary.

More information can be found here: [ESL Bursary Application1.pdf \(usask.ca\)](#)

ii) Nassar Emergency Fund

If you are a student experiencing an emergency and require emergency funds you can access the Nassar Family Emergency Student Trust.

If you are experiencing an unexpected financial crisis, please contact Student Central to complete a crisis aid application. This assessment will help determine the most appropriate response to your individual needs.

Student Central can be reached at:

Administration Building 105 Admin Place

1-306-966-1212

1-877-650-1212

askus@usask.ca

iii) Other

All students will be considered for other awards that they are eligible to receive, based on available resources, academic and teaching performance, and the specific needs of the Department each year. For more information and guidelines on institutional awards, please see: <http://www.usask.ca/cgps/policy-and-procedure/centrally-administered-awards.php>.

All students can compete for bursaries and scholarships other than those described above; these are listed on the Graduate Awards webpage: <https://students.usask.ca/money/awards/graduate-awards.php>

Other awards that may apply to the arts include the Alumni Association Scholarship Award, the Jean Murray Memorial Grant, the Dorothea Friebel Scholarship, and others.

4.4 The Galleries and Curatorial Assistantships

The Gordon Snelgrove Gallery is one of four galleries under the umbrella of *University of Saskatchewan Art Galleries*. Its regular programming operations are coordinated by two graduate students, each working 15 hours weekly. If your practice includes curation or you are interested in curation and gallery operations and want to acquire experience in these fields, this may be an ideal opportunity. Please reach out to faculty member and USaGAC Director: Jake Moore at jake.moore@usask.ca, if you are interested in a Gallery Coordinator position at the Gordon Snelgrove Gallery

4.5 Mina Forsyth Collections Award

Upon completion of the program, the Department will select one work from the MFA thesis exhibitions for each graduating student for the Mina Forsyth Collections Award (value \$500). As of 2020, selected artworks are to be held in the Collection physically for one year and exhibited in the Murray Building. Images of these works might also be used in the promotion of the department. After the one year of onsite exhibition, all works are considered for permanent accession into the University of Saskatchewan Art Collection. Should the works not be accessioned at that time, they will physically be returned to the artist, or their designate, but will remain in our digital collection in perpetuity and be available for viewing online.

4.6 Graduate Thesis Award

Students are nominated by the MFA Thesis Exhibition Review Committee for the University of Saskatchewan Graduate Thesis Award in Fine Arts & Humanities at the end of their Oral Defence. The longlist of graduating students is then reviewed by the MFA Graduate Thesis Award Nomination Committee in the Department. One candidate is nominated from the longlist to represent the Department in the University-wide competition. The Graduate Thesis Award distinction comes with a \$500 honorarium and is administered by the CGPS. [Graduate awards - Students - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/graduate-awards-students)

The culmination of the MFA Degree in Studio Arts is the MFA Thesis Exhibition. The MFA students produce this exhibition, iteratively building on their concepts over the course of the two-year program. Whereas the first year is often a time for experimentation and open exploration, the second year of the degree is focused on the production of a professional, solo exhibition, installed in the Gordon Snelgrove Gallery. What the MFA Graduate Thesis Award committee looks for is technical proficiencies in the student's chosen medium(s), complexity in the idea or theme of the work, a uniqueness in expression, as well as the procuring of a memorable conceptual, aesthetic, or emotive experience for the viewer. For the nomination, the MFA Graduate Thesis Award Nomination Committee reviews the exhibition, MFA thesis exhibition support document, the External Examiner's report, and the overall performance of the candidate in the program.

5. GRADUATE TEACHING

Graduate student teaching plays a central role in our curriculum. Students who are awarded scholarships and graduate teaching fellowships usually teach one or two three-credit unit courses during the year of the award.

In preparation for teaching, graduate students sometimes serve as teaching assistants in a course that is similar to the one that they will teach. This offers an opportunity for students to become familiar with course structure, developing assignments and projects, grading, and facilitating the critique process.

Alternately, students may be assigned as studio section leaders to a larger foundational class (generally in drawing or sculpture) taught by a regular faculty member. These classes are structured around an hour-long lecture given by the regular faculty member, and structured studio "labs" led by MFA students, that put into practice the subjects covered in the lectures. MFA studio section leaders work together closely with the regular faculty member to develop materials and approaches.

5.1 Gwenna Moss Teaching and Learning Centre

<https://teaching.usask.ca/about/units/gwenna-moss-centre-for-teaching-and-learning.php>

An orientation to teaching, offered through the Gwenna Moss Teaching and Learning Centre, is held in late August and in early September. All students are strongly encouraged to attend and register independently. The College of Graduate and Postdoctoral Studies offers a non-credit course on University Teaching (GSR 989). Enrollment is limited and students who wish to take the course should enroll well in advance.

Sample teaching materials and strategies are available for graduate students who will be teaching here:

<https://teaching.usask.ca/strategies/engaging-students.php#Buildingapositivelearningenvironment>

Supports and strategies for remote teaching can be found here:

[1. Create your course framework - Teaching and Learning - University of Saskatchewan \(usask.ca\)](#)

Teaching Assistant Information can be found here:

<https://teaching.usask.ca/articles/ta-preparation.php>

5.2 Sample Course Outlines for ART courses

Sample course outlines are available through Open Course Ware <http://ocw.usask.ca/AR/ART/> or from the Office Coordinator in the Departmental Office.

5.3 Teaching Supervisors

Teaching Supervisors are assigned to each graduate student who instructs a course. In most cases, your teaching Supervisor will be your regular graduate Supervisor, unless you have been assigned to instruct as a studio section leader for one of the large foundational classes. In this case, the regular faculty member leading this course will be your teaching Supervisor.

A meeting will be held with the Supervisor well in advance of the first class to discuss course objectives and to determine a schedule of duties for the upcoming term. In consultation with their Supervisor, students draw up and attach a course outline and syllabus to the teaching contract.

5.4 Reporting your hours

As an instructor or TA, you will be expected to report your hours for each bi-weekly work period. Keep track of and write down all the time that you spend on teaching or teaching-related activities. It is your responsibility to keep within your maximum allowable hours each week. If you find that you are having trouble keeping within these hours, please contact your Teaching Supervisor to develop a strategy to better manage or to find ways in which to lessen your workload. Your Teaching Supervisor will approve and report your hours for each pay period.

5.5 Peer Teaching Evaluation

Teaching Supervisors are responsible for carrying out a performance appraisal or "peer report" for graduate students who are teaching (see "peer report form" in appendix), at least once a year. A copy of the finished report should be sent to the Department Head and the Office Coordinator with the Graduate Chair and Student CCed. Supervisors should discuss the report with the student if necessary or requested.

5.6 SLEQ Student Evaluations

Student course evaluation forms will also be provided through the online evaluation system SLEQ. Students should consider leaving 15-20 minutes of class time for the completion of these evaluations in the last or second to last week of classes. Results of these evaluations are made available through the SLEQ system.

More information on SLEQ can be found here:

[SLEQ - Teaching and Learning - University of Saskatchewan \(usask.ca\)](#)

5.7 Guidelines for Academic Conduct

The University policies on Academic Conduct can be found here:

<http://policies.usask.ca/documents/GuidelinesForAcademicConduct.php>

6. ARTISTIC AUTHORSHIP, WRITING, AND ACADEMIC SUPPORT

6.1 Artistic work

Please note that all creative content you produce during your MFA Studio Art degree must be authored and created by you. Exceptions to this are collaborative or community projects that have been cleared with your Supervisor and the Graduate Chair. You may also outsource technical production for your projects, as long as you retain full artistic rights to your work. Examples of this include professional photographic printing, laser cutting, or other forms of mechanical or industrial production.

You can find the CGPS policy on Intellectual Property Rights of students here: [Intellectual Property - Policies and Procedures Manual - CGPS - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/graduate-studies/cgps/policies-procedures-manual/)

6.2 Writing and Writing Supports

You will be asked to do academically based writing throughout the program and in your classes. All initial writing production must be done by the student. Services can be accessed to support writing practice. This can include hiring an independent copy editor to assist in grammar and writing structure on completed papers.

The following resources are also accessible to you on campus to support writing:

- i) Free Appointment-Based Writing Help for Graduate Students is available through the library: <https://libguides.usask.ca/writing-help/graduate>

Note that Writing Centre tutors cannot edit or proofread your paper. They can teach you about writing using your work as an example of writing areas of strength and weakness. For more information, contact: writinghelp@usask.ca

Graduate students can access writing help by registering in our Writing Retreat or by using online tutoring. Tutors can help you to

- clarify your goals
- improve your organization and writing style
- learn how to outline, draft, and revise your work
- practice the conventions of writing in your discipline
- notice patterns of error in your writing
- understand the rules of grammar, sentence structure, and punctuation.

- ii) English as a Second Language non-credit courses are also offered by the University of Saskatchewan Language Centre:

[University of Saskatchewan Language Centre - University Catalogue 2021-2022 - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/graduate-studies/language-centre/)

7. ART & ART HISTORY FACULTY

Bath, Jon (Head of Department) jon.bath@usask.ca

PhD (University of Saskatchewan)

Associate Professor: Art & Art History

Digital Humanities and Media/Book History.

[Jon Bath - Arts & Science - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/graduate-studies/arts-science/jon-bath/)

Birke, Lisa – l.birke@usask.ca

BFA (Emily Carr University), MFA (University of Waterloo)

Assistant Professor: Digital and Expanded Media

Area Chair: Digital and Integrated Practice; Graduate Chair: Art & Art History

Video art, digital media, installation, integrated practice, performance art and painting.

[Lisa Birke - Arts & Science - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/graduate-studies/arts-science/lisa-birke/)

Crane, Jennifer – jennifer.crane@usask.ca

BFA. (York University), MFA, (Concordia University)

Associate Professor: Photography; Area Chair: Photography

Still photography, video installations, performance and fictional photographic archives her work engages the themes of memory, narrative, authenticity and archival practice.

[Jennifer Crane - Arts & Science - University of Saskatchewan \(usask.ca\)](#)

Glenn, Allyson – allyson.glenn@usask.ca

BFA (University of Alberta), MFA (University of Calgary)

Associate Professor: Drawing and Painting

Painting, drawing, animation

[Allyson Glenn - Arts & Science - University of Saskatchewan \(usask.ca\)](#)

Graham, John – john.d.graham@usask.ca

BFA (Concordia University), MFA (University of Oregon)

Associate Professor: Printmaking and Digital Media; Area Chair: Printmaking

Print media, digital imaging, Artist's books, drawing, painting, multi-media installations, and short experimental films.

[John David Graham - Arts & Science - University of Saskatchewan \(usask.ca\)](#)

Longman, Mary – mary.longman@usask.ca

Dip. FA, 4 year (Emily Carr University), MFA (NSCAD University), Ph.D. in Art Education (University of Victoria)

Associate Professor: Art & Art History

Sculpture, drawing, digital imaging and illustration of children's books, contemporary and historical Aboriginal art.

[Mary Longman - Arts & Science - University of Saskatchewan \(usask.ca\)](#)

moore, jake – jake.moore@usask.ca

BFA Sculpture, MFA Fibres and Material Studies (Concordia University), PhD Art and Art History ABD (McGill University).

Director: University Art Galleries and Collections; Assistant Professor: Art and Art History

Intermedia, installation, sound, space, social justice; jake moore works at the intersection of material, gesture, text, and vocality to make exhibitions, events and other kinds of interventions public.

[jake moore - Arts & Science - University of Saskatchewan \(usask.ca\)](#)

Norlen, Alison – alison.norlen@usask.ca

BFA (University of Manitoba), MFA (Yale University)

Professor: Painting and Drawing; Area Chair: Painting and Drawing

Drawing, Painting, Sculpture and Film.

[Alison Norlen - Arts & Science - University of Saskatchewan \(usask.ca\)](#)

Nowlin, Tim, tim.nowlin@usask.ca

BA, BFA (University of Lethbridge), MFA (University of Calgary)

Associate Professor: Painting and Drawing

Painting, drawing, and printmaking; interest in international contemporary art and historical and contemporary Canadian art.

[Tim Nowlin - Arts & Science - University of Saskatchewan \(usask.ca\)](#)

Shantz, Susan susan.shantz@usask.ca

BA (University of Indiana), M.A. Wilfrid Laurier, MFA (York University)
Professor: Sculpture; Area Chair: Sculpture
Interests in sculpture, multi-media, women's art practices, art and religion.
[Susan Shantz - Arts & Science - University of Saskatchewan \(usask.ca\)](http://www.usask.ca/arts-science/)

8. FACILITIES AND RESOURCES

The Department of Art & Art History has facilities located in the Murray Building, north of Place Riel, as well as the Research Annex Building. The departmental office is located in Murray 80, and office hours are 08:00 - 12:00 and 13:00 - 16:00 M-F.

Studio Areas	
Digital & Integrated Practice	Murray 184
Drawing	Murray 190
Painting	Murray 291
Photography	Murray 182
Printmaking	Murray 64
Sculpture	Research Annex Building

8.1 Important Contacts

While the Graduate Chair may be able to answer specific questions about the Department of Art & Art History, any questions you have about your **graduate student status, class registration, or other administrative tasks related to your graduate studies**, can be directed to the **Graduate Program Administrative Assistant** *Nadine Penner*:

asg.graduateprograms@usask.ca

Questions about **Grad Funding** can be directed to *Jordan Robertson*:

asg.gradfunding@usask.ca

Questions about **Program Applications** can be directed to *Danielle Guillou-Tollin*:

asg.gradapplications@usask.ca

Questions about **enrollment in undergraduate classes or facilities concerns/questions** can be directed to the **Department of Art & Art History Office Coordinator**, *Joseph Anderson*:

joseph.anderson@usask.ca

If you have any concerns about the program, please contact the **Graduate Chair**, *Allyson Glenn*:

allyson.glenn@usask.ca

Head of the Department of Art & Art History, *Jon Bath*:

jon.bath@usask.ca

Please CC the Graduate Chair in all communications relating to your program of study.

8.2 MFA Student Mailboxes and Email

The MFA graduate students have a mailbox in the Art Department office as well as access to the printer in the mailroom/boardroom.

Most University correspondence will be sent to your nsid@mail.usask.ca account. This email address can be personalized to firstname.lastname@usask.ca through your PAWS profile. If you use a service like Gmail, your NSID address should be forwarded to it. If not, check your Usask email regularly.

8.3 Graduate Studios

Graduate studios are located on the top floor of the historic Archaeology Department building on campus. There is one additional studio space (generally reserved for a student working in sculpture) on the mezzanine of the sculpture area in the Research Annex.

Each student will be provided with a private space for a two-year period. Entrance keys to both studio and workshops are administered through the Department's Main Office Coordinator, *Joseph Anderson* (joseph.anderson@usask.ca). See the Office Coordinator in Murray 80 about your keys and assigned space upon arrival in September.

8.4 Studio Contract

Each student will sign a studio contract ahead of occupancy and pay a \$100 deposit (please contact the Graduate Chair if for any reason you are not able to pay this deposit). This contract is an agreement that you will return the studio to the same state that it was in when you moved in and that you will return your keys to the Office Coordinator.

Paint and wall patching materials are available for painting and patching the walls when you move out. Please make sure that you do not leave materials, artwork, or garbage in your studio when you move out. Once you have moved out and have returned your key to the Office Coordinator, your deposit will be returned (please take photos of the empty space to confirm a clean state).

8.5 Vacating your Studio

Students must vacate their studio at the end of their second year by the end of the day, August 31st, to make room for incoming students. There are no exceptions - even if your thesis exhibition is scheduled after that date. If you require space to store work ahead of your exhibition (only if you are exhibiting after the start of September 1st), please contact the Graduate Chair to make arrangements.

8.6 Studio Shuffle/Lottery

Ahead of the start of each school year, a studio lottery will be held for both first year and incoming students. First year students can choose to participate in the studio shuffle if they wish to move into one of the studios being vacated by the graduating students but can also choose to remain in their current space. First year students will be given first choice of any vacated studios. Incoming students will be given the opportunity to move into the remaining vacant studios. Numbers will be drawn randomly to determine the selection order.

8.7 Access to Labs and Workshops

Arts Media Lab

The Arts Media Lab hosts 16 computer stations with high end graphics cards and enhanced processing capabilities. There are also two small flatbed scanners and a large presentation monitor in this room. Students taking any of the Digital course offerings have access to this lab. Please contact the Digital and Integrated Practice area chair (l.birke@usask.ca) if you would like access to this lab and your focus is not in the Digital area.

Distant Access to the lab is also available through the AccessPad service. Please contact the Digital and Integrated Practice (DIP) area chair for more information (or consult the ART 990 Canvas channel).

Photography Lab

The photography lab has facilities for film processing, black and white printing and mural printing. It is located on campus in the Murray building. A departmental multi-media lab with digital colour printing is available to graduate students. Graduate students not registered in a photography class, but who need access for exhibition research may make an appointment with the Photography area chair (jennifer.crane@usask.ca) for an introduction to the facility.

Sculpture Facility

The sculpture studio is located in the Toxicology Building behind the Agriculture Building and has equipment for woodworking, welding, bronze-casting and low-fire clay work. Students must indicate prior knowledge of any tool they may wish to use. Code for the door is given to sculpture students by the sculpture technician. For more information on graduate access to the sculpture workshops please contact the Sculpture area chair (susan.shantz@usask.ca)

Printmaking Facility

The printmaking studio is equipped for the following printing processes: Lithography, Screenprinting, Intaglio and Relief printmaking. This studio is in the Murray Building in room 64. Make an appointment with the Printmaking area chair (john.d.graham@usask.ca) to discuss the possibility of using the facility.

8.8 Art Supplies

The University Book Store on campus has a selection of art supplies.

Art Placement, 228 3rd Ave. S.

Hue's Art Supplies, 1818 Lorne Ave

Other Supplies and Material Sources

Canadian Tire, Circle Park Mall, Confederation Park Plaza, Preston Crossing

Co-op Home Centre, 2010 8th St. E.

Home Depot, 707 Circle Drive, 3043 Clarence Avenue South

Kenroc Building Materials, 915 60 St E

Princess Auto Ltd., 2802 Idylwyld Dr N

Rose's Furniture & Auction, 319 Avenue B South

Rona Home Centre, 286 Venture Cres.

8.9 External Media Resources

Saskatoon Maker Space: [Saskatoon Makerspace: A makerspace in the heart of downtown Saskatoon.](#)

PAVED Arts: Production Space and Equipment Rental (join for member rates!): [Facilities \(pavedarts.ca\)](#) and [Equipment \(pavedarts.ca\)](#)

Saskatoon TechWorks: <https://sktechworks.ca/>

Laser Impressions: [Laser Impressions | Custom Signs | Saskatoon](#)

8.10 Grad HUB

The College of Graduate & Postdoctoral Studies has a new online portal that will provide a lot of information about graduate life on campus. Please consult this site for information about arriving in Saskatoon, transitioning to graduate life, navigating grad related information, learning about opportunities at the University, and connecting with other graduate students:

[The Grad HUB - Grad HUB - College of Graduate & Postdoctoral Studies - University of Saskatchewan \(usask.ca\)](#)

8.11 UPASS

UPASS (<https://gsa.usask.ca/services/u-pass.php>) is city-wide transit pass service provided to all USask students. These will be distributed by Joseph when he gives you the keys and collects your studio deposit. You can find information on how to opt out of UPASSES at the above link.

9. OTHER ACTIVITIES

9.1 Visiting Speakers

Each year one to two visiting speakers will be brought to speak to the students through the Mina Forsyth Lectureship Fund and the Lou Chrones Lecture Series in Art & Art History.

The Mina Forsyth Lectureship Fund is in memory of Mina Forsyth who began teaching with the University of Saskatchewan in 1966, becoming a full professor in 1981. An artist herself, her focus was not so much in seeking exposure for her work, but on working on her craft and teaching. She took genuine and warm-hearted interest in her students and their art. She died in 1987 and was recognized with a posthumous Lifetime Achievement Award for Excellence in the Arts from the Saskatchewan Arts Board in 1991.

The gift of the Lou Chrones Lecture Series was made by Jack and Lou Chrones on the occasion of the appointment of Peter MacKinnon as 8th President of the University of Saskatchewan. It is the donors' wish that a lecture is presented annually at the discretion of the Visiting Speakers Committee. Attending visiting speaker presentations is mandatory for all graduate students.

9.2 University of Saskatchewan Art Galleries Exhibitions and Events

The University of Saskatchewan Art Galleries also offers exhibitions, special programming, lectures, and events throughout the year that are accessible to all students, as well as the general public.

The University of Saskatchewan Art Galleries' mandate is to *make public* historical and contemporary art and creative practices that confront the urgent and critical matters of our time, whether they be social, political, aesthetic, intellectual, environmental or cultural in nature. The galleries collectively, (The Kenderdine, College Galleries 1 and 2, and the Gordon Snelgrove) along with our collection, serve as an autonomous cultural research institution within the University, dedicated to intellectual exploration and freedom of expression, fostering open debate and dialogue.

You can find out more about upcoming events here:

[Engage - Art Galleries - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/artsandscience/artgalleries/)

Ongoing Exhibitions at all three of the Galleries can be found here:

[Current Exhibitions - Art Galleries - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/artsandscience/artgalleries/exhibitions/)

Ongoing and Past MFA Thesis Exhibitions can be found at the Gordon Snelgrove Gallery page:

[Gordon Snelgrove - Art Galleries - University of Saskatchewan \(usask.ca\)](https://www.usask.ca/artsandscience/artgalleries/gordon-snelgrove/)

[As well as online programming](https://www.usask.ca/artsandscience/artgalleries/online-programming/)

<https://artsandscience.usask.ca/galleries/online.php>

9.3 Studio Visits

Studio visits with practicing artists, curators and other art professionals happen throughout the year. These visits allow you to gain experience in professional practices and in speaking to and presenting your work and process.

These studio visits are funded in part by the Boyd Trust Fund, established from a gift from Mrs. Dorothy Boyd. The trust allocation is split between Art & Art History, Drama, and Music and has been allocated for the graduate students of the Department. Decisions on which artists/curators/art professionals are brought in is overseen by the Visiting Speaker Committee. A call for recommendations will be circulated amongst all grad students and faculty the Spring ahead of the new school year.

Studio visits are generally 35-45 minutes long and take place over the course of 1 to 2 days depending on if the visitor is meeting with both first- and second-year students.

Good studio visit practice will be reviewed early in the first term of your program during a special Seminar session. Studio Visits are considered part of your program of studies and participation is mandatory.

In addition to the formal studio visits organized by the Department, you are encouraged to reach out to any full-time faculty member throughout your studies for one-on-one studio visits (please email faculty members directly to request a meeting). Sessional instructors and staff are not included in this as they are not compensated for additional activities outside of their work assignments and would

need to be paid CARFAC rates to conduct studio visits. If there is a sessional or staff member that you wish to meet with, you can make a formal request to the Visiting Speaker Committee (via the Graduate Chair) at the end of each Winter term.

9.4 Conferences

Conferences are a great opportunity for you to present your ideas and work to peers and the arts community around the country. Also a great way to expand professional entries on your CV, they are an opportunity for you to represent your program and the University in a larger context. Participating in conferences is not mandatory and it is an activity that is pursued by students independently. Please reach out to your Supervisor if you feel that attending conferences is something that interests you and if you require support.

Here are some resources for getting in you started in searching out conferences.:

[About | CAGS](#)

[Upcoming Conferences in Canada 2021, 2022 | AllconferenceAlert
conference | OCAD UNIVERSITY](#)

[Conferences, Workshops, Grants, Positions - Department of Sociology and Anthropology \(carleton.ca\)](#)

[2012 CADN Graduate Student Conference and Art Exhibition: Art & Struggle | OCAD University](#)

[Annual Interdisciplinary Graduate Conference: Landedness / Terre, Terrain, Territoire \(concordia.ca\)](#)

[Graduate Student Conferences | McGill Sociological Review \(MSR\) - McGill University](#)

Although the Department is not able to pay for travel for attending conferences, there are a couple of travel awards available through the University that you can apply for to offset and/or cover travel costs:

Student Travel Award: <https://uofs.moveonca.com/form/56cb2c303e5d6691401d9197/eng#>

Graduate Student Travel Award: [Graduate awards - Students - University of Saskatchewan \(usask.ca\)](#)

The Canada Council for the Arts also has Travel Awards available in their Arts Across Canada Program [Travel \(canadacouncil.ca\)](#)

[NB all Canada Council support requires Canadian Citizenship and approval of your eligibility through the online portal. This approval on the portal may take several weeks, so start early.](#)

APPENDIX A ACADEMIC STANDARDS

Academic Standards

<http://www.usask.ca/cgps/policy-and-procedure/examinations.php>

At the Master's Level, students must obtain at least 60% in each course required specifically for the degree, and an overall weighted average of at least 70% for all courses in this category. At the Ph.D. level, students are expected to complete with distinction all work in the formal courses in which they enrol. Any grade below 70% in a course included in the Program of Study is considered to be unsatisfactory, and the matter shall be reviewed by the student's Advisory Committee. In a Postgraduate Diploma program, a student must complete all courses in the approved program with a grade of at least 60% in each course, and with an overall average of at least 65%. Please refer to the Table of Literal Descriptors/Percentage Score on the following page.

Students must be well informed about all aspects of intellectual property when they are meeting course requirements and doing research. Relevant CGPS, University and external documents should be consulted. Students are expected to meet the highest standards of integrity in research, and they can expect those with whom they work and study to meet the same standards.

University deadlines for registration in courses, course changes, and withdrawals are enforced. This means that, among other things, students withdrawing from courses after the withdrawal deadline will receive WF on their official record.

If, in the opinion of the Advisory Committee and the department concerned, a student is not making satisfactory progress with any aspect of his or her program, the student will be so advised. A meeting with the student will be held. Following the meeting, a recommendation may be made to the Dean that the student be required to discontinue as a candidate for the degree or diploma.

Departments are required to inform students in a timely fashion about the criteria to be used and the procedures to be followed in the examination of research project work.

Relationship Between Literal Descriptor and Percentage Score for Courses in the College of Graduate and Postdoctoral Studies Percentage: Literal Descriptor: Description

90 • 100; Exceptional; A superior performance with consistent strong evidence of: a comprehensive, incisive grasp of subject matter; an ability to make insightful critical evaluation of information; an exceptional capacity for original, creative and/or logical thinking; an exceptional ability to organize, to analyze, to synthesize, to integrate ideas, and to express thoughts fluently; an exceptional ability to analyze and solve difficult problems related to subject matter

80. 89; Very Good to Excellent; A very good to excellent performance with strong evidence of: a comprehensive grasp of subject matter; an ability to make sound critical evaluation of information; a very good to excellent capacity for original, creative and/or logical thinking; a very good to excellent ability to organize, to analyze, to synthesize, to integrate ideas, and to express thoughts fluently; a very good to excellent ability to analyze and solve difficult problems related to subject matter

70 • 79; Satisfactory to Good; A satisfactory to good performance with evidence of: a substantial knowledge of subject matter; a satisfactory to good understanding of the relevant issues and satisfactory to good familiarity with the relevant literature and technology; a satisfactory to good capacity for logical thinking; some capacity for original and creative thinking; a satisfactory to good ability to organize, to analyze, and to examine the subject matter in a critical and constructive manner; a satisfactory to good ability to analyze and solve moderately difficult problems related to the subject matter

60 • 69; Poor; A generally weak performance, but with some evidence of: a basic grasp of the subject matter; some understanding of the basic issues; some familiarity with the relevant literature and techniques; some ability to develop solutions to moderately difficult problems related to the subject matter; some ability to examine the material in a critical and analytical manner

<60; Failure; An unacceptable performance

SOME IMPORTANT PROGRAM REQUIREMENTS:

- a) Percentage Scores of at least 70% are required for a minimal pass performance in undergraduate courses taken by graduate students.
- b) Percentage Scores of at least 70% are required for a minimal pass performance for each course which is included in a Ph.D. program.
- c) Graduate courses for which students receive grades of 60-69% are minimally acceptable in a Master's program, provided that the GPA is at least 70%.
- d) Graduate courses for which students receive grades of 60-69% are minimally acceptable in a Postgraduate Diploma program, provided that the GPA is at least 65%.

- e) Students should seek information on other program requirements in the Calendar and in department and college publications. 1
(Approved by University Council, September 16, 1996)

APPENDIX B MFA THESIS EXHIBITION INSTALLATION GUIDELINES

MFA THESIS EXHIBITION GUIDELINES

The graduating exhibition, as outlined above in the description of ART 995 Exhibition, constitutes the thesis portion of the MFA degree. It usually takes place at the end of the candidate's program of studies. The department recommends students graduate in the late summer or early fall, allowing for preparation of their thesis exhibition and access to the facilities throughout the summer months prior to defending. MFA thesis exhibitions start in mid-August to mid-September. Please note that if the exhibition is planned for a later date, the student will need to pay for the fall semester minus the months following graduation.

Before graduating in either Spring or Fall please check the College of Graduate and Postdoctoral Studies website for Deadlines and Graduating Student Checklist (There are specific dates that must be adhered to. <https://students.usask.ca/graduate/graduate-students.php>) The chair of the Graduate Program must be contacted well in advance so that an examiner can be selected and that all pertinent paperwork is completed.

The following guidelines are provided to assist students in the practical aspects of mounting an exhibition in the Department's Gordon Snelgrove Gallery: Practical guidelines concerning the installation of the exhibition can be found in the appendix.

At the beginning of the second year, the candidate must make an appointment with the gallery coordinator and fill out a "Request for Graduating Exhibition" form. A checklist will be provided outlining what needs to be done in relation to the exhibition. Questions and concerns about installation should be discussed with the coordinator of the gallery prior to the installation.

The Director of University Galleries and Collection in collaboration with the galleries coordinators, will provide gallery orientation and training seminars for display technologies, installation techniques, signage and didactic preparation. These workshops will take place in the summer months at a time that is mutually beneficial, as a way of preparing for your exhibition.

Exhibitions are installed on the Friday or Saturday prior to the opening date and taken down after the gallery closes on the last Thursday or Friday of the exhibition. While you are encouraged to explore the full potential of exhibition and installation within the space, it must be understood that the gallery must be returned to zero state; meaning patched, painted, dry and clean, for when the next artist comes in to install. Gallery access and support is to be determined with the coordinators and will be determined in conversations beginning with the planning and presentation of your artist talk in the winter semester of your graduating year.

Reception

It is customary to host a reception to either open or close your exhibition.

Students are responsible for setting up as well as cleaning up after the reception. Post COVID we are hopeful to

Invitations

Students are responsible for the production of their own exhibition announcements which must contain the following information:

Artist's name

Title of exhibition

Exhibition dates, including year, day, and times of opening reception.

Also include the below invitation information as follows:

The Gordon Snelgrove Gallery

Department of Art & Art History

Room 191, Murray Building

University of Saskatchewan

Saskatoon, SK S7N 5A4

Gallery hours: Monday to Friday: 9:30 am - 4:30 pm

For further information call (306) 966-4208

Invitations should be printed and ready two weeks prior to the first day of the exhibition. The Gallery will make its mailing list available to students, but the student will be responsible for distribution. The Gallery will also require at least five invitations for its files.

The Gallery will reimburse MFA students for expenses up to \$150.

A form for this purpose will be provided with your checklist. Original receipts must be attached.

Labels

If you are choosing to label individual works and would like the gallery to produce them, The Gallery requires an exhibition list at least one week prior to the first day of your exhibition. This list must include your name, the title of each of the works to be shown, media, dates, and for insurance purposes only, the value of your work. If this list is not received by the Gallery on time students will be responsible for producing their own labels for the artworks. This may be an option you will prefer if there is a graphic identity you are wishing to maintain. There is also of course the possibility of providing a gallery map with locations and names of the works indicated, or many other methods of didactic and labeling. These sorts of details will be discussed and developed in the summer workshops as all decisions made towards your exhibition will have an effect on its reception.

Free Appointment-Based Writing Help for Graduate Students

Free, appointment-based writing help is now available to all U of S graduate students! Appointments take place in the Writing Centre, Murray 142. Please note that Writing Centre tutors cannot edit or proofread your paper. They can teach you about writing using your work as an example of writing areas of strength and weakness. **Book an appointment here.** If our appointment times don't work for you, please feel free to take advantage of our **online or drop-in tutoring.** For more information, contact: **writinghelp@usask.ca**

Graduate students can access writing help by registering in our **Writing Retreat** or by using **online tutoring**. Tutors can help you to

- clarify your goals
- improve your organization and writing style

- learn how to outline, draft, and revise your work
- practice the conventions of writing in your discipline
- notice patterns of error in your writing, which will help you to focus your editing and proofreading
- understand the rules of grammar, sentence structure, and punctuation.

**APPENDIX C
SAMPLE FORMS**

MFA ADVISORY REVIEW

Conducted in late Nov/early Dec and late Mar/early Apr each year

Student Name	
Date of Review	
Expected Graduation Date	

Course	Credits	Term/Year Completed*
Required Classes:		*leave blank if credit not yet completed
GSR 960- Ethics and Integrity	n/a	
ART 995- MFA Thesis Exhibition	Ongoing	Ongoing
ART 990- Seminar	Ongoing	Ongoing
ART 831- Critical Issues in Contemporary Art & Culture I		
ART 832- Critical Issues in Contemporary Art & Culture II		
Electives:		
2 x 3cus 800-level Studio- Name/Date completed: (eg. ART 838- Digital and Integrated Practice/Fall 2021)		
1.		
2.		
2 x 3cus 300/400-level Academic Electives- Name/Date completed: (note: 200-level allowable in 2021/22 with permission from CGPS)		
1.		
2.		
Extra Credits or Audits (if any): (eg. GSR 961- Ethics and Integrity in Human Research)		

(add more lines if needed)		
If the student was admitted with course deficiencies please list these in the space below:		

Committee Members

1. (Supervisor)
2. (Committee member)
3. (Committee member)

1. **Comment specifically about artistic work produced this term, leading toward the ART 995: MFA Thesis Exhibition.**

2. **What are the candidate's strengths?**

What recommendations for improvement have been suggested?

3. **Comment on the candidate's progress regarding:**
 - a) **Exhibition Support Document (or in special cases- Project Paper 992.6)**

 - b) **800-level Studio Course(s)**

4. **Comment on any dissenting observations concerning the candidate's progress.**

4. **Other comments**

PEER TEACHING REPORT

Name and Number of Class Evaluated:

Name of Instructor:

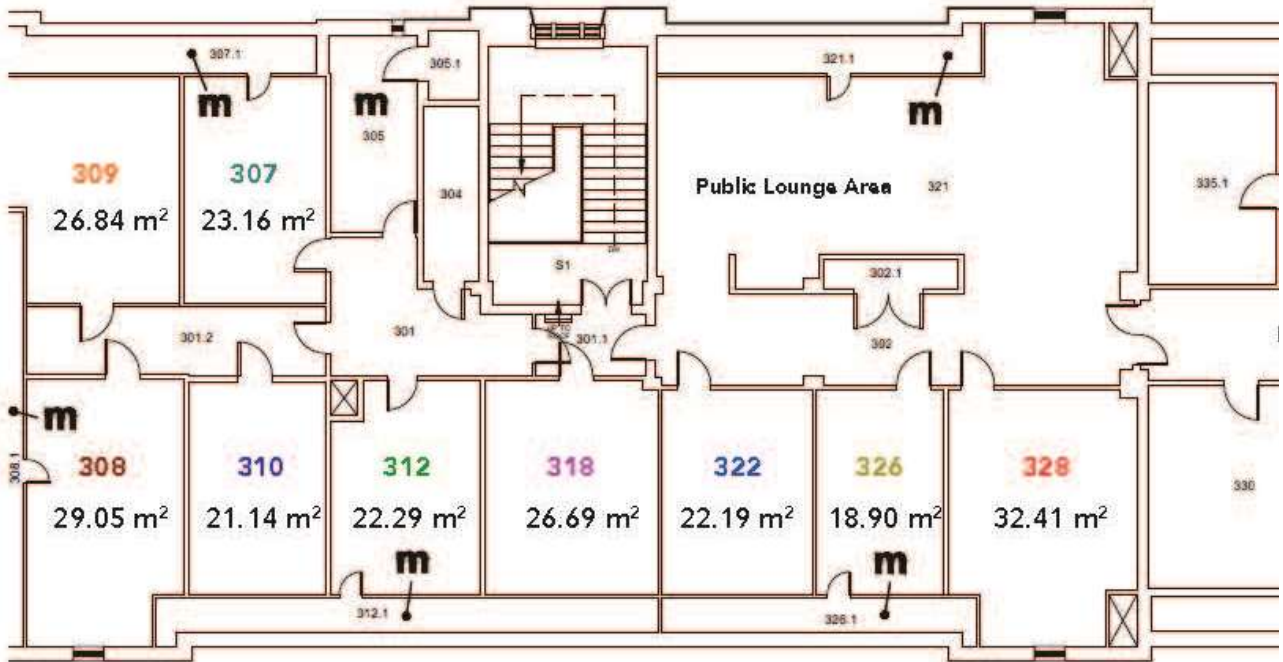
Name of Evaluator:

Date of Evaluation:

1. Describe the subject, objectives and methods of the class visited.
2. Assess the instructor's command of the critique process.
3. Were the critique and/or presentation sufficiently organized, well-paced and clear?
4. Did the teaching methods serve the instructor's objectives?
5. Describe the student interest and participation and the instructor's response to student questions and comments.
6. Are the projects and assignments appropriate for the level of the course?
7. Other comments?

Studio Floor Plan

MFA : STUDIO FLOOR PLAN



The square meters for each of the studio rooms:

#307 – 23.16 m² (249.3 sq ft)
#308 – 29.05 m² (312.7 sq ft)
#309 – 26.84 m² (288.9 sq ft)
#310 – 21.14 m² (227.6 sq ft)
#312 – 22.29 m² (239.9 sq ft)

#318 – 26.69 m² (287.3 sq ft)
#322 – 22.19 m² (238.9 sq ft)
#326 – 18.90 m² (203.4 sq ft)
#328 – 32.41 m² (348.9 sq ft)

MFA STUDIO CONTRACT

My name is (PRINT) _____

- I am a 1st or 2nd (PLEASE CIRCLE) year MFA studio candidate at the University of Saskatchewan. I understand that by signing this contract, I am confirming that I must vacate my assigned studio space in the Archeology Building by August 31, 2020 and I will leave my studio space clean and in working order. I also agree to return my studio keys to the A&AH coordinator (Joseph Anderson) no later than August 31, 2020. If I am starting my 2nd year, and I wish to stay in my present studio space, I must still sign a new studio contract for each year of study.
- I fully understand that studio facilities are only provided for 1st and 2nd year candidates. I understand that each fall, incoming 1st and 2nd year MFA students need studio space to start the semester. At the end of the studio tenancy period, I assume full responsibility to clean out my studio, removing all my belongings, art, and art materials, sweeping the studio floor, and patching, sanding and painting the walls. If I am unable to clean and vacate the studio or to return my studio keys myself, I will assign this responsibility to someone else on my behalf.
- If I am at the end of my 2nd year MFA studies, and I have been formally granted an extension for my MFA thesis exhibition, I may gain access to an alternate studio space in the Archeology Building until my MFA thesis exhibition is completed, ONLY if I have first cleaned out my primary studio and ONLY if studio space is available
- For each new studio contract, I understand that each MFA student must leave a \$100 studio deposit fee (or renew the existing deposit) with the A&AH Office Coordinator by Sept. 15, of that same calendar year. This studio deposit will be returned in full to each MFA student if their studio is fully vacated, clean and the studio keys are returned by Aug. 31 of the following year. If you are going into second year, this studio deposit will be carried forward into your final year.
- If I fail to clean and vacate my studio and/or have not returned my keys by August 31 of each calendar year, I understand that I will lose my \$100 studio deposit and/or risk losing any art or art materials left in the studio. These tasks must also be completed before applications to graduate will be approved. Any forfeited studio deposit (\$100) will be given to the incoming student moving into the vacated studio.

The following keys have been issued (key number; date): _____

The following keys have been returned (key number, date): _____

Please sign and return this document (signed and dated) and pay the \$100 deposit at your earliest convenience to Joseph Anderson (A&AH Office Coordinator, Murray Room 80) by Sept. 15, 2019.

I agree to all terms as listed above, (Signature) _____

(Date) _____

Allyson Glenn, Graduate Chair (2022-2023)

APPENDIX G:

Links and Important Information

ART & ART HISTORY:

Website

[About the Department - Department of Art and Art History - Arts and Science - University of Saskatchewan \(usask.ca\)](#)

GRADUATE PROGRAM: MFA STUDIO ART

[Graduate Programs - Department of Art and Art History - Arts and Science - University of Saskatchewan \(usask.ca\)](#)

[Studio Art - Future graduate students - University of Saskatchewan \(usask.ca\)](#)

GRAD HUB:

[The Grad HUB - Grad HUB - College of Graduate & Postdoctoral Studies - University of Saskatchewan \(usask.ca\)](#)

DYNAMIC SCHEDULE/BANNER (course search):

[Banner \(usask.ca\)](#)

PAWS (University System Log-in)

[Sign in - PAWS - University of Saskatchewan \(usask.ca\)](#)

CANVAS (Online Learning System Log-in)

[Sign in - University of Saskatchewan \(usask.ca\)](#)

COLLEGE OF GRADUATE AND POSTDOCTORAL STUDIES

[College of Graduate and Postdoctoral Studies - University of Saskatchewan \(usask.ca\)](#)

Policies: [Table of Contents - Policies and Procedures Manual - CGPS - University of Saskatchewan \(usask.ca\)](#)

University Art Galleries and Collections

<https://art.usask.ca>

GORDON SNELGROVE GALLERY

Website

<https://artsandscience.usask.ca/snelgrove/index.php>

Contact info:

Gordon.snelgrove@usask.ca

NB HANDBOOK (guide for exhibiting)

Is currently under revision as we navigate COVID and work towards our post COVID standards

ALUMNI

Featured USask MFA Studio Art Alumni:

[MFA Alumni Profiles - Department of Art and Art History - Arts and Science - University of Saskatchewan \(usask.ca\)](#)

NEWS AND EVENTS:

College of Arts & Science News and Events:

[News - Arts & Science - University of Saskatchewan \(usask.ca\)](#)