

Department of Art + Design
Graduate Program Handbook

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Forward

Message from the Department of Art & Design Head and Director of Graduate Programs

On behalf of the Faculty and Staff we are pleased to welcome you to the Department of Art and Design. We are delighted that you have chosen North Carolina State University and the College of Design for furthering your educational goals. We wish you much success in your personal, as well as professional endeavors, and hope we may play a strong role in their accomplishment.

This Graduate Handbook is intended to assist you in planning your graduate studies, accessing the University's resources, and guiding you through the masters degree process. It includes program descriptions, policies, calendars, and other pertinent information with which you should be familiar. You should retain this document as a reference throughout your graduate studies, as it will remain relevant to your program. We will add new information as requirements and suggestions warrant.

This Handbook is not intended to be comprehensive. It should be considered complementary to the current NCSU Graduate School Catalog.

If you have any further questions, please contact your academic advisor or:

Susan Brandeis	Chandra Cox
Graduate Program Director	Head, Art and Design
College of Design	College of Design
susan_brandeis@ncsu.edu	cdcox@unity.ncsu.edu
(919) 515-3876	(919) 515-2095

Faculty in the Department of Art and Design

Susan Brandeis (fibers, surface design)	(919) 515-3876	susan_brandeis@ncsu.edu
Chandra Cox (drawing, painting, DF; chair)	(919) 515-2095	cdcox@unity.ncsu.edu
Patrick Fitzgerald (animation, digital)	(919) 513-2029	pat_fitzgerald@ncsu.edu
McArthur Freeman (animation, digital)	(919) 513-4320	mcarthur_freeman@ncsu.edu
Charles Joyner (print, photography, DF)	(919) 515-2078	cjoyner@ncsu.edu
Vita Plume (fibers, weaving)	(919) 513-4466	vita_plume@ncsu.edu
Dana Raymond (sculpture, DF)	(919) 515-2089	dana_Raymond@ncsu.edu
Kathleen Rieder (DF, cont. issues, painting)	(919) 515-2079	kathleen_rieder@ncsu.edu
Susan Toplikar (illustration, DF, drawing)	(919) 515-2076	susan_toplikar@ncsu.edu
Jan Ru Wan (fibers, 3-D textiles, clothing)	(919) 515-8722	janru_wan@ncsu.edu

Message from the College of Design Graduate Programs Office

Welcome College of Design Graduate Students,

I would like to commend you for choosing the College of Design at NC State University for your advanced studies in design. For over sixty years the College of Design has been an interdisciplinary design environment intent on producing leaders in the design fields. It is one of my roles as the College's Associate Dean for Graduate Studies, Research and Extension to work with your home program administration and faculty to assist you in reaching your goals and to aid you in successfully negotiating the academic environment of the College and the University.

The College Graduate Office is located in 216-C Brooks Hall, just off the north breezeway. My office provides support for all the graduate students in the College of Design. It is responsible for maintaining graduate student files, facilitating the completion of admission, registration and graduation related processes and disseminating information regarding Graduate School policies and processes. In addition my office is also responsible for promoting communication and collaboration among the graduate programs, and representing and promoting the interests of the College to the larger academic environment.

Please feel free to discuss with me any of your concerns regarding the progress of your advanced studies. I do not have all the answers but I will do my best to direct you to someone who can assist you. In addition, the graduate Secretary for the College is a valuable resource. Ms. Pamela Christie-Tabron will be able to address many of your concerns and provide you with necessary forms and policy related information (515-8308, pamela_christie@ncsu.edu).

Again, welcome to our community. We assume that, as a graduate student, you will speak up when you have concerns, keep yourself informed with regard to what is expected of you, stay in touch with your faculty and program and take maximum advantage of this unique opportunity.

I look forward to getting to know you and expanding my own understanding of design through our interaction.

Sincerely,

Professor Art R. Rice
Associate Dean Graduate Studies, Research and Extension
College of Design, NCState University
Brooks Hall, Room 200B (919) 515-8347
art_rice@ncsu.edu

Expectations:

Just as each student comes to study in our Department with a set of expectations and assumptions about the Department's obligations, we want incoming students to understand Faculty expectations at the beginning of their studies. It is essential that all Art and Design graduate students, irrespective of concentration, understand the discipline and attitudes Faculty feel are required to be successful in the program and in professional life.

Graduate faculty in the Department of Art and Design expect graduate candidates to exhibit behaviors and attitudes characteristic of advanced study and professionalism, and conduct themselves in a way that promotes an atmosphere of free idea exchange and mutual support, such as:

- Openness to learning in all its forms and from all its sources, including faculty mentors, fellow graduate students, visiting artists, and undergraduate students in the Department.
- Engagement with and generosity in the discipline, as evidenced by a gracious willingness to share information, insights, and commentary with graduate student peers, and to serve as mentors for undergraduate students in the Department.
- Commitment to the Department of Art and Design community as evidenced by willingness to contribute time to assist the faculty with special events, visiting artists, exhibitions, lab upkeep, departmental initiatives, filling in for faculty in undergraduate classes when they are out of town, and admissions.
- Commitment to graduate education as demonstrated by time investment, level of inquiry, thoroughness and thoughtfulness of investigations, and responsiveness to teacher and student evaluations.
- Commitment to rigor without rigidity in thought, as evidenced by a willingness to strike off in new directions in the work and relinquish safe, tried-and-true approaches used in the past.
- Intellectual curiosity that extends beyond the teacher-defined parameters of coursework.
- Evidence of self-motivation to acquaint oneself with the literature, artwork, and critical discourse in art and design generally, and one's own concentration specifically.
- Evidence of a strong design process and easy engagement with posing and solving creative problems and approaching research challenges.
- Ability to analyze and synthesize concepts and information from a variety of sources and viewpoints, and to apply them in the solution of visual problems.
- Ability to define specific areas of interest beyond technical process and to formulate independent problems within and outside of class projects.
- Creative insight and the ability to recognize and develop significant innovative ideas and research opportunities.

- Ability to speak with intelligence and confidence, knowledgeably using art and design vocabulary to explain concepts, articulate specific research goals, analyze visual problems, and critique works of visual art and design.
- Evidence of the professional obligation to communicate creative research goals and outcomes to the public, as demonstrated by the cultivated ability to write about them clearly and precisely.

What is Art and Design?

Education in the Department of Art and Design focuses on the intersections of creative practice in the visual arts and design. Students work along a continuum of creative exploration, drawing on a wide range of theories of making; discovering new ways of composing; and creating many kinds of physical objects or systems. We encourage students to combine creative problem-solving skills with knowledge gathered from other disciplines to discover new ways of looking at the world.

The Masters of Art and Design extends the department's long-standing commitment to interdisciplinary and collaborative education to the graduate level. The unique feature of this graduate program is the blending of art, design, and both hand and digital technologies.

The degree prepares professional artist/designers in two specific areas represented by the two concentrations: 1) Fibers and Surface Design, and 2) Animation/New Media. Each concentration provides opportunities for collaboration and interaction with other departments and programs on campus for sharing of knowledge, ideas, and resources. Each concentration makes links with technology in the design and production of the creative products.

Philosophy and Objectives of Graduate Education at NC State

Graduate education is the final stage in the development of intellectual and professional independence. It is different from undergraduate education in that the student is encouraged to establish premises, to hypothesize and to defend both the procedure and the conclusions of independent investigation. The burden of proof for the verifiability of knowledge rests with the student, not with the faculty member. Students work as partners with faculty in the creation, expansion, conservation, and transmission of knowledge. Research and scholarly inquiry form the foundation. Emphasis is placed upon the student's scholarly development through course work, studios, seminars, research and independent investigation. Graduate education should not lose sight of the fundamental differences between undergraduate and graduate education: the former is outer- and other-directed; while the latter is basically inner- and self-directed. Since the academic posture of the teacher and student is modified—indeed reversed—it is mandatory that the essence of graduate education be understood by all to achieve the desired objectives.

Ultimately, aside from professional accomplishments, graduate education should teach the student “to learn how to learn.” Graduate education then becomes a phase of education which lasts, and enriches, an entire life.

Philosophy and Objectives of Graduate Education in Art & Design at NCSU

The main objective of the masters program is to graduate highly educated art and design professionals with integrated competencies in art, design, aesthetics, hand and digital technologies, combined with other disciplines of human knowledge. Graduates should be prepared to

take the lead in the workplace in the areas of fibers and surface design or in animation/new media, in both large industrial and small-scale entrepreneurial settings.

Fibers

The Fibers and Surface Design concentration provides a structured program to educate professional artist designers with both artistic and technical proficiency in hand production of textiles. It also provides a means to perpetuate and update the efficiency and productivity of the individual production artist craftsperson. The concentration serves individuals with an undergraduate background in art, design, visual studies, and/or textiles; professional practice in the fiber arts or textile design; or other academic backgrounds. Practicing artists, production craftspeople, industrial textile designers seeking further artistic skills, or those working on the periphery in other related design professions will benefit from the degree.

The Concentration focuses on the preparation of arts professionals in design firms; fine art studios; small-scale production businesses; and textile and related industries. Balancing theory and practice, the educational emphasis will be on a combination of sharpening creative problem solving skills, honing artistic identity, and broadening technological alternatives. Progress through the degree program will require students to explore, research, and develop an individual body of work with guidance from the graduate faculty. The individual focus may range from the design of fabrics for hand production to the production of one-of-a-kind art objects. The context for fibers and surface design work is broad and could include clothing, costume, home or personal accessories, art objects, installations, or textiles for interiors/exterior.

The uniqueness of the program lies in the combination of digital technologies with traditional hand processes in the conception and production of unique textiles. A wide range of fibers formats is open to exploration: weaving (hand and digital), surface design, fabric design, printing (hand and digital), embellishment (hand and digital), construction, sculpture, and installation.

Simultaneous development and research in technical, theoretical, and artistic aspects of the chosen textile medium will be required. The course work will blend and balance theory, hand production concepts, and experimental fine art approaches.

To extend both the context and the range of thinking, all students will be required to complete supporting electives outside the major course requirements in Fibers and Surface Design. Suggested areas might include fine arts, other design disciplines, textile technology, apparel production, digital imaging and/or designing, art history, anthropology, education, Women's Studies, languages or other areas pertinent to individual interests and academic preparedness to augment the final research project.

Animation/New Media

The Animation/New Media concentration focuses on the preparation of design professionals in the animation and visualization industries, small-scale animation houses, media design firms, and fine art studios. Balancing theory and practice, the educational emphasis will be on developing creative problem-solving skills and processes; honing artistic identity; spatial and temporal thinking and analysis; mastering digital animation technologies; and, research of new strategies for learning through digital advances.

Progress through the degree program will require students to develop an individual body of work with guidance from the graduate faculty. The individual focus may range from 3D linear animation to experimental approaches to animation. The context for animation design work is quite broad and could include animation for personal/public expression, visualization or technical explanation.

The simultaneous development and research in technical, theoretical, and artistic aspects of the medium of animation will be required. The studio work will blend and balance production-oriented activity with experimental fine art experiences. The course work will focus on the survey and discussion of both the history of animation and current trends in the field. The emphasis of this degree will be toward educating artists/designers to creatively and effectively utilize digital technologies while also integrating traditional artistic practices.

Simultaneous development and research in technical, theoretical, and artistic aspects of animation will be required. The course work will blend and balance theory, production concepts, and experimental fine art approaches.

To extend both the context and the range of thinking, all students will be required to complete supporting electives outside the major course requirements in Animation. Suggested areas might include fine arts, other design disciplines, drawing, painting, industrial design, graphic design, art history, anthropology, education, English, film studies, languages or other areas pertinent to individual interests and academic preparedness to augment the final research project.

Organization of the College and Department

The College of Design is one of ten major academic divisions that comprise North Carolina State University. It is a comprehensive design institution offering professional undergraduate and graduate design degrees in Art and Design, Architecture, Landscape Architecture, Graphic Design, and Industrial Design. The College also offers a Ph.D. in Design, with concentrations in Community and Environmental Design, and in Information Design. The College is headed administratively by a Dean, who is supported by an Executive Committee composed of the heads of each academic and administrative unit in the College. A core administrative and technical staff is responsible to the Dean's office as well. The Department Head administers the Department of Art and Design, supported by the Art and Design administrative assistant. The College Graduate Secretary serves graduate programs in the entire College. She coordinates all graduate admissions and is responsible for student records and all official communications between graduate students and the Graduate School.

In addition, the Department's Director of Graduate Programs is responsible for advancement reviews and advising within the department's graduate program. Final decisions on all such matters, however, remain the responsibility of the Department Head in consultation with the Director of Graduate Programs and the student's graduate advisor. The following people currently hold administrative positions in the Department of Art and Design:

Department Head:

Chandra Cox, Brooks 212 (919) 515-2095; cdcoc@unity.ncsu.edu

Director of Graduate Programs:

Susan Brandeis, Leazar 409 (919) 515-3876; susan_brandeis@ncsu.edu

Graduate Secretary and College of Design Registrar:

Pamela Christie-Tabron, Brooks 225 (919) 515-8308; pamela_christie@ncsu.edu

College and University Resources

NCSU Libraries

D. H. Hill (Main) Library

The D. H. Hill Library is the main library of the NC State University campus. It is located in the center of Main campus. Collections and services are available to all students in the University. Library holdings, for the main library, branch libraries, as well at UNC in Chapel Hill, and both Duke University and North Carolina Central University can be searched on the web through the D.H. Hill home page: <http://www.lib.ncsu.edu/> All NCSU students can also borrow materials from Duke, UNC or NC Central either through the NCSU Libraries website, or by going to the other university libraries in person. Hours and department phone numbers: <http://www.lib.ncsu.edu/hours.html>

Harrye B. Lyons Design Library in the College of Design

The Harrye B. Lyons Design Library, located in Brooks Hall, supports the College of Design and has collection emphases in architecture, landscape architecture, graphic design, industrial design, and art and design. Other libraries at NC State also hold materials of interest to design researchers such as the art and architectural materials in Special Collections at D. H. Hill Library. Older and less-used materials from the Design Library are housed in two storage locations; talk to the staff in the Design Library about how to retrieve these items.

The Design Library is part of a larger arts information environment in the Research Triangle area. The Sloane Art Library at the University of North Carolina at Chapel Hill collects materials on art from prehistoric to the present, and Duke University's Lilly Library collects art and art history, architecture, performing arts, drama, costume, film, and philosophy. NCSU students and faculty may borrow materials from these other libraries.

The Library's Visual Resources Collection includes over 80,000 slides and digital images in the areas of art, architecture, landscape architecture, industrial design, and graphic design. Visit the web site at: <http://www.lib.ncsu.edu/design/> or call (515-2207) if you have questions. Or, if the Design Library is closed, you can call, email or chat with librarians from the main library. Library hours can be found at: <http://www.lib.ncsu.edu/hours/>

Textiles Library

The Burlington Textiles Library is located in room 4411 of the College of Textiles complex on the Centennial Campus. The Library provides services to the faculty and staff, students, and NC State Centennial Campus Community and University Affiliates. The Library supports the curriculum and research programs in textile chemistry, textile materials and management, textile history, and fiber and polymer science. The Textiles Library's collection is made up of approximately 50,000 volumes, with over 200 periodical subscriptions.

Library hours can be found at: <http://www.lib.ncsu.edu/hours.html#branch>

College of Design Labs

Information Technology Lab

The Information Technology Laboratory provides students 3 central computing labs. They are open 91 hours per week. Two of these are also used for instruction; a Windows lab with 19 computers and a Macintosh lab with 16 computers. The third central lab provides 13 computers and a video editing system, a 3D digitizer, a 3D printer, 40" wide color scanner, 12" x 18" scanner, 6 letter size scanners, 35mm film scanner, and a 35mm film recorder. These labs are available for general use 88% of the hours they are open.

The lab provides a central help desk and equipment checkout service staffed by student part-time employees. Students may borrow software manuals and CD/DVD tutorials as well as a wide variety of equipment for presentation and project needs. This includes 15 laptop computers, 8 LCD projectors, slide projectors, TV/VCRs, portable hard drives, CD writers, graphics tablets, digital cameras, miniDV camcorders, 35mm cameras and lenses, tripods, photo lighting kits, wireless and wired microphones, portable sound system, audio recorders, speakers and dictation and transcription equipment.

The central labs provide 9 Wolfcopy printers, including two color laser printers, two 36" wide color inkjet printers and a third 36" wide printer just outside the labs which is available to students 24 hours per day.

Eight additional smaller computing clusters are distributed around Brooks, Kamphoefner and Leazer halls, and Park Shops, either in the design studio spaces or immediately adjacent to them. These facilities provide another 48 computers and 10 Wolfcopy printers and are available 24 hours per day. They also provide various scanners, a 24" x36" digitizing board, and a video editing system.

The lab provides many specialized software programs important to the design professions, including: 3D modeling applications Alias Studio, Rhino, form-Z and Maya; AutoCAD; digital video editing application Final Cut Express; Adobe applications Photoshop, Illustrator, InDesign for page layout and After Effects for motion graphics and compositing.

The five-person IT staff provides direct support to students using the college-owned computing resources and to approximately 350 students using their own computers.

Regular Hours (subject to change, watch for postings)

Monday–Thursday 8:00 a.m.–11:00 p.m.

Friday 8:00 a.m.–9:00 p.m.

Saturday 9:00 a.m.–5:00 p.m.

Sunday 1:00 p.m.–11:00 p.m.

Materials Lab

The Materials Lab—also referred to colloquially as “the shop”—provides space, equipment and trained personnel to assist students in their work. The Materials Lab includes a complete range of power equipment and hand tools for working with wood, metal, plastics, concrete, glass, fabric, and stone. It is currently located on the ground level of the Brooks Hall complex, Room 117, in the addition facing Stinson Drive. With the renovation of Leazar Hall the Materials lab will move to the middle level in the location of the present mail services.

Director: James Dean 515-8321

Shop assistant: Jack Lancaster

Lab Mechanic: David Knight

Lab hours (subject to change, watch for postings):

Monday-Thursday, 9am-10pm (closed 5-6pm)

Friday, 9am-5pm

Saturday and Sunday, 1pm-5pm

Department Labs

Weaving Lab

The weaving lab in the Department of Art and Design has 10 Macomber, 40” wide, 8 harness hand looms; one Macomber, 56” wide, 16 harness hand loom; 6 AVL 20” wide, 24 harness computerized studio looms; one AVL 56” wide, 24 harness computerized hand loom; and one TC-1 computer driven hand Jacquard loom. The weaving lab is located in room 320D Leazar Hall adjacent to the printing and dyeing facilities.

Other small equipment is available in the weaving lab: bead looms, drop spindles, frame looms, knitting machines, warping boards and reels, table top looms, inkle looms, and a wide variety of weaving yarns and threads available at no charge to students.

Surface Design Lab

The surface design lab in the Department of Art and Design has printing tables, sinks, photo-emulsion exposure unit, dust box for dye mixing, power washer, refrigerator, washer and dryer, drying rack, and small equipment like dye buckets and pots, arashi devices, felt making supplies, blenders, electric skillets, irons, mixers, and steamers. The lab easily supports work with dyes and pigments in a wide variety of applications. The digital printing lab is in Leazar 320C, and is equipped with an large format Epson 9800 printer devoted to printing on fabric. Digital printing may also be done through our links with the College of Textiles’ Digital Design lab (see below) on printers loaded with fiber reactive and acid dyes. Both the Weaving Lab and the Surface Design Lab are available to students 24 hours a day with keypad entry.

Advanced Media Lab

The Advanced Media Lab is a multimedia facility housing the latest in digital hardware and software. The lab has a wide range of animation and interactive software including Maya, MotionBuilder, Shake, Final Cut Pro, AfterEffects, Toonboom, and Flash. The lab houses multiple suites of Apple G5s with pressure sensitive Wacom tablets. Students have access to high-end digital video cameras and audio recording equipment, digital blue screen room and projection room. In addition to the specialized software and hardware dedicated to the Animation concentration, students have access to all equipment and software in the general multimedia lab. The Advanced Media Lab is open to graduate students 24 hours a day with keypad entry.

College of Textiles Labs

Digital Design Center

In January 2000 the College of Textiles at North Carolina State University created a Digital Design Lab. This state of the art teaching and research facility is devoted to all aspects of digital textile design including, but not limited to, woven, knitted, printed and sewn products. The lab contains: a whole garment knitter; 3-D Body Scanning system; textile ink jet printers (using nano-pigments, fibers reactive and acid dyes); computer aided embroidery system; a multitude of textile and apparel design software as well as a digital resource database. A control center, the lab houses weave and knit software capable of driving a 5,120 hook jacquard loom and a Moratronic electronic jacquard knitting machine, respectively.

- Rapid Prototyping: RP links apparel and textile design software, digital printing and an automatic cutter for faster, better-designed prototypes.
- Mass Customization: Consumers are demanding that choices for home furnishings and apparel be better able to accommodate their varied, individual tastes. We are proposing to provide targeted “libraries” of styles and patterns that a consumer may pick from in order to have a custom garment, home furnishing or transportation interior made to order.
- 3D Body Scanning: To support mass customization the scanner offers a reliable, non-contact method for measuring the consumer for a custom fit garment. We are also using it as a means of studying population body shapes for the reinterpretation of sizing systems.
- Digital Printing: Ink jet printing onto textiles is emerging as a viable alternative or complement to hand screen printing. Limitations of the printers, such as print speed, color calibration, and the need for post and pre-treatment of the substrate are inhibiting acceptance. Our current research is directed at resolving these problems. Printers are 60” wide, printing with fiber reactive and acid dyes.

- Centennial Textiles: A virtual manufacturing company resides in the Digital Design Center. This enterprise resource planning system allows us to study the integration and structuring of our various systems.
- Three Dimensional Designing: Research includes identifying the mechanical properties of fabric to aid virtual draping.

Access to the Digital Design Center is through its manager Lisa Parrillo-Chapman (513-4020; or e-mail at: lparril@unity.ncsu.edu).

Hours (subject to change, please check with the lab staff):

9-5 Monday through Friday or by appointment or prior arrangement.

Study Abroad

College of Design Graduate Registration Process

College of Design students may elect to study abroad on an exchange basis at any university with which NC State has an active Agreement for Student Exchange. The Department of Art and Design strongly suggests that graduate students connect any foreign study and/or travel to the final project research. Students should meet with their academic advisor and their Director of Graduate Programs (or the Director or Head of their academic unit) to discuss their desire to participate in such an experience.

Coursework taken in study abroad programs should be chosen to fulfill the program requirements. The programs run by the College of Design in Ghana and Prague are already structured to help meet program requirements. However, care should be exercised to select appropriate course content and credit hours from programs run by other institutions. Those courses require transfer of credit from one institution to another and thus fall under the rules governing the maximum number of courses a graduate student may transfer into their program (9 credit hours). All graduate students will be responsible for completing all required study abroad application forms, collecting accurate information about the programs, and making sure the credit hours are transferred to NC State. Please work with your graduate secretary and your Director of Graduate Programs.

For further information about study abroad, please contact:

Art Rice, Director of International Programs

College of Design

Phone: (919) 515-8347 E-mail: art_rice@ncsu.edu

Admission of Applicants

To be considered for admission with full graduate standing, an applicant must have a bachelor's degree from an accredited college or university as determined by a regional or general accrediting agency and must have a least a "B" (3.0/4.0) average in the undergraduate major or in the latest graduate degree program.

Fibers and Surface Design Concentration:

Student profile: The faculty in Fibers and Surface Design are looking for candidates with: experience and basic mastery of hand textile techniques; advanced and professional interest in the textile medium; superior past academic performance; maturity to accept responsibility for academic independence; clearly outstanding ability or potential ability as an artist/designer; significant self-motivation and drive; perseverance necessary to master advanced skills and design process; ability to synthesize knowledge; ability to organize and focus energy and attention; ability to understand and articulate art and design theory and concepts; and willingness to work with others making similar investigations.

Animation/New Media Concentration:

Student profile: The faculty in Animation/New Media are looking for candidates with: developed interest in digital animation; superior past academic performance; maturity to accept responsibility for academic independence in project based studio structure; outstanding ability or potential ability in one or more of the following- visual arts (drawing, painting, illustration), music composition, screenwriting, or filmmaking; self-motivation and intellectual curiosity; perseverance necessary to master advanced technical processes; interest in and ability to understand and articulate animation design theory and concepts; and willingness to work in cross-disciplinary environment.

The Master of Art & Design Curriculum

Art and Design Studio Experience:

The studio experience lies at the heart of the Art and Design masters program. One half (24 credit hours) of all course work in the curriculum is devoted to the studio experience, learning through making. (The studio experience appears on the curriculum display in the form of one 6-credit-hour studio each semester, including the Final Project Studio in the last semester.)

The experience centers on the intersection of technical knowledge, conceptual experimentation, and making. The studio requires students to synthesize knowledge gained through instruction (both inside and outside the discipline) and individual investigation, and apply that knowledge in the development of ideas and to acts of creative problem solving. The Masters student is expected to demonstrate a mastery of subject matter in their field, both in practical application and scholarly investigation.

The studio experience will focus primarily on the activities of designing and making artifacts—those assigned by faculty and those initiated by students. During the official studio hours, other related activities may include workshops, discussions, critiques, visiting artists, and presentations. Primary evaluation of the student's growth and progress will be based on the quality and quantity of the work produced.

Critiques: Critiques are important aspects of design process and creative growth, and a crucial activity of the studio experience. Critiques are opportunities for you to learn from each person's successes and failures; to analyze and articulate visual vocabulary; to place your work in context; to practice intelligent and constructive verbal analysis of visual works; to develop communication skills; to understand what constitutes excellence in your medium; to test your ideas about visual communication; and to develop professional attitudes. All graduate students will be expected to participate enthusiastically in the conversation, to display constructive insight, and to respond with respect and consideration to peers. Participation in critiques forms the second most important component of student evaluation in the studio. The level of your participation provides faculty with evidence of your engagement with your work and the profession. It is also a test of your generosity with your creative and analytical gifts as you share insights with your peers.

Works being presented: Because the nature of graduate level studio work is self-directed and individually driven, the faculty recognize that the natural working rhythm of each person is different. Thus, you may present work in the graduate studio critiques in either finished or in-progress form. Viewing works in progress can often be more helpful, especially if you are changing and grappling with new challenges. Whether the works you present are finished or incomplete, they should be presented along with any informative preliminary materials (like process sketches or samples). The opportunity to present unfinished work in a critique does not release you from completing works by the end of each semester.

Standards for the work: In the first year, graduate students should be aspiring to make work that is competitive in the medium, i.e. work that would fare well in national juried exhibitions, or in a gallery setting, or meets high industry standards. By the end of the graduate experience students should be aspiring to a more professional level of accomplishment, i.e., work that would fare well in national and international exhibitions, competitions, or museum shows; that merits ongoing gallery representation; or meets the highest industry standards.

Studio Space

Each graduate student will be given a non-private studio space, shared with other graduate students (and, in some cases advanced undergraduates), for his/her use during each semester. The space will provide at the very least a table and chair or stool and space to keep supplies. It will be available 24 hours a day, 7 days a week, for individual use. Students are encouraged to bring and store sufficient supplies and equipment to the studio to conduct ongoing work. The location of that space may change more than once during the time you are studying.

Each graduate student is expected to spend time in the studio space between 1:30 and 5:30 Monday, Wednesday, and Friday, or during the regularly scheduled meeting time, unless otherwise arranged. Work time outside these designated hours will vary according to each student's need and enthusiasm but studio work should be treated as seriously as a full time job. The intent is to foster an attitude of professional time commitment to the acts of designing and making.

Studio rules:

The studio is a community space. While there should be plenty of freedom to use the space for individual purposes, there is a concurrent responsibility to respect the right of everyone else in the space—including the right to work and think quietly, the right to leave work in progress undisturbed on one's desk, and the right to a clean, safe workplace. The following rules help provide that kind of atmosphere:

- Do not abuse or remove lab or studio equipment. All students have the right to find such equipment and space in clean, safe, and working order. Some equipment can be checked out for home use through Fibers faculty.
- Do not smoke, day or night, anywhere in the building. Step outside if you wish to smoke. Anyone may legitimately ask you to leave if you are breaking this rule.
- Do not play radios out loud at any time. Radios or CD players may be used with headphones only, though not during studio class hours when faculty are trying to communicate with you. Anyone may legitimately ask you to leave if you are breaking this rule.
- No cell phones during class. Turn them off at the door. Receiving calls during class is not appropriate because it is insulting to your instructor and your classmates. You may use a cell phone at break times only, and outside or in a private place.

- Please do not invite friends to visit you during studio class time---except at the breaks. Studio is a work place, not a social club.
- No spray painting or spray adhesives may be used in the studio. There is a spray booth in the materials lab/shop for this purpose.
- The studio space is yours for the semester, and should be arranged to efficiently support the way you work, while respecting the space needs of your neighbors. Please leave a pathway through the space for both faculty and students to move. Confine your things to your own desk area and the space under it; do not encroach upon someone else's work-space.
- Bring all of your working supplies and materials to the studio, provide for locked storage for precious items, and set up optimal workspace for yourself. You might want a special chair, an extra lamp, a self-healing cutting mat, or desk organizer to improve working efficiency, safety, or comfort. Whatever you bring in, please mark it with your name and secure it. Don't make your belongings easy targets.
- Please DO NOT bring in old furniture, like tables, sofas, easy chairs, and other extraneous items which quickly transform the space into a slum, make the space difficult to navigate, and do not speak eloquently about our aesthetic judgment. Everything we bring into the space, and the way we keep the space looking, should reflect our collective design philosophy and aesthetic criteria. Everything you bring into the studio you will carry out at the end.

Overview of Curriculum:

All students will enter the program in Track 3 (72 credit hours) and begin their studies with undergraduate coursework to gain grounding in basic technical expertise, design process and fundamentals, with broad latitude for experimentation and documentation. Any student may petition for an early Advancement Review, which, if passed, allows them to proceed to graduate level coursework in the concentration. After the Advancement Review, all students begin the core 48 graduate credit hours that compose the degree. In both concentrations of the program, the first graduate year will consist of six core courses providing a common foundation for the program: two design studios (12 credit hours); a graduate seminar (3 credit hours); a concentration seminar (3 credit hours); and two electives (6 credit hours). Design studios will provide immersion into self-directed hands-on work, while the seminars provide opportunities to read, write about, and discuss art and design theory and practice and current issues common to all art and design areas as well as those specific to the chosen concentration.

In the semester when the 24th credit hour is taken, each candidate will submit work completed for the Candidacy Review for Final Project. Students will be asked to present work completed to date and be available to answer questions about their ideas and research direction to a faculty committee. The Faculty wish to see progress over time. **The outcome of this review will determine the candidate's continuation in the program. Passing the Candidacy Review permits the student to continue to the Final Project phase of the program.**

The last year allows the student to take appropriately supporting electives and to specialize on a creative project. It will consist of a studio (6 credit hours); a final project preparatory seminar (3 credit hours); three electives (9 credit hours); and a final project studio (6 credit hours).

The Final Project will culminate in an original body of creative work in a public exhibition or presentation, and a written documentation supporting the research theme and process. After the Candidacy Review, each candidate will select a graduate committee to oversee the final project. The committee should include at least 3 faculty members: one in the student's discipline (the chair); one from the Department of Art and Design or the College of Design; and one from the electives course area, or a third College faculty member. Other outside members are welcome, but will add to the total number of people on the committee. Students should choose committee members who best support their projects.

The candidate will be responsible for the arrangement of the public exhibition or presentation of the final project according to the University's calendar of deadlines and the graduate committee recommendations. At the time of the exhibition or presentation, the candidate will sit for a final oral examination which probes her/his mastery.

To complete the degree, each candidate must document the final project to discuss the history, contemporary context, process, and products of the project.

Both concentrations will require 60–72 credit hours, depending on the background of the applicant 48 credit hours required for the degree added to the number of credit hours needed to prepare for and pass the Advancement Review (up to 24 in most cases). Each beginning students will work with an advisor to develop a specific individual program of relevant work to prepare for full participation in graduate level coursework.

An additional 12 hours above the minimum requirements in any of the tracks is recommended for students who wish to prepare for college level teaching.

Curriculum Displays

Track 1

Generally, this will include all applicants with undergraduate degrees in fibers and surface design (for the Fibers Concentration), or in animation (for the Animation Concentration). This degree track requires a minimum of 48 graduate credit hours.

Minimum hours in the Major: 39. Minimum hours in the Electives: 9

Curriculum Display: Fibers and Surface Design Concentration, Track 1 (48 credit hours)

Fall semester, Year 1

ADN570 Studio (6 cr.)

ADN503 Graduate seminar (3 cr.)

Elective (3 cr.)

Spring Semester, Year 1

ADN570 Studio (6 cr.)

ADN571 Fibers Seminar (3 cr.)

Elective (3 cr.)

Candidacy Review

Fall semester, Year 2

ADN570 Studio (6 cr.)

ADN581 Final project research (3 cr.)

Elective (3 cr.)

Spring Semester, Year 2

ADN588 Final Project Studio (6 cr.)

Elective (3 cr.)

Elective (3 cr.)

Oral exam/final project exhibition and documentation

Curriculum Display: Animation/New Media Concentration, Track 1 (48 credit hours)

Fall semester, Year 1

ADN560 Studio (6 cr.)

ADN503 Graduate seminar (3 cr.)

Elective (3 cr.)

Spring Semester, Year 1

ADN560 Studio (6 cr.)

ADN561 Animation Seminar (3 cr.)

Elective (3 cr.)

Candidacy Review

Fall semester, Year 2

ADN560 Studio (6 cr.)

ADN581 Final project research (3 cr.)

Elective (3 cr.)

Spring Semester, Year 2

ADN588 Final Project Studio (6 cr.)

Elective (3 cr.)

Elective (3 cr.)

Oral exam/final project exhibition and

Track 2

Generally this track will include all applicants with undergraduate degrees in art or design, but no preparation in the specific concentration to which he/she has applied. In this situation, the degree track requires 12 hours of undergraduate foundation courses, and 48 graduate credit hours, for a total of 60 credit hours.

Students wishing to prepare for teaching in higher education may also undertake this track. In this situation, 12 hours of extra courses at the graduate level would be selected with the help of the graduate advisor to round out the program (for a total of 72).

Minimum hours in the Major: 39. Minimum hours in the Electives: 9

Curriculum Display: Fibers & Surface Design Concentration, Track 2 (60 credit hours)
(12 undergraduate credits + 48 graduate credits)

Semester 1

Specific course work will vary from student to student depending on background. The 12 hours may be taken in a single semester. If the student has taken some undergraduate courses in the Art and Design Department at NC State in the past, these may be counted against the 12 credit hour requirement, thus lessening it. Typically the courses required will include weaving and surface design courses at the basic and advanced levels. A specific list of requirements will be given to each incoming student.

Advancement review: Each candidate in Track 2 will be reviewed at the completion of the undergraduate course work for general preparedness to move forward to graduate course-work. Additional coursework may be required at the faculty's specification.

Semester 2

ADN570 Studio (6 cr.)
ADN503 Graduate seminar (3 cr.)
Elective (3 cr.)

Semester 3

ADN570 Studio (6 cr.)
ADN571 Fibers Seminar (3 cr.)
Elective (3 cr.)
Candidacy Review

Semester 4

ADN570 Studio (6 cr.)
ADN581 Final project research (3 cr.)

Semester, 5

ADN588 Final Project Studio (6 cr.)
Elective(3 cr.)

Elective (3 cr.)

Elective (3 cr.)

Oral exam/final project exhibition and documentation

Curriculum Display: Animation/New Media Concentration, Track 2 (60 credit hours)
(12 undergraduate credits + 48 graduate credits)

Semester 1

Specific course work will vary from student to student depending on background. The 12 hours may be taken in a single semester. If the student has taken some undergraduate courses in the Art and Design Department at NC State in the past, these may be counted against the 12 credit hour requirement, thus lessening it. Typically the courses required will include digital imaging and animation courses at the basic and advanced levels. A specific list of requirements will be given to each incoming student.

Advancement review: Each candidate in Track 2 will be reviewed at the completion of the undergraduate course work for general preparedness to move forward to graduate coursework. Additional coursework may be required at the faculty's specification.

Semester 2

ADN560 Studio (6 cr.)

ADN503 Graduate seminar (3 cr.)

Elective (3 cr.)

Semester 3

ADN560 Studio (6 cr.)

ADN561 Animation Seminar (3 cr.)

Elective (3 cr.)

Candidacy Review

Semester 4

ADN560 Studio (6 cr.)

ADN581 Final project research (3 cr.)

Elective (3 cr.)

Semester 5

ADN588 Final Project Studio (6 cr.)

Elective(3 cr.)

Elective (3 cr.)

Oral exam/final project exhibition and documentation

Additional Restrictions and Academic Requirements

Grading and Evaluation

Courses are graded on a letter-grade plus/minus (+/–) system. Individual projects will be evaluated but not assigned individual grades. A midterm grade may be assigned in a discussion with each student regarding progress of his/her work, at the discretion of the instructor.

All graduate students in the program must maintain a 3.0 GPA. Students must repeat any course for which there is a grade of C+ or lower.

Grades in the Graduate Studio

Because the criteria for grades may seem intangible at times, the following synopsis of the criteria used for assessing each person's performance may be helpful:

A+/A/A-: Outstanding or inspired projects and critique participation for which little or no improvement could be suggested. Performance far over and above the basic requirements of the studio and superb mastery of content. Strong and consistent work ethic.

Evidence: Projects are inventive and conceptually superb. In the creative process many alternative solutions are thoroughly considered; the best ideas are innovative and are developed with careful attention to detail; the objects/products made are excellently crafted; and the presentation of the work at critiques is carefully considered and articulately delivered. Quantity of work undertaken was very good to excellent. The attitude toward the work is pro-active and participation in critiques is consistent, thoughtful, and constructive. The work includes a superb documentation process and collection of ideas for the future.

B+/B/B-: Very good and inventive projects, which are, well above average but leave some room for improvement. Performance has been above the minimum requirements for good mastery of the content. The work ethic is good.

Evidence: Projects are conceptually very good and moderately inventive. In the creative process, several alternative solutions were well considered; the best ideas were inventive and were developed with attention to detail; the objects made were reasonably well crafted; and the presentation of the work at critiques was clearly delivered. Quantity of work undertaken was adequate to good. The attitude toward the work was positive and participation in critiques was good.

Course grades awarded to graduate students below the B- level are cause for concern and the courses must be repeated or replaced.

In addition, the Graduate School has established the following policies regarding academic standing:

Requirements for Graduate Credit

“To receive graduate degree credit, a grade of “C-” or higher is required. All grades on courses taken for graduate credit as an undergraduate at NC State and all grades on courses taken in a graduate classification in courses numbered 400 and above are included in the graduate grade point average (GPA). Courses at the 300 level and below are not eligible for graduate credit and subsequently do not affect the graduate GPA.

To graduate, a student must have a minimum 3.0 average on all graduate course work as well as all courses on his or her Plan of Graduate Work. This policy is strictly enforced.

Graduate students who take 400-level courses that are letter graded do not have the option of taking the courses for “credit only” if they intend for the course to be part of their Plan of Graduate Work. It is appropriate for them to take selected 400-level letter-graded courses that are required by the program but will not be included in the Plan of Graduate Work for S-U grade. Examples would be 400-level courses in the student’s major and FLE courses.”

Academic Warning

“Graduate students are given a notice of academic warning if they have accumulated less than nine hours at the 400-level or above and have less than a 3.0 GPA. Any student with a GPA less than 3.0 cannot hold an assistantship.”

Probation

“If a student has attempted between nine and 18 credit hours at the 400 level or above and has a GPA of less than 3.0, then that student will be placed on academic probation and will be ineligible for appointment or reappointment to an assistantship or fellowship.”

Termination

Termination of a student’s graduate program is a serious action, taken only as a last resort, when other measures are no longer appropriate. Students should realize that much of the responsible for their own program, its educational value, and the procedures which shape it, are in their control. Each graduate student should make every effort to understand the rules established by The Graduate School and the policies of the Department, which pertain to Graduate Studies. Failure to adhere to the policies and deadlines may result in termination of a student’s Graduate Program, or an enforced one-semester interruption of Graduate Studies.

The policy of the Graduate School is that: “A student’s graduate study will be terminated if 18 or more credit hours at the 400 level or above have been attempted with a GPA of less than 3.0. In cases of program termination, no further registration in a graduate classification will be

permitted. Departments have the prerogative of recommending the termination of a student's graduate admission at any time if the student is not making satisfactory progress toward the degree. (Please see the policies on Official Withdrawal in Section 3.17 for more information on program termination.)

The Graduate School will respond to any request to terminate a student's program within five working days of receipt of the request in the Graduate School."

In addition, masters students in the Department of Art and Design may be terminated for:

1. Failure to enroll continuously without prior Department approval.
2. Failure of full-time students to undertake a minimum of 9 credit hours each semester without prior approval by the Department.
3. Failure of part-time students to enroll continuously without prior Department approval.
4. Failure to enroll continuously in design studios without prior Department approval.
5. Failure to submit to the Department for approval, a Plan of Work by the time specified in this set of policies/guidelines.
6. Poor academic performance as indicated by 2 consecutive "unsatisfactory" semester reports.
7. Failure to maintain a 3.0 GPA in graduate credit work.
8. Failure to pass the Candidacy Review. Students not showing promise in the Concentration or not making reasonable progress toward degree will be asked to terminate the program.
9. Failure to comply with the NCSU Code of Student Conduct.
10. Failure to exhibit the behaviors and attitudes mentioned in at the beginning of this handbook may also result in a recommendation that the student not continue in the program.

The Department Chair or Director of Graduate Studies will notify in writing, any student whose program is to be terminated, two weeks in advance of final action, to allow time for an appeal and consideration of other possible resolutions of the situation.

Reinstatement

"Under extenuating circumstances the major program may recommend and provide justification for reinstatement of a student's graduate classification. This recommendation must be in writing and must be signed and approved by the advisory committee and the DGP or the

Department Chair before the Graduate Dean will consider it. It should include a reasonable schedule for achieving the 3.0 average.

When students are reinstated, they must obtain a reinstatement card and letter from the Graduate School, and submit the completed and signed card to Registration and Records, along with a copy of the letter, and contact their advisor to obtain a PIN number. The DGP receives a copy of the letter directly from the Graduate School. (See Appendix for a sample letter from a DGP regarding reinstatement of a student.)

The Graduate School will respond to any request to reinstate a student within five working days of receipt of the request in the Graduate School.

Students who also need to have their assistantships or fellowships reinstated will need their DGP to make a separate request. Please refer to Section 4.2.”

Amount of transfer credit accepted: Maximum of 9 credit hours may be transferred from another academic institution to the discretion of the Director of Graduate Studies and the Department Head. Note: Any past graduate credits transferred effectively set back the 6 year time limit on completion of the degree to the date those courses were taken.

400-level courses: No more than 6 credit hours of 400–level courses may be counted toward the minimal 48–hour requirement, and they may not come from the major field.

Residency policy: The Master of Art and Design is intended as a residential program. That is, students are expected to complete the large majority of their course work under the direction of department faculty on location at NC State University or its satellite locations. To support that intention, graduate students may transfer a maximum of 9 credit hours of graduate work from other institutions or programs. This includes any study abroad done under the direction of other schools, faculty, or institutions, and course work completed in other colleges and universities in the Triangle area.

Policies and Procedures

Pre-Registration

All continuing graduate students are required to pre-register for each succeeding semester, during the university's normal pre-registration period. Graduate students are the first to register when the TRACS system opens each semester. Students who fail to pre-register and who attempt to register late will be admitted to classes, including design studio, on a space-available basis only.

Inter-institutional Registration

NC State University participates in an Inter-institutional program with the University of North Carolina at Chapel Hill, the University of North Carolina at Greensboro, and Duke University. Under this agreement, NCSU graduate students are permitted to register for classes on one of these other campuses, upon recommendation of their advisory committees.

Even though taking a course on another campus, the student is exclusively under the administrative direction of the NCSU Graduate School. Enrollment for courses on other campuses will take place on this campus, using special forms obtained from the Department of Registration and Records (515-2572). Such courses are considered by The Graduate School to be a part of the student's normal load and the student will be billed for the courses through the NC State University Cashier's Office. During the summer, the procedure is somewhat different in that a student must be enrolled in at least one course on the NCSU campus during the same session as the requested inter-institutional registration.

When the grading system on the campus being visited is different from the NCSU system, grades received under Inter-institutional Registration will be converted. "H," "P," "L," and "F" grades earned at the University of North Carolina at Chapel Hill, and "E," "G," "S," and "F" grades earned at Duke University will be converted to "A," "B," "C," and "F" grades, respectively.

Continuous Enrollment/Normal Progress

All graduate students are expected to be continuously enrolled and to make normal progress toward their degrees. Normal full-time progress is defined as enrollment in 9 or more credit hours, with 12 credit hours representing a typical schedule. 15 credit hours is the maximum per semester, though only recommended in special circumstances.

All full-time graduate students are expected to be enrolled continuously in studio, unless their approved Plan of Work specifies an arranged interval.

Part-time students should also be enrolled continuously, taking at least one course pre semester. (See time to graduation restrictions below.)

Approvals for Reduced Schedules/Leaves of Absence

Full-time students should consider 9 credit hours each semester a full load. Full-time students who wish to convert to part-time may do so with the permission of the Director of Graduate Programs and the Department Chair.

The Program welcomes a certain number of part-time students who may begin by enrolling for as little as one course (3 credit hours) per semester. Part time students should declare their intentions upon application and work out a plan of study that allows completion of the degree in no more than 6 years. Part-time students may convert to full-time study at any time with the knowledge and permission of the Director of Graduate Programs and the Department Head.

Students who wish to take a temporary leave of absence must request and receive approval from their Graduate Advisory Committee, the Director of Graduate Programs, and the Department Head. Leave of absence is limited to one academic year (two semesters) and may not be extended. Absence from the program for longer than one year will result in termination from the program. Re-entry is by re-application only.

Guidelines for Graduate Advisory Committee

Master's Advisory Committees

Each Masters candidate will choose a Graduate Advisory Committee to be comprised of at least 3 faculty members, two of which must be full members of the Graduate Faculty. One should be in the student's discipline/concentration; one chosen from the Department of Art and Design or the College of Design; and one chosen either from the electives course area or an additional Department or College faculty member.

The committee member from the candidate's discipline will serve as the chair of the committee and serve as the major advisor for the student.

Choosing the Committee

After students have passed their Candidacy Review in the semester in which the 24th graduate credit hour is taken, students will choose their advisory committee. Membership on the Graduate Advisory Committee is the choice of the student, but should be based on the potential for each member to make a substantive contribution to the student's final project. Students should familiarize themselves with various faculty and their research/teaching interests in the Department and College during the first year of study so that selection will be facilitated.

Students are responsible for inviting faculty members to serve on their Committee and for reporting the committee composition to the Director of Graduate Studies and the Department Head during the semester when one-half of the course work for the total program is completed (usually 24 credit hours of graduate work). The Director of Graduate Programs or the Department Head must approve and sign the Advisory Committee Appointment Request form. The Director of Graduate Programs then forwards a request to the Dean of the Graduate School, who approves the Committee. Normally, one to two weeks are required for this process.

How to Select your Graduate Advisory Committee

After you have passed your Candidacy Review and you have an idea for your final project, write a description of the project, including its objectives, the methods you expect to use, the kinds of research you will conduct, and preliminary thoughts about the final outcome. Use this proposal to compose your committee.

Give a copy of the statement to each faculty member you think might make a contribution to your project, especially those with whom you have enjoyed working or whose interests are similar to yours. Next, make appointments with those faculty members to talk about your ideas. You will be interviewing them to discover their reactions to your proposal (and how it might be improved) and how you might work with them. They will use the discussion to discover how much the project interests them and how they can contribute to its success.

It may require several drafts of your proposal and many discussions with different faculty to arrive at a “final” statement which will allow you to start work with your Committee.

In considering how many and which faculty to invite to serve on your Committee, consider that each must get along with you and each should get along with the others. Try to avoid getting in the middle of ideological or personal conflicts. One way to reduce this risk is to inform each faculty member when you meet with him/her who the other members of the Committee are likely to be. Also, limiting the number of Committee members to the minimum required will simplify scheduling meetings. Be careful to choose Committee members who genuinely have the time to serve on your committee.

When you have the Committee established, begin work with them by calling an organizational meeting. You should get in the habit of running the meetings with your committee. We suggest that you:

1. Have meetings that are well organized, with clear discussion topics, and at which goals are accomplished
2. Establish regular time and place for meetings if possible
3. Have meetings that start and end on time.

You should use the meetings to report on what has been accomplished since the last meeting, gather comments and criticism on work completed, and ask for help with any questions that have arisen. It is your responsibility to keep the meeting on track, to get what you need out of it, and to keep the discussion from straying from your goals and your project.

It is probably both necessary and advisable to meet with the members of your committee individually outside of the group meetings. These meetings should be carefully organized to meet your needs. Always make an appointment with the faculty member; don't just stop by unannounced. Be on time for the appointment and keep the conversation within the allotted time. Submit any written work on which you wish comment to the individual ahead of time to allow them sufficient time to read it before the meeting (usually give the person a week if possible).

Changing Committee Members

Initiating the change of Committee members is a serious step that should be undertaken with care, thought, and diplomacy. It is not appropriate or allowable to change committee members to avoid the requirements or rigor of the degree concentration; to change from one concentration to another; to extend the length of time to degree unnecessarily; or to avoid doing the work required.

Faculty Initiated Changes

There may be situations in which a faculty member wishes to retire from service on a Graduate Advisory Committee and may initiate the change. The reasons may include:

1. The faculty member must take on other commitments that do not allow enough time or energy for your project.
2. The faculty member may develop a personal or philosophical clash with you even though he/she agreed to serve in good faith.
3. The project's direction may evolve or change as research progresses. As a result a member may no longer be appropriate or interested, and another more valuable member may be necessary to support the project.
4. Project objectives may change and a member may not agree with your changes.
5. Faculty member may be granted a research or scholarly leave from campus and not be able to sustain membership
6. Faculty member's health or personal circumstances requires a cut back on obligations.

Any faculty member who initiates his or her removal from service on a Graduate Advisory Committee is responsible for immediate contact with the student to inform him/her. This may cause some disruption in the student's progress and continuity. Any faculty member who withdraws from service on a committee is encouraged to help the student locate a replacement that will support the direction of the project, serving approximately the same function on the committee.

After contacting the student, the faculty member should inform the Director of Graduate Studies to facilitate the necessary paperwork with the Graduate School.

All graduate faculty members are urged to consider each request for service on a Graduate Advisory Committee carefully before agreeing. Each committee members is expected to give the student a certain amount of time and substantial advice during the process. "Ghost" members will be asked to leave the committee by the Director of Graduate Studies.

Student Initiated Changes

Students have the right to initiate changes in the membership of their Graduate Advisory Committees during the course of the project, although this is not encouraged as it disrupts continuity and often sets back the project timetable. Changes in the Committee membership must maintain the requirement that one faculty member of the student's area of concentration will remain the chair of the committee.

The student may initiate the replacement of no more than one member on the committee, and in no circumstances (barring death of the entire committee) may replace the entire

committee. The Department recognizes that extreme circumstances or emergencies may occur which make it necessary to replace more than one member, but these will be reserved for cases in which multiple Committee members leave university employ; multiple Committee members go on sabbatical simultaneously; in the rare circumstance in which a Committee member dies. Philosophical disagreements are not sufficient in themselves to warrant the extreme measure of replacing an entire committee.

All changes to the Graduate Advisory Committee should be carried out fairly and politely. Begin by discussing your request with the Director of Graduate Studies, and continue with a face-to-face conversation with the Committee member who is being removed (except for “ghost” members). Next, find another Committee member in the same way you found the initial members. Non-emergency changes in members might be appropriate for the following reasons:

1. It becomes clear that a Committee member’s other commitments do not allow enough time or energy to support your project in the way that you need.
2. You discover the Committee member’s expertise is less pertinent than you thought, and you discover a stronger contributor.
3. You may develop a personal or philosophical clash with a member that prevents forward progress with the project.
4. Your project’s direction may evolve or change as research progresses. As a result a particular member may no longer be appropriate or interested, and another more valuable member may be necessary to support the project.
5. Project objectives may change and a member may not agree with your changes.
6. You discover that you have a “ghost” Committee member, i.e., someone who has agreed to serve but is never available and not contributing nor attending meetings. In this case, the situation should be reported to the Director for Graduate Studies, who will speak with the faculty member and remove him or her from the Committee without requiring your personal intervention.

Duties of the Graduate Advisory Committee

The Graduate Advisory Committee, not just the Chair, is expected to take an active role throughout the student’s program:

1. To provide the intellectual climate for scholarly accomplishment.
2. To detect difficulties in a student’s performance, so that remedial action may be taken as soon as such difficulties become evident.
3. To be available for regular critique of work, committee meetings and individual appointments.

4. To review, proofread, correct, and comment on the Final Project Document.
5. To provide advice and direction during the research phases of the Final Project.
6. To listen carefully to the student's articulation of ideas and goals, then help the student realize them.
7. To direct students to resources that will clarify questions and direction when needed.

The student will meet with the Graduate Advisory Committee at appropriate intervals to:

1. Prepare and discuss the Plan of Work.
2. Provide interim critical commentary on the studio work.
3. Review and approve the final project direction and content.
4. Critically assess the student's progress in the Plan of Work and Final Project Research and Studio.

Students or any member of his/her Committee may request such meetings. If adequate progress is not evident, the Graduate Advisory Committee has the obligation to clearly specify its reasons for concern and to stipulate the performance expected. Records of the evaluation of the student's progress and the stipulations made by the Committee will be maintained in the student's file in the College of Design.

Because the College of Design offers very few courses during the summer sessions and faculty have research or personal obligations, no Final Projects will be advised or approved during the summer months. Students who do not finish Final Project work by the deadline for graduation at the end of spring semester should not plan to graduate before the end of the following fall semester.

Additional Members to the Graduate Advisory Committee

It is sometimes appropriate or especially helpful for an individual who is not a member of the NCSU Graduate Faculty to serve as an additional member of a Graduate Advisory Committee. Additional members, including faculty members from other universities or representatives of industry, may be considered when vitae indicating appropriate academic background or equivalent experience and training are provided to the Graduate School. Additional members are expected to have full voting privileges on the Committee and serve along with the required number of NCSU Graduate Faculty.

In certain approved Minors, all of the course work may occur at UNC-CH, Duke University, or UNC-Greensboro. A Graduate Faculty member must represent the minor from the appropriate institution.

Technical Consultants to the Graduate Advisory Committee

In addition, a person from industry, a governmental agency, or a university may, upon recommendation of the Advisory Committee and the Department, serve as a technical consultant, with voting rights along with the required Committee, composed of members of the NCSU Graduate Faculty. A statement describing the consultant's potential contribution to the student's research or project should be provided to the Graduate School.

The Graduate School will retain final approval authority over any request for changes to Advisory Committees, as they occur.

NOTE: If you need help from individuals outside the NCSU Graduate Faculty, consider having them consult rather than serve as official Committee members to minimize scheduling complications and logistical problems. That is, it will make your life easier.

Changing concentrations within the Master of Art and Design

Because the Master of Art and Design has multiple concentrations within the degree, a student may wish to switch from one concentration to another while mid-degree. While not encouraged, it is allowed with the approval of the Director of Graduate Programs and the lead faculty in both concentrations.

Change of concentration requires re-application to the program in the desired concentration through the office of the Director of Graduate Programs, including submission of a new portfolio proving experience and aptitude for the concentration, a statement of intent and goals, and an interview with the admissions committee for the concentration. Courses common to the degree (ADN503, ADN592, and ADN630) and courses in the minor, if appropriate, may count toward the new concentration. However, studio courses, advanced courses in the concentration, Candidacy Review, final project research, final project studio, oral exam, public exhibition or presentation and documentation will not count toward the new concentration.

Hybrid Students-Combining the two concentrations

In unusual circumstances, a student may combine the resources and educational opportunities of the program's concentrations. In these cases, the number of required credit hours, and their studio/seminar/project/elective course distributions will remain unchanged. An appropriate curriculum plan will be designed to fit the individual student's needs and goals through conversations with the advisor and the Director of Graduate Programs. In such cases, the diploma will carry the degree title, Master of Art and Design, but the concentration designation may be eliminated.

Plan of Work

Ideally, the Plan of Graduate Work must be submitted to the Graduate School prior to the completion of one-half of the total program (24 credit hours, just after passing of the Candidacy Review), but no later than the semester in which the student is enrolled in ADN581 Graduate Research Seminar. It is the student's primary responsibility to initiate the preparation of the Graduate Plan of Work in consultation with the Committee. All changes to the Plan of Work must be confirmed in writing by the submission of a new form from the Graduate Program's office and signed by the Committee and the Director of Graduate Programs.

Student now file their graduate "Plan of Work" on-line. It is important to file the Plan accurately. After it is filed, the members of the committee are notified to review the Plan and sign their approval. After all members of the committee have approved the Plan it is routed to the Director of Graduate Programs for the final approval.

All of the graduate course work taken, to be taken, and/or required to be taken, will be shown on the Plan of Work. This includes studios, seminars, electives, and final project courses. Graduate level courses are those for which you receive graduate credit; they have numbers in the 500 and 600 level range. A limited number of 400 level Electives (up to 9 credit hours) will count toward your degree. List all courses on the Plan of Work form with catalog number, specific title, and semester they will be/were taken.

Elective courses are required in the Master of Art and Design and comprise a minimum of 15 credit hours in the degree. The electives should be chosen to relate to your area of interest in your Art and Design concentration. The electives should be chosen from among the programs at NCSU or at surrounding Universities with which NCSU has enrollment agreements in place.

It is possible to take graduate level courses during the summer, although the department's offerings in this area will usually be confined to ADN630 Independent Study. This can be undertaken only if you have an appropriate project outlined and a faculty member willing to supervise it. There may be some summers when graduate level courses will be offered, but these would represent the exception to the rule.

Studio selection other than the required concentration studios will require the prior approval of the Graduate Advisory Committee and the Director of Graduate Studies.

A maximum of 6 credits of Independent Study (ADN630) may be counted toward the Master of Art and Design. When placing these on the Plan of Work, ADN630 Independent Study must be followed by keywords describing the nature of the study and the name of the faculty supervisor.

It is mandatory to schedule ADN581 Final Project Research in the semester prior to the undertaking of the ADN588 Final Project Studio. The research course provides the opportunity to develop the project statement, conduct background and contextual research, and formulate a

strategy for the project. (It will not be unusual for you to begin the preliminary work for the project in the concurrent studio during the same semester; although, the major work of the project will take place in the succeeding semester.)

It is mandatory to enroll for ADN588 Final Project Studio in the final semester of study. The project will be documented according to College of Design Guidelines prior to graduation.

Degree sought: The degree sought and the classification on the Plan of Work form should be the same as that to which the student was admitted.

Signatures: The signatures of the departmental Director of Graduate Programs is required on the “Approved by Department” line. All Committee members must sign indicating approval of the Plan. And the Student must sign the Patent Agreement form required by the University.

Final Project Process

Part 1: Final Project Research (ADN581)

Your Final Project in the Master of Art and Design begins with the course ADN581 Final Project Research, which should be taken in the semester prior to the final semester of study. This course provides you with the opportunity for faculty–directed preparation for the final project. You and your committee establish the content and form of the Final Project Research Documentation. During the semester you will: frame the parameters of your project; carry out research for background information specific to its context; plan the project process and timetable; grasp all of the requirements for both a successful project and successful documentation; write the first section of your project document; and compose the first draft of your project bibliography. This course provides all pertinent information about the final project. You will research and write the outline of your project and the first section of the project documentation. At the end of the semester, you should have clarity about the direction and duration of the research and the ability to proceed with the final project.

Without regard to who is “teaching” ADN581, you should work consistently with your Graduate Advisory Committee to shape the direction and context for your project. **By the end of the semester prior to your enrollment in ADN588 Final Project Studio, you must provide all members of your Graduate Advisory Committee a copy of the Final Project Research Seminar document.** One additional copy must be submitted to the Director of Graduate Programs for Art and Design. You must receive a grade higher than a C in ADN581 to gain approval for enrollment in ADN588. No student may enroll in ADN588 without satisfactorily completing ADN581 in the previous semester.

Part 2: Final Project Studio (ADN588)

This studio serves as a prototype for the process of developing a professional and coherent body of creative work which is worthy of public presentation and which makes an innovative contribution to art and design. It is this process which will be repeated countless times in the professional life of the artist designer after graduation. The work conducted is the culmination of the student’s mastery of visual art concepts and practice and is the focus for the oral examination.

During this final studio in Art and Design you will undertake the creation of a final project framed and researched in the preceding semester. Like other semesters of graduate studio the focus will remain on: creating a body of work; creative process and problem-solving; exploration; innovation; and the application of advanced art and design techniques and methods.

During this final studio semester you will complete the final project and present it publicly in an appropriate format. You will also sit for an oral examination probing the theoretical, methodological, creative, and philosophical context of the project and addressing your mastery of

concept and medium. Completed documentation of the final project will be due no later than the last day of classes of this semester.

The project will likely take the form of a series of objects in for the Fibers concentration student, but may be a single animated product or prototype for the Animation/New Media concentration student. The appropriate form and composition of the product(s) in the project are determined by the student in consultation with the Graduate Advisory Committee. The grade for the ADN588 studio will be given by the Chair of the Advisory Committee; however, all members of the Committee must agree that the project is complete and ready for public view.

No grade will be given for the ADN588 Final Project Studio until the Oral Examination has been given; the project has been publicly presented; and the research Documentation is completed and submitted. Failure to complete all aspects of these requirements will result in the student not graduating.

Part 3: Public exhibition or presentation of the Final Project

During the Final Project Research course, you should begin to think carefully about the context for presenting the project publicly. This may be in a gallery, museum, auditorium, or other appropriate setting. You may need to make arrangements for the setting far in advance. The location and reservation of the appropriate space for your exhibition or presentation are your responsibility. The public viewing should be open to all faculty and students, and any members of the public who wish to come. Invited professionals from outside the University should be invited to attend.

Part 4: Oral Examination

When the final project is complete, preferably during its public exhibition or after its public presentation, you will schedule the required Oral Examination with your Graduate Advisory Committee. This review probes your accomplishments, questions the conceptual development and technical processes used in your research, questions your understanding of the context for the work, and assesses your mastery in the medium.

There is a final date in each semester, set by the Graduate School, by which the Oral Exams must take place. This date is available on the web, from the Graduate Secretary of the College of Design, or from the Director of Graduate Studies. You should determine this date no later than the beginning of the semester in which the project will be finished and the orals will occur. Schedule your committee well in advance (2-3 months). It is your responsibility to identify the location, date and time of the orals. You will be wise to give your committee repeated reminders about the date, time and place of your oral examination.

Procedure

Each oral examination will be unique to the student, but some generalities apply. It is your responsibility to organize a presentation of your research for the Committee, which will begin

the proceedings. This should last no more than 15 to 20 minutes. You may organize the presentation in any way you wish, and may use visuals other than your own work produced to illustrate your process, inspirations, and thinking.

After your presentation an open question and answer period will probe your statements and assess the work. The entire membership of your Graduate Advisory Committee is expected to be present to discuss the work. Other faculty are welcome during this discussion period.

After the open question and answer period, you and all other guests not on the Graduate Advisory Committee, will be asked to leave the room for the Committee's deliberations. You will be informed of the outcome of the Committee's deliberations immediately after this discussion.

Part 5: Final Project Documentation

The Final Project Document was begun in AND581, but will be completed in the last of the semester during the ADN588 studio. The Documentation must be completed and submitted according to the College of Design prescribed format for Final Project Documentation no later than the last day of the semester. **By that date, the Document must be approved and signed by all members of the Graduate Advisory Committee and the Director of Graduate Programs for Art and Design.**

Format for Final Documentation:

The documentation of the thesis project is meant to provide a record of the path you took as you conducted your preliminary research, formulated the project, conceived of its parts, executed the pieces, and evaluated the whole. The document is the legacy you leave to provide subsequent readers and researchers with a way to build on your discoveries without re-inventing the wheel.

It is NOT like an academic thesis where the creativity is in the discussion, resolution of conflicting viewpoints, discovery of new connections in the written word. The focus of the creativity is in the work produced, not in the documentation. Nevertheless, the document represents the thinking, process, and methodology you used in the project--aspects just as vital as the project itself. You will be expected to provide a document that is equally as strong as the project, and that is well written, insightful, clear, direct well illustrated, and supported with appropriate references. Refer to the more complete information given to you in ADN581.

The final project document must include the following components:

1. **Title page** including: your name, academic unit's name, College, University, date of submission, degree name, concentration of study, committee names with Chair indicated, and name of Director of Graduate Programs (spaces provided for signatures of all persons named).
2. **Abstract**—approximately 100 words describing the project.
3. **Table of contents** with page numbers indicated

4. **List of illustrations** with page numbers indicated
5. **Statement of the project**—a clear and concise statement of the project as you outlined it for yourself. This should include the concept, the scope of the works involved, the materials, and techniques explored. This section should be written in its final form in ADN581 and should be no more than one page in length.
6. **Influences and Background research**—this may include information on precedent--historic and contemporary influences; techniques and materials--your visual vocabulary; descriptions of traditional processes; review of contemporary applications or artistic innovations; art or design theory--philosophical and theoretical assumptions; or other disciplines of thought or action that support the work you did. This research should be undertaken and a draft of the section written in ADN581. Refer to the four areas of research in the outline provided in that seminar. References must be cited and/or foot-noted where appropriate. This section is typically fairly long (10-20 pages).
7. **Works in the project**—a description of what you did which includes detailed, piece by piece, information on the works in the project with illustrations. The quality of the visual documentation is critical. This section will be completed after the project is completed, in the month after the orals. We recommend making notes and taking photos along the way to document your process and the evolution of your thinking. This section will vary in length depending on the nature of your project. Past documents have included discussions which are from 10-20 pages in length (with illustrations).
8. **Conclusion or evaluation**—a reflection on what you discovered and accomplished. You can include ideas for future directions you might take. This will be written after the project is mostly complete and can be viewed as a concise statement to be used in the presentation at your orals. This is perhaps the single more important section of your document, should be at least 2-5 pages in length, and be a cogent and insightful summation of your project's discoveries and importance. What did your project teach you? How is this of use to others?
9. **Bibliography (annotated)**—using standard MLA bibliographic format, a listing of all the book, journal and other sources you consulted, whether they were of particular use or not. We ask that you annotate the bibliography so it will be more useful to both you and future readers. The bibliography may largely be compiled during ADN581, but added onto during the execution phase of your project.

After reading your document we should be able to completely understand your entire process and investigation, including your theoretical and aesthetic influences. A draft of the entire document should be submitted to each member of your Graduate Advisory Committee at least two weeks before the final due date for comments, corrections and suggestions. The members of the Committee share the responsibility for the final form of your document. Their signatures signal their acceptance of its form and content.

General guidelines from the College of Design provides for thesis documentation:

All written materials must be word-processed. Use one side of the page only; number all text pages. A standard size 8.5" x 11" page is required. All pages must be the same size. Binding can either be on the long or short edge. Allow a one-inch margin on the binding side.

All materials must be submitted on white bond, thesis grade paper (20-pound weight, 25% rag content) available at several local stores and copy centers. Either photocopying or printing is allowed, provided the result is clear, clean, and high contrast.

Visuals may be color printed, inserted and bound into the document. Do not submit original photographs, color photocopies, or slides with the document. Avoid foldout pages. All documents should be accompanied by a CD with the visual documentation of the work produced. This can be included to fit in a pocket in the bound document.

All graduate students will provide **3 unbound copies of their signed final project documentation and 4 CDs of visual documentation** for departmental and library archives to the Graduate Committee Chair no later than the last day of the last semester of study. Additionally, one copy each of the printed document and CD and/or slides of the work produced, should be prepared and distributed to each member of your committee in appreciation of their contributions to the project. Consult with each member about the format of visuals desired.

The committee chair will review the complete submission for conformance with requirements, then sign a form accepting the materials. The form and submitted materials will then be given to the Department of Art and Design Graduate Program Director for review and signature, and the form will then be signed by the College Associate Dean who releases the student for graduation. The three copies of the document and three CDs will be forwarded by the Director of Graduate Programs to the College Librarian. One CD will be retained by the Department for its visual archives, publicity, and accreditation reviews. All binding is done by D.H. Hill Library at no cost to the student. They provide a hardbound cloth-finished cover with gold stamping of the student's name and the college's name on the spine. One copy of the document is stored permanently at D.H. Hill Library. One copy is used for circulation at D.H. Hill, and one copy is stored at the Design Library. Students are urged to retain an original copy for their own use and records.