

DEPARTMENT OF ART
College of Arts Humanities, and Social Sciences
William Paterson University

MASTER OF FINE ARTS

WILLIAM PATERSON UNIVERSITY

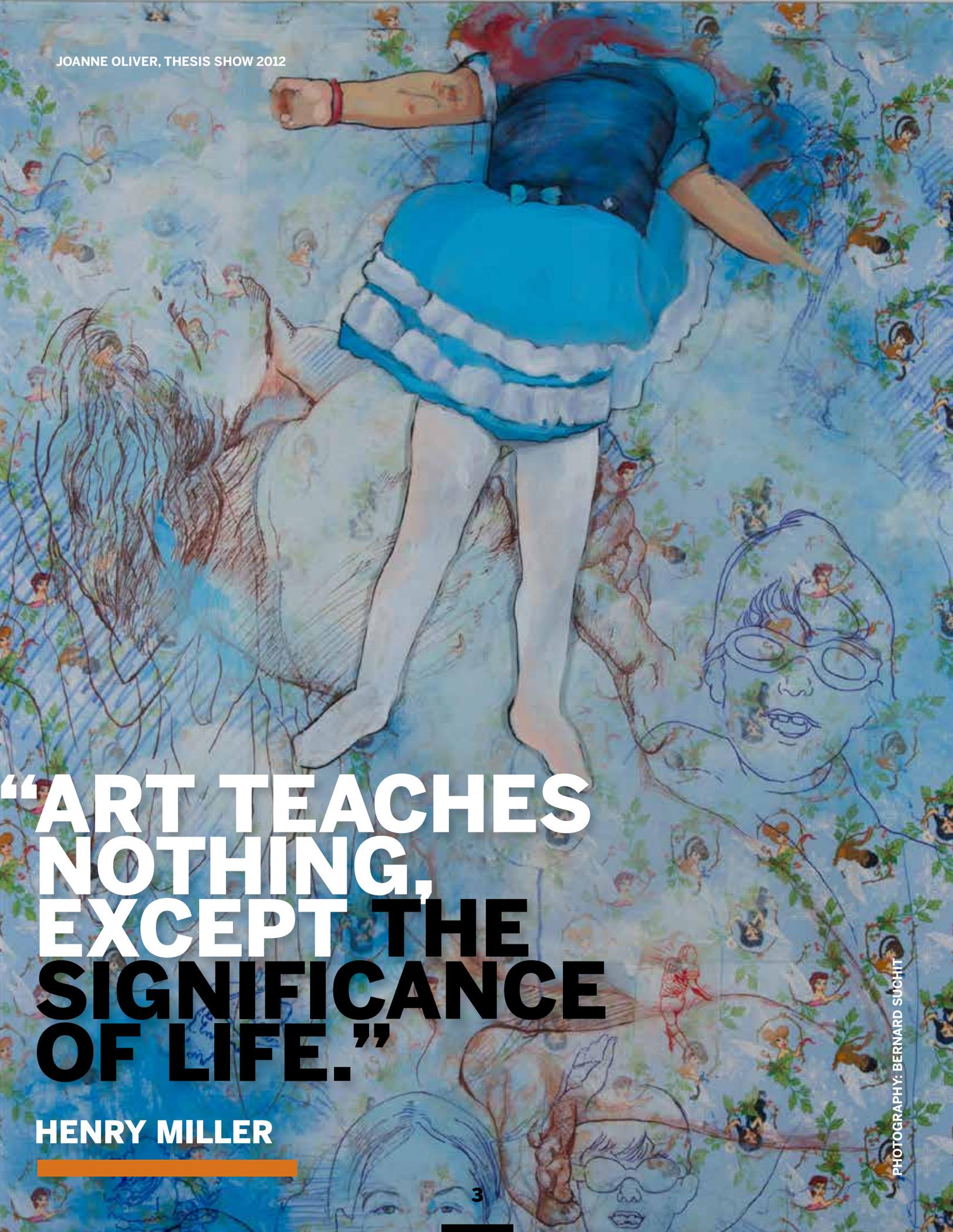
GRADUATE CANDIDATES HANDBOOK 2023-24

CONTENTS

General Program Description	4
Admission Requirements	4
Structure of the MFA Program	5
3 Year Curriculum	6
Required and Elective Core Course Descriptions	9-18
MFA Advisement Basics	19
MFA Curriculum Control Form (Example)	20
Long-term Planning Forms (Examples)	21
Guidelines for Graduate Students in Undergraduate Classes	23
Graduate Portfolio Production Reviews	23
MFA Thesis Proposal and Exhibition Guidelines	27-30
1 Registration for Thesis I	
2 Thesis Project Proposal and Individual Faculty Thesis Committee	
3 Proposal Presentation and Committee Acceptance	
4 Thesis Project in Process and Periodic Committee Review Requirements	
5 Exhibition Arrangements	
6 Individual Committee Exhibition Preview	
7 Final Thesis Review and Thesis Defense	
8 Structure of the Thesis Document	
9 General Deadlines for Submission of Final Thesis Written Corollary	

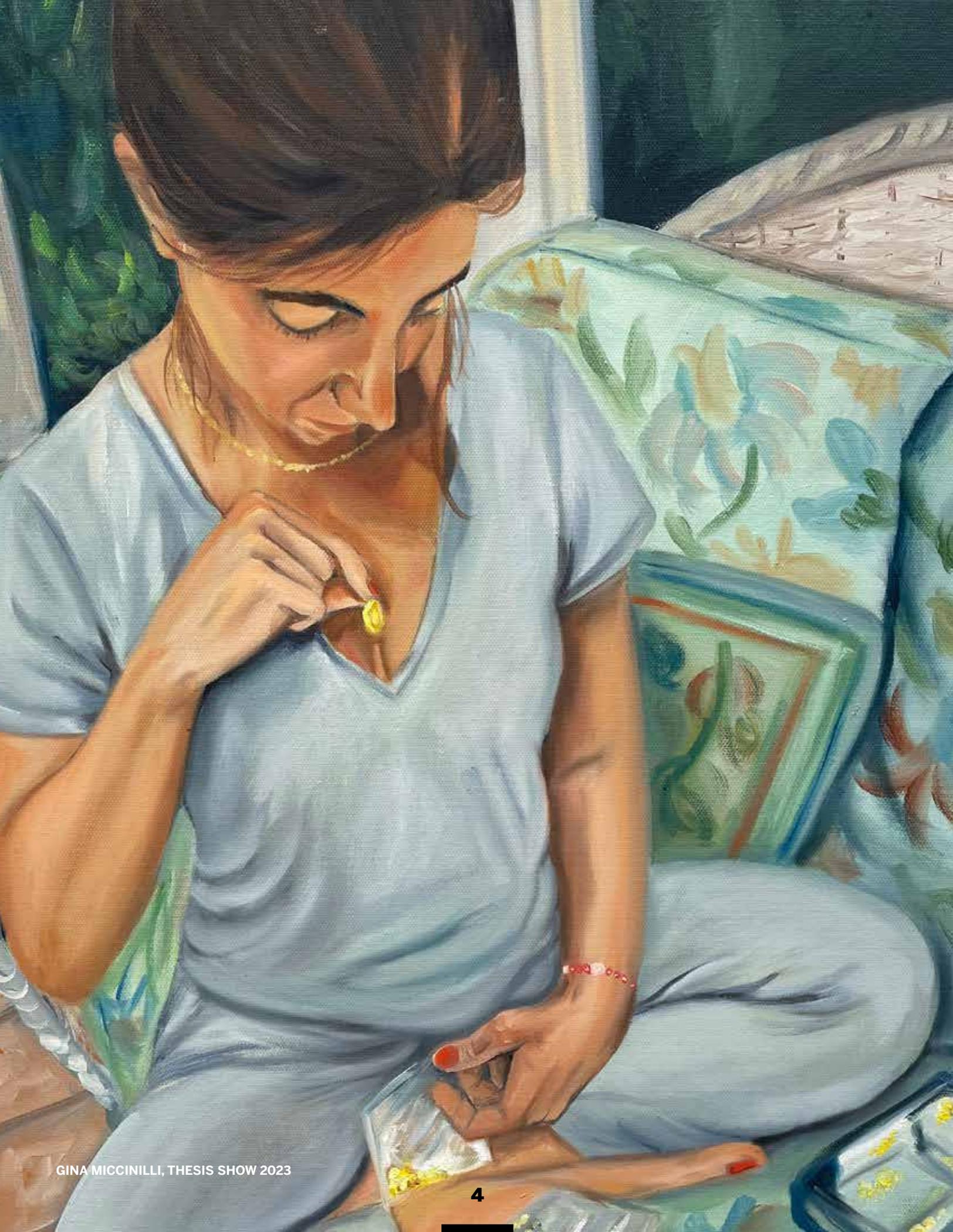
Appendices

MFA Written Thesis Document Structure	31-33
Thesis Title Page Template	34
Thesis Proposal Approval Page Template	35
Thesis Signature Page Template	36
MFA Graduate Curriculum Control & Planning Sheets	36-37
MFA Three-Year Planning Sheet	38
MFA Five-Year Planning Sheet	39
MFA Visual Art Calendar (Universal dates and deadlines)	40



**“ART TEACHES
NOTHING,
EXCEPT THE
SIGNIFICANCE
OF LIFE.”**

HENRY MILLER



GINA MICCINILLI, THESIS SHOW 2023

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he Master of Fine Arts (MFA) degree program, nationally accredited through the National Association of Schools of Art and Design (NASAD), was developed as the terminal, professional degree for the fine artist, designer, and media artist. The program's mission is to provide the MFA candidate with a rigorous environment in which to focus on professional goals and artistic excellence. An important aspect of this environment is the creation of a community of peers and mentors all pursuing the enhancement of imagination through the creation and interpretation of meaningful work. Faculty members have a substantial professional and educational background and are dedicated to the most rigorous standards of artistic endeavor.

The MFA is offered as a three-year, full-time degree program or as a five-year, or longer, part-time degree program for the working professional. Students choose from course offerings that include computer art and animation, painting, printmaking, sculpture and digital sculpture, ceramics, photography, graphic media and furniture design. Fully equipped studios in all areas provide the resources necessary for the actualization of a wide range of two-dimensional, three-dimensional and time-based work. Beginning in Fall 2022, a new degree track in animation that focuses on training animation professionals became available, offering classes on campus, online or as a mixture of the two, depending on student desire and need.

The university's proximity to New York City gives ready access to a concentration of art professionals, world-class museums, private galleries and major libraries and collections. Visits to artists' studios, guest lecturers and possible internships complement the program of study



Admission and Other Requirements

The requirements for admission are:

- A bachelor's degree, a Bachelor of Fine Art or a Bachelor of Art Studio degree from an accredited college or university. In certain cases in which an applicant has a number of years of professional art activity, the admissions committee, based on a qualitative evaluation of the work and the sponsorship of a faculty member, can grant admission.
- A minimum of at least six credits in art history is required. Those applicants who do not have such credits may be required to take undergraduate courses in art history before formally beginning the graduate degree.
- A cumulative minimum undergraduate grade point average of 3.0 or higher on a 4.0 scale.
- A completed application to the university through the Office of Graduate Admissions.

In addition to the University Office of Graduate Admissions submission requirements, applicants must also submit the following materials directly to the MFA graduate program director through a Dropbox link at gradart@wpunj.edu:

- A portfolio that demonstrates a level of artistic achievement implying a well-developed ability for advanced study in visual art. The portfolio should consist of a digital folder of twenty JPEG images. Images must be accompanied by a separate hard copy list designating the title of each piece along with its date, medium and size (when appropriate).
- A 500-word artist's statement, in which the applicant must discuss aesthetic interests, cite historical and contemporary influences on the work, and indicate career goals.
- Applicants also must include: (a) a résumé documenting a chronology of all educational and work experience as well as artistic experience, teaching experience, grants, honors, awards, exhibitions, and publications, (b) the Department of Art Information Form and (c) copies of at least two letters of educational or professional recommendation.
- No GRE, MAT or GMAT testing is required.
- The application deadline for admission is August 1. The application deadline for early admission is February 15; applicants interested in applying for a graduate assistantship are strongly encouraged to apply by this time.

Requirements for the Degree

- Completion of a minimum of 60 credits, while maintaining a minimum grade point average of 3.0 on a 4.0 scale.
- A thesis project, which is a body of work created specifically for this degree under the supervision of a thesis advisor, not a summary of earlier work. The thesis project is accompanied by a corollary written document. The choice of medium, the balance of written and creative work, and the manner of presentation must have prior approval of the graduate review committee. This committee bases the awarding of the MFA degree on the evaluation and acceptance of the final thesis project, the written corollary, a thesis presentation, and the required documentation of the project. (The Department of Art reserves the right to retain student works for the purpose of exhibition for up to two years.)

Non-degree Graduate Students

All graduate students who wish to apply as non-matriculated students are required to submit a portfolio, a résumé, and a statement of intent to the graduate art program director for review and acceptance by the program director and representatives of the Art Department faculty. These requirements are in addition to the application materials as outlined for admission to the graduate school (see above). Non-matriculated graduate students may not register for graduate courses without written permission from the graduate art program director. Non-matriculated graduate students are limited to nine credits or three studio classes for graduate credit without being fully admitted to the MFA program. Any classes taken after nine credits are earned will be considered audited classes and will not count toward a graduate degree. The review for acceptance as a non-matriculated graduate student does not replace the full review process, which grants acceptance into the MFA program as a matriculated graduate student. Acceptance as a non-matriculated graduate student does not guarantee acceptance as a matriculated graduate student. Non-matriculated graduate students need to reapply for non-degree acceptance each semester they wish to take classes.

Structure of the MFA Program

The MFA in Visual Art curriculum is composed of nine required core courses: two semesters of Graduate Interdisciplinary Forum, two semesters of Studio Practice and Critique, three semesters of Art History and Contemporary Studies (two required, one elective), and with two semesters of the capstone Graduate Thesis I and II. At the heart of the program are 33 credits of studio electives, which are made up of media-specific studio courses, independent studies, and internships that provide study in and development of expertise in specific media.

Tracks: Interdisciplinary and Animation

There are two tracks of study within the MFA Visual Art Program: Interdisciplinary and Animation. The Interdisciplinary Track is an open course of studio art study that allows MFA candidates to pursue any studio classes they choose, affording the widest range of possibilities available for creative development and research. Interdisciplinary students can focus on concentrations anywhere within the Department of Art's course offerings that will lead them to their final MFA thesis project and research. This is the standard form of the MFA program, and unless a student declares for the Animation Track, this will be the default course of study. The Interdisciplinary Track provides ultimate curricular freedom to artists working in any medium and is particularly suited to the fine artist. All Animation Track courses (see below) are also available to interdisciplinary students.

The Animation Track, newly instituted in the Fall 2022 semester, is a directed course of study within the MFA program featuring required elective courses, all of which are focused on animation experience. In addition to the nine required core courses mentioned above for the MFA, there are six courses (18 credits) of required animation studio electives, three courses (nine credits) of animation studio electives by advisement (your choice of concentration) and two courses (six credits) of studio electives of any kind. The animation elective courses are all available in either on-campus, a mix of on-campus and online, or all-online synchronous formats allowing for ultimate student flexibility. All animation electives will be marked in the course listings below.

Three-Year Curriculum

SEMESTER I	9 CREDITS	SEMESTER II*	9 CREDITS	SUMMER SESSION	3 CREDITS
Graduate Interdisciplinary Forum	3	Studio electives or Animation required electives	3	Studio elective or Animation studio elective	3
Studio electives	6	Studio Practice & Critique Seminar I	3		
		Art History requirement	3	SEMESTER III	9 CREDITS
				Graduate Interdisciplinary Forum	3
				Studio elective or Animation required elective	3
				Art History, studio elective or Animation required elective	3
				SEMESTER IV*	9 CREDITS
				Studio elective or Animation required elective	3
				Studio Practice & Critique Seminar II	3
				Art History requirement	3

*Upon completion of the first year of course requirements, candidates must pass a review of creative work by a graduate review committee. Candidates whose work does not meet the standards of the committee may be required to do more studio coursework before being permitted to register for the thesis project phase

*Upon completion of the second year of course requirements, candidates must pass a review of creative work by a graduate review committee. Candidates whose work does not meet the standards of the committee may be required to do more studio coursework before being permitted to register for the thesis project phase.

**“ART IS THE
LIE THAT
ENABLES US
TO LEARN
THE TRUTH.”**

PABLO PICASSO

SUMMER SESSION 3 CREDITS

**Studio elective or Animation
studio elective 3**

Candidates must choose faculty members for their thesis review committee during enrollment in Thesis I and present a thesis project proposal to that committee by the end of the first semester of graduate thesis.

SEMESTER V* 9 CREDITS

Graduate Thesis Seminar I 3
**Studio elective or Animation
studio elective 3**
**Art History, studio elective or
Animation studio elective 3**

*After completion of the first semester of the thesis, candidates must submit their thesis proposal and the plan for presentation to their thesis review committee for approval. Candidates whose work does not meet the standards of the committee may be required to do more studio coursework before being permitted to proceed with the thesis project phase.

SEMESTER VI 9 CREDITS

**Studio elective or Animation
studio elective 3**
Graduate Thesis Seminar II 3
**Art History, Studio elective or
Animation studio elective 3**

Total minimum credits to complete the program 60 credits

Final clearance for graduation by the graduate program director cannot be submitted to the registrar until the final thesis project and the written corollary are complete and approved by the candidate's thesis committee and the written corollary and image disk have been submitted. Candidates whose thesis work does not meet the standards of their committee may be required to enroll in additional courses to work on the thesis project development over an extended period to allow deeper development. Candidates may elect to extend the time for pursuing project development by enrolling in additional coursework beyond the 60-credit degree requirement. Candidates are expected to complete all program requirements in five years.

THREE-YEAR CURRICULUM, REQUIRED AND ELECTIVE COURSES

INTERDISCIPLINARY FORUMS

(REQUIRED) 6 CREDITS

- ARTS 5900 Tracking the Artist's Way*
ARTS 6900 The Nature of Imagination and Creativity*

STUDIO PRACTICE & CRITIQUE SEMINARS

(REQUIRED) 3 CREDITS

- ARTS 5010 Studio Practice & Critique Seminar I*
ARTS 6010 Studio Practice & Critique Seminar II*

ART HISTORY & CONTEMPORARY STUDIES

MINIMUM REQUIRED 9 CREDITS

- ARTH 5110 Graduate Seminar in Modern and Contemporary Art*
ARTH 5120 Graduate Seminar in Art Criticism and Theory*
ARTH 5310 Art in New York
ARTH 5420 The Art of Comics
ARTH 5580 History of Photography
ARTH 5990 Selected Topics
ARTH 7000 Independent Study

*required courses

INTERDISCIPLINARY ELECTIVE STUDIO

33 CREDITS

- ARTS 5050 Advanced Drawing Studio
ARTS 5100 Sculpture
ARTS 5120 Sculpture and Digital Media I
ARTS 5130 Sculpture Foundry
ARTS 5200 Painting
ARTS 5210 Graduate Watercolor
ARTS 5250 Figurative Painting
ARTS 5230 Chinese Ink Painting
ARTS 5300 Printmaking
ARTS 5310 Printmaking – Lithography
ARTS 5320 Printmaking – Screen Printing
ARTS 5330 Printmaking – New Media Etching
ARTS 5400 Ceramics
ARTS 5500 Design Methodology

ARTS 5600 ???

- ARTS 5520 Typographic Exploration
ARTS 5700 Photography

- ARTS 5730 Projects in Photography
ARTS 5740 ??? ##
ARTS 5750 Projects in Digital Photography
ARTS 5820 Projects in 2D Digital Art
ARTS 5830 Projects in Web Design
ARTS 5850 3D Computer Graphic Modeling I
ARTS 5855 Game Design I
ARTS 5860 Projects in Compositing, Editing, and Motion Graphics
ARTS 5870 Projects in Storyboarding and Design
ARTS 5880 Cell Animation Projects
ARTS 5890 Projects in Drawing for Animators
ARTS 5895 Sequential Illustration: Graphic Novel Internship (1-6 credits)
ARTS 5990 Selected Topics (1-3 credits)
ARTS 6100 Advanced Projects: Sculpture
ARTS 6110 Sculpture Studio
ARTS 6120 Sculpture and Digital Media II
ARTS 6200 Advanced Projects: Painting
ARTS 6210 Painting Studio
ARTS 6300 Advanced Projects: Printmaking
ARTS 6310 Printmaking Studio
ARTS 6400 Advanced Projects: Ceramics
ARTS 6410 Ceramics Studio
ARTS 6600 Fibers Textile Studio
ARTS 6620 Advanced Surface Design Studio
ARTS 6700 Advanced Projects: Photography
ARTS 6830 Interactive Online Media Projects
ARTS 6840 Interactive Multimedia DVD Project
ARTS 6850 3D Computer Graphic II – Animation
ARTS 6855 Game Design II
ARTS 6860 Character Animation Projects
ARTS 6870 Advanced Character Animation Projects
ARTS 6880 Advanced Cell Animation Projects
ARTS 6890 Projects in Media Arts
ARTS 7000 Independent Study (1-6 credits)
ARTS 7100 Thesis in Progress
(to complete thesis project if unfinished after Graduate Thesis)

ANIMATION TRACK REQUIRED ELECTIVE STUDIO

18 CREDITS

- ARTS 5850 3D Computer Graphic Modeling I
ARTS 5855 Game Design I
ARTS 5870 Projects in Storyboarding and Design
ARTS 5880 Cell Animation Projects
ARTS 5890 Projects in Drawing for Animators
ARTS 6850 3D Computer Graphic II – Animation



ANIMATION TRACK ELECTIVE STUDIO

9 CREDITS

ARTS 5820	Projects in 2D Digital Art
ARTS 5830	Projects in Web Design
ARTS 5895	Sequential Illustration: Graphic Novel
ARTS 6800	Advanced 3D Computer Animation
ARTS 6810	Advanced 3D Computer Modeling
ARTS 6830	Interactive Online Media Projects
ARTS 6855	Game Design II
ARTS 6860	Character Animation Projects
ARTS 6870	Advanced Character Animation Projects
ARTS 6880	Advanced Cell Animation Projects

ANIMATION TRACK FREE ELECTIVE STUDIO

6 CREDITS

Other non-animation studio courses listed above under

Elective Studio in the course catalogue or Animation Track Elective Studio courses may be considered for the remaining six elective studio credits.

THESIS

6 CREDITS

ARTS 6980, 6990 Graduate Thesis (3 credits each)

MFA REPEATABLE COURSES

According to our National Association of Schools of Art and Design (NASAD) accreditation, all studio courses at the 5000 level and 6000 level are repeatable ONE TIME, for a total of six credits (you cannot receive more than six credits for any repeated course pair).

REQUIRED AND ELECTIVE INTERDISCIPLINARY CORE COURSES

Unless otherwise noted, all courses are three credits. Courses listed as required are required in both the Interdisciplinary and Animation Tracks.

Interdisciplinary Graduate Forum:

The interdisciplinary graduate forum program is mandatory for all MFA candidates. The interdisciplinary forum embraces all media and serves as a model for integrating the creative aspects of art making and their contribution to the creation of a meaningful culture. All disciplines participate in a weekly lecture/discussion. Each semester of the forum is based on a specific topic and is repeated on a rotating basis. ARTS 5900 and ARTS 6900 are required during the student's first two years in the program.

ARTS 5900*

Interdisciplinary Graduate Forum:

TRACKING THE ARTIST'S WAY (REQUIRED)

Lectures, discussions, readings, and assignments are intended to strengthen the development of a methodology for evolving one's personal creative process. This is a study of noteworthy historical examples of tracking one's artistic life through notebooks, journals, and sketchbooks. Journal/sketchbook work with the intent of learning, stimulating creative energy, and uncovering clues toward the development of a personal style.

ARTS 6900*

Interdisciplinary Graduate Forum:

THE NATURE OF IMAGINATION AND CREATIVITY (REQUIRED)

Study the visual creative process with the intent of enlivening and deepening one's connection with art. Read about creativity by practitioners. Investigate the nature of the mind's eye and the mythical language of the creative imagination. Explore aspects of visualization such as daydreams, memories, dreams and visions and their relationship to making visual art. Includes lectures, discussions, readings, exercises, assignments and journal/sketchbook work.

INTERDISCIPLINARY STUDIO PRACTICE AND CRITIQUE SEMINAR

ARTS 5010*

Interdisciplinary Studio Practice & Critique Seminar I

(REQUIRED)

Studio Critique Seminar is a weekly interdisciplinary studio critique course, which clusters related disciplines allowing the weekly presentation and discussion of media-specific work with similar aesthetic problems. Coursework involves the presentation of ongoing work with discussions on issues of personal aesthetics, process and technique, and the development of a personal way of working. These two courses are required of all MFA students in their first year in the program.

3 CREDITS

ARTS 6010*

Interdisciplinary Studio Practice & Critique Seminar II

(REQUIRED)

A continuation of ARTS 5010, Studio Critique Seminar is a weekly interdisciplinary studio critique course, which clusters related disciplines allowing the weekly presentation and discussion of media-specific work with similar aesthetic problems. Coursework involves the presentation of ongoing work with discussions on issues of personal aesthetics, process and technique, and the development of a personal way of working. These two courses are required of all MFA students in their first year in the program...

3 CREDITS

GRADUATE THESIS

ARTS 6980*, 6990*

Graduate Thesis I and II

(REQUIRED)

(PREREQUISITES: ARTS 5900, ARTS 6900, ARTS 5010, ARTS 6010, ARTH 5110, ARTH 5120, MINIMUM 42 CREDITS OR DIRECTOR'S PERMISSION)

The thesis consists of independent research in a visual-arts project. It is to include selections of project, structuring, research, execution, written corollary, and final exhibition. Faculty advisor must approve proposal the semester prior to registration.

3 CREDITS EACH, TWO SEMESTERS REQUIRED FOR GRADUATION.

REQUIRED AND ELECTIVE COURSES IN ART HISTORY AND CONTEMPORARY ISSUES

ARTH 5110*

Graduate Seminar in Modern and Contemporary Art

(REQUIRED)

This graduate seminar in modern and contemporary art focuses on World War II and its traumatic aftermath. There is a rigorous examination of the French surrealist influence on American abstract expressionism in New York. The role of the political from the Great Depression forward is scrutinized, as well as the Mexican muralists and their influence. Movements in art since 1960 are also investigated: pop, minimalism, neo-expressionism, graffiti, trans-avant-garde, etc. The impact of contemporary feminism and ecological movements are considered. The major goal of the class is to map the contradictory and bewildering maze of contemporary art movements with attention to the theme of pluralism.

ARTH 5120*

Graduate Seminar in Art Criticism and Theory

(REQUIRED)

This course is a seminar on the fundamental problems and theories of modern and contemporary art. The student reads basic texts by artists and examines major philosophical and aesthetic statements from Dewey to Schapiro, Rosalind Krauss, and Susan Sontag. The emphasis

is on style, the nature of critique, and the ideas of our epoch. Poet-critics such as O'Hara and Ashbery are scrutinized in the light of their precursors from Baudelaire to Breton and Apollinaire.

ARTH 5310

Art in New York

This is a graduate-level scrutiny of the galleries and museum spaces in the metropolitan area. The student discovers how the curatorial and other decisions behind exhibitions and ensembles are considered. The artist-student also learns how to conduct practical and theoretical debate and critique in front of the aesthetic objects themselves. The course focuses on the idea and problem of the masterpiece in our time and the issues of collection and exhibition.

ARTH 5420

The Art of Comics

This course examines the history, meanings, and aesthetics of comics — particularly the comic book and graphic novel — by exploring the many connections between this so-called “low art” medium and popular culture, political and social history, and the history of art. Major movements and individuals from the 20th and early 21st centuries will be covered.

ARTH 5580

History of Photography

A study of photography beginning with the camera obscura and continuing to the present day. Investigations of the aesthetic, social, and technical ingredients contributing to its development. Contributions of important photographers and inventors from Europe and America are analyzed and discussed. This course will provide an overview of photography as a fine art and medium of communication. From a tool for documentation to its use by artists, photography has provided us with an unprecedented means for “seeing” the world. The aim of this course is not encyclopedic knowledge but a critical understanding of photography, its evolution, key innovators, and artists, all within the context of the modern experience as photography is truly a “modern” medium.

ARTH 5990

Selected Topics

A topic not covered by an existing course is offered as recommended by the department and approved by the dean.

PREREQUISITE: PERMISSION OF THE DEPARTMENT CHAIR.

ARTH 7000

Independent Study

Conduct independent research study in art history proposed by the student under a specific faculty member. The topic must be approved by the supervising faculty member, the graduate program director, the Art Department chair, and the dean.

1 TO 6 CREDITS.

ELECTIVE COURSES IN STUDIO ARTS

(ANIMATION TRACK COURSES ARE
INDICATED IN PARENTHESES)

ARTS 5050

Advanced Drawing Studio

Explore the process of drawing and learn about contemporary drawing practices in relation to their personal direction. Open to graduate students working in all mediums, including computer artists. Commitment to a rigorous practice regimen is expected. Developing and fulfilling individual project goals with continuous dialogue through group and individual critiques, students are expected to experiment with methods and materials to find the best outlet for their personal expression.

PREREQUISITE: NONE.

ARTS 5100

Sculpture

Graduate-level sculpture studio. Problems in the execution and the aesthetics of sculpture are approached on both a group and an individual basis.

PREREQUISITE: NONE.

ARTS 5110

Sculpture and Digital Media I

Sculpture is a kind of physical philosophy. It becomes particularly interesting when it loses all of its physical attributes and becomes virtual. Digital media is a utopian representational system. We will study the ways computers deal with form making and apply it to the development of sculptural concepts

via software. This is a preparatory course for Sculpture and Digital Media and introduces students to various software philosophies for modeling for sculpture.

**PREREQUISITE: PERMISSION OF THE
INSTRUCTOR.**

ARTS 5130

Sculpture: Foundry

Explores the historical placement and inherent cultural references of metal as a sculptural medium. This course will develop students' skills in casting metals with an emphasis on advanced patternmaking, mold-making, sprueing, patination, and casting techniques. Aluminum, bronze, and iron will be explored as well as nontraditional casting media. Students will develop their concepts through casting their work in metal.

ARTS 5200

Painting

Laboratory experience is supplemented with discussion of contemporary painting concepts and the analysis of visual structure and materials. Major emphasis is on a student-determined work program in selected painting media and problems. Specific painting assignments depend upon individual needs.

**PREREQUISITE: PREVIOUS STUDY
IN PAINTING.**

ARTS 5210

Graduate Watercolor

This course is an advanced painting course open to graduate students. Students will learn how to work with watercolor, either representationally or abstractly, while experimenting with source material of personal interest. Students will learn how to manipulate the fluidity of the paint, use wet on wet, dry brush, dripping and layering techniques, while creating challenging work in a cohesive series. Developing and fulfilling individual project goals with the continuous input of both the professor and class peers through group and individual critiques will be stressed.

PREREQUISITE: NONE.

ARTS 5230

Chinese Ink Painting

Emphasizes the creative aspect of Chinese art. This course applies Chinese artistic theories in artistic practice; it is not a Chinese art-history course. Emphasis is on painting materials and techniques, as well as learning how to appreciate Chinese painting and its characteristics. This course enables students to view a unique Asian culture from a new perspective and to absorb elements from a different cultural tradition into their own artistic articulation and elaboration.

PREREQUISITE: NONE.

ARTS 5250

Figurative Painting

Through the uninterrupted history of painting, the human figure has been showcased time and again, and still it remains relevant today as many painters breathe new life into figuration. Portraying a human body is a nuanced and often overwhelming task, which is why it is a class in itself. This course focuses strictly on painting the human body using oil paints. All in-class paintings will be made by observing a live nude model. Proportional accuracy is expected as well as sensitivity to light and color. The course will not only provide students with instruction on painting the figure but — due to its fixed subject matter — act as a platform for a painter to experiment with formal properties.

PREREQUISITE: NONE.

ARTS 5300

Printmaking

Emphasis is on black-and-white hand-printing and experimentation in methods of color printing. Woodcut and nonferrous plates for color printing are also employed as well as studies in intaglio printmaking techniques using etching, hard and soft grounds, and aquatint.

PREREQUISITE: PREVIOUS STUDY IN PRINTMAKING.

ARTS 5310

Printmaking—Lithography

An in-depth study of aluminum plate lithography printing techniques. Introduction to color, photo, and digital processes. Emphasis is on use of this technology as a tool to extend the personal development

of the student's work. Problems are more individualized. Outside assignments required.

PREREQUISITE: PREVIOUS STUDY IN PRINTMAKING.

ARTS 5320

Printmaking—Screen Printing

An exploration at the graduate level of screen-printing techniques and multiple-color printing, along with approaches to the printing, handling, and signing of editions. The student will learn the basic technical procedures through a series of specific problem-solving assignments. Overall emphasis is on personal growth through individual image making and group interaction. Outside projects required.

PREREQUISITE: PREVIOUS WORK IN PRINTMAKING.

ARTS 5330

Printmaking—New Media Etching

This course is a study of new techniques of photo intaglio such as image-on-film etching and solar plate etching as a tool for the personal expression of ideas. Combining images from other media such as digital imaging, drawing, painting, photography, and sculpture are encouraged. Outside assignments required.

PREREQUISITE: PREVIOUS EXPERIENCE IN PRINTMAKING.

ARTS 5400

Ceramics

In this graduate-level ceramics studio, ceramic forming and fabricating techniques as well as glaze formulation are included. Outside work required.

PREREQUISITE: PREVIOUS STUDY OF CERAMICS.

ARTS 5500

Design Methodology

A comprehensive exploration of the graphic design discipline through theory and innovation. Combining multiple artistic disciplines, students will analyze and author solutions for potential large-scale print, interactive and multimedia experiences. Emphasis will be on student concepts, design exploration, research, and theoretical development. The student's own design aesthetic will be realized in a final project requiring intense analysis in relationship to both method and form.

PREREQUISITE: NONE.

ARTS 5520

Typographic Exploration

A comprehensive overview using type as a form of visual and personal interpretation. Students will investigate typography in both traditional and experimental communication, as well as historical and current trends in design. Students will also analyze and create typographic solutions for interactive and multimedia experiences. Emphasis will be placed on student concepts, design exploration, research, and innovation. Students will gain a greater understanding

of typographic principals and will continue to develop a personal and professional design aesthetic.

PREREQUISITE: NONE.

ARTS 5600

Fibers: Textile Design

Design and execution of art fabrics are considered primarily for their aesthetic qualities. Each fabric is developed as a one-of-a-kind art object. All media and techniques appropriate to the design are employed.

PREREQUISITE: NONE.

ARTS 5700

Photography

This course provides a foundation for basic technical proficiency in digital photography capture and output, providing students with a comfort level using a DSLR camera and computer for digital applications to the image with Adobe Camera RAW, Bridge and entry-level Photoshop. Students will be introduced to digital photography in its myriad applications to facilitate student use of photography in all aspects of their art and design life. Photography topics will range from portfolio documentation and presentation to web applications and creative expression.

PREREQUISITE: PREVIOUS EXPERIENCE IN PHOTOGRAPHY.

ARTS 5740

Photography as Tool for Artist

Introduces photography as a way of making images for documentation of art and capturing images for

use in other media. Includes introduction to basic camera use, exposure measurement, lighting and techniques for preparing the slide or print portfolio. This course includes instruction on using commercial photographic imaging service bureaus and does not include instruction in film and print processing. Students are introduced to both digital and emulsion technology. Students will be charged an additional Studio Art Fee when enrolling in this course.

ARTS 5730

Projects in Photography

Advanced graduate projects in photography. Primarily a critique course, this class aims for the student to formulate and create a body of work that explores a personal vision and develops a personal work method through the commitment of a long-term project.

PREREQUISITE: PREVIOUS EXPERIENCE IN PHOTOGRAPHY

ARTS 5750

Advanced Digital Imaging & Lighting Techniques

Mastering and refining technical skills in digital applications and lighting techniques in the studio and taking this knowledge on location to further a creative concept to produce a portfolio. As the course progresses, students will be provided with the analytical skills to choose when the application of more complex digital editing tools are necessary. Assignments will focus on the crossover between commercial and fine-art photography as applied to varied aspects of studio and location photography.

PREREQUISITE: NONE.

ARTS 5820

Projects in 2D Digital Art

(ANIMATION TRACK ELECTIVE)

Advanced aspects of paint, drawing, and photo digital systems are studied. Electronic painting, compositing, collaging, and typographic techniques are explored in depth. Complex methods and new functionalities of software are applied to projects relevant to the student's evolving work. Each student is expected to seriously investigate one or more areas of digital art's role in the art or media design arenas, while developing a body of work conveying a personal aesthetic.

PREREQUISITE: PERMISSION OF THE INSTRUCTOR OR THE DEPARTMENT CHAIR.

ARTS 5830

Projects in Web Design

(ANIMATION TRACK ELECTIVE)

Explore design on the Web through the creation of interesting, intelligent, usable, and well-designed websites. Students enhance their dexterity in HTML and their understanding of the history of the Internet and the aesthetics of Web design through user-friendly features and navigation techniques and work with several graphic, animation, sound, and Web programs.

PREREQUISITE: NONE.

MOTION GRAPHICS 5838?

ARTS 5850

3D Graphic I – Modeling

(ANIMATION TRACK REQUIRED
STUDIO COURSE)

This course uses advanced software and hardware for the production of computer art and animation. The course builds upon the student's 3D modeling experience by developing technical skills and aesthetic judgments in a series of projects that involve complex models, rendering, systems administration, paint systems, etc.

PREREQUISITE: NONE.

ARTS 5855

Game Design I

(ANIMATION TRACK REQUIRED
STUDIO COURSE)

This course covers the fundamental principles, concepts and processes used to create computer-animated video-game characters and environments in sequences. Skills and knowledge gained in prerequisite 2D and 3D animation courses are refined and utilized with an eye toward developing games.

**PREREQUISITE: ARTS 6850,
ARTS 5880.**

ARTS 5860

Projects in Composing, Editing, and Motion Graphics

(ANIMATION TRACK ELECTIVE)

This course covers advanced projects in editing, compositing, and motion graphics. Students are exposed to and master the concepts and techniques of nonlinear editing, compositing of layers of computer-generated imagery and live-action video, and design of titling and motion graphics. Emphasis is placed upon skill, craft, and the development of visual and heuristic comprehension.

PREREQUISITE: ARTS 5850.

ARTS 5870

Projects in Storyboarding and Design

(ANIMATION TRACK REQUIRED
STUDIO COURSE)

Projects in design techniques and narrative storytelling used by animators and filmmakers to create and execute animated films on a professional level. Brainstorming, script writing, production design, storyboarding and animatics fill the balance of assignments, reinforced by classroom critique, lectures on cinematic technique, film history, and film and animation screenings in class.

PREREQUISITE: ARTS 5890.

ARTS 5880

Cell Animation Projects

(ANIMATION TRACK REQUIRED
STUDIO COURSE)

Projects involve the concepts and techniques used in the art of traditional cell animation. Study the in-depth and practical use of methods to extend drawing into kinetic motion with an emphasis on the development of an understanding of physics, kinetics, and cause and effect in the context of animated film. Develop the ability to communicate psychological and emotive characterization through drawing and animation.

PREREQUISITE: ARTS 5890.

ARTS 5890

Projects in Drawing for Animators

(ANIMATION TRACK REQUIRED
STUDIO COURSE)

Advanced study of human anatomy and drawing the figure in action. This course will expand upon the creation and development of character and the expression of movement and the dynamic posing of a live model in the drawing studio.

PREREQUISITE: ARTS 5890.

ARTS 5895

Sequential Illustration: Graphic Novel

(ANIMATION TRACK STUDIO COURSE)

An illustration course aimed at introducing students to the concepts, techniques and aesthetics of graphic-novel or comic-book design and production. Class will be computer and software aided, yet not computer or software centric.

PREREQUISITE: ARTS 5890.

ARTS 5950

Internship

Students will normally work a minimum of fifteen hours per week for three credits under the guidance of an onsite supervisor in a professional visual-art setting. Prerequisite: Permission of the department chair and the associate dean

1 TO 6 CREDITS

ARTS 5990

Selected Topics

A topic not covered by an existing course is offered as recommended by the department and approved by the dean.

ARTS 6100

Advanced Projects: Sculpture

Advanced sculpture projects and further development enhance this individual approach to sculptural media.

PREREQUISITE: ARTS 5100.

ARTS 6110

Sculpture Studio

This course is intended to be a summation of the student's studies in sculpture. Projects should be of an independent nature and synthesize techniques and visual judgment in a cogent body of work.

PREREQUISITE: ARTS 6100.

ARTS 6120

Sculpture and Digital Media II

This course extends the use of digital media in the creation of sculpture. It builds on existing software skill sets by teaching the use of CNC milling hardware and software and 3D scanning for design and milling. It draws upon multiple aspects of contemporary sculptural practice, including installation, performance, video, and object building. Conceptual issues in contemporary practice are also addressed.

PREREQUISITE: PERMISSION OF THE INSTRUCTOR.

ARTS 6200

Advanced Projects: Painting

This is a means of clarifying an artist's objective in pictorial form through advanced painting techniques. A student-determined program of work is essential. Discusses and critiques current ideas relevant to the student's aesthetic interests.

PREREQUISITE: ARTS 5200.

ARTS 6210

Painting Studio

Independent projects in painting that emphasize the synthesis of aesthetics and technique and the production of a cohesive body of work.

PREREQUISITE: ARTS 6200.

ARTS 6300

Advanced Projects: Printmaking

Advanced printmaking projects that emphasize the development of a personal aesthetic and advancing printmaking.

PREREQUISITE: ARTS 5300.

ARTS 6310

Printmaking Studio

Independent projects in printmaking that emphasize the synthesis of technique and the production of a cohesive body of work.

PREREQUISITE: ARTS 5300.

ARTS 6400

Advanced Projects: Ceramics

Examines advanced individual ceramics problems. Outside work is required.

PREREQUISITE: ARTS 5400.

ARTS 6410

Ceramics Studio

This course involves independent studio work. Projects done by candidates should lead to the final thesis exhibition. Work should synthesize philosophical, technical and creative aspects.

PREREQUISITE: ARTS 6400.

ARTS 6600

Fibers Textile Studio

Design and execution of fabrics related to a specific theme or concept based on research and student interest. Paramount consideration is given to both function and aesthetics.

PREREQUISITE: ARTS 5600.

ARTS 6620

Advanced Surface Design Studio

This course involves design and execution of prints, fabrics, paper and synthetic, natural and plastic surfaces as they relate to the student's creativity and philosophical attitudes. Patterning, layout, color "forecasting" and presentation are covered at an advanced level. Designs are developed through computer painting, drawing and digital photography and hand-drawn for translation to digital formats for further manipulation and to be "set" into innovative patterns.

PREREQUISITE: ARTS 6600.

ARTS 6700

Advanced Projects: Photography

(ANIMATION TRACK ELECTIVE)

A classroom experience involving a sharing of individual explorations of photography as an art form. Emphasis is on development of the student's special interest area and personal vision through photography.

PREREQUISITE: PERMISSION OF THE INSTRUCTOR.

ARTS 6830

Interactive Online Media Projects

Projects explore the aesthetics and techniques of creating interactive content for the Web. Students create animations and interactive experiences such as games, stories, personal portfolios, presentations, Web toys, etc., using Web and multimedia authoring tools. Emphasis is on navigation techniques, user-friendly features, interface design, basic programming, creativity, and the history and future of the Internet and multimedia.

PREREQUISITE: NONE.

ARTS 6840

Interactive Multimedia DVD Project

Projects explore the aesthetics and techniques of creating interactive content for output to DVD. Students can create DVDs, multiuser environments, Web games, interactive video, virtual environments and projected art installations using multimedia authoring tools. Emphasis is on navigation, user-friendly features, interface design, basic programming, creativity, and both the history and future of multimedia.

PREREQUISITE: NONE.

ARTS 6850

3D Computer Graphics II – Animation

(ANIMATION TRACK REQUIRED STUDIO COURSE)

Introduces the principles and techniques of 3D computer animation. Students acquire a strong foundation in the concepts of 3D animation and a practical application of the software. The course follows the process of 3D animation from storyboards through actual animation. Aesthetic issues are discussed. Software covered is Maya on SGI.

PREREQUISITE: PREVIOUS STUDY IN 2D AND 3D MODELING.

ARTS 6855

Game Design II

(ANIMATION TRACK ELECTIVE)

Covers advanced topics in video-game design and animation. The course covers advanced principles, concepts and processes used to create computer-animated video-game characters and environments.

PREREQUISITE: ARTS 5855.

ARTS 6860

Character Animation Projects

(ANIMATION TRACK ELECTIVE)

Through the creation of projects in character animation, this course explores the fundamental principles, concepts, and processes used to develop character and create computer-animated sequences. Skills and knowledge gained in Advanced 3D Computer Graphics are applied to the animation processes. Classwork includes the production of several short computer-animated pieces output to videotape.

PREREQUISITE: ARTS 5800.

ARTS 6870

Advanced Character Animation Projects

(ANIMATION TRACK ELECTIVE)

Continue an advanced exploration of character animation through the creation of advanced animation projects. Focus on character-driven computer-animated sequences, combined with pre- and postproduction techniques, applied to the planning and execution of advanced animated pieces.

PREREQUISITE: ARTS 6860.

ARTS 6880

Advanced Cell Animation Projects

(ANIMATION TRACK ELECTIVE)

Develop an advanced understanding of the concepts and techniques used in the art of traditional cel animation. Study in-depth practical uses of various methods such as kinetic motion and physics with an emphasis on the development of the articulation and communication of a character's personality, motivation and psychological expression.

PREREQUISITE: ARTS 5880

ARTS 6890

Projects in Media Arts

An advanced course environment enables students to pursue advanced concepts in media arts in conjunction with producing their thesis or to facilitate advanced research into artistic and technical endeavors not addressed as a normal part of the curriculum.

PREREQUISITE: NONE.

ARTS 7000

Independent Study and Tutorials

Student proposes an independent studio project, tutorial or research study with a specific faculty member. Prerequisite: Approved by the supervising faculty member, the graduate program director, the department chair, and the dean.

1 TO 6 CREDITS

ARTS 7100

Thesis in Progress

This is a required continuation course in a sequence that facilitates completion of the MFA thesis project beyond the 60 credits required for the MFA/Art degree. Students who have completed the 60 credits of required coursework but have not completed their thesis exhibition by the end of Graduate Thesis II must enroll in this course continuously each semester, including summer session, until they have successfully exhibited and defended their thesis project and completed their written thesis corollary document. It is expected that in this phase, students will work primarily with their graduate thesis committee.

1 CREDIT PER SEMESTER; MAXIMUM TWO SEMESTERS.



**“CREATIVITY
IS A WAY OF
SHARING
YOUR SOUL
WITH THE
WORLD.”**

BRENÉ BROWN

PHOTOGRAPHY: BERNARD SUCHIT

MFA Advisement Basics

The graduate program director is the gatekeeper for graduate enrollment.

Each student must have a waiver from the graduate director for any course they wish to take before they can register online.

Graduate program advisement is by appointment only with the graduate program director.

DATES FOR REGISTRATION

- Fall/Summer registration opens in early April. It is best to complete Fall/Summer advisement in late March.
- Spring/Winter registration opens in early November. It is best to complete Spring advisement in late October.

***To optimize course availability, it is best to be advised and obtain course waivers early.**

Early advisement may allow a graduate section that you need or want to be added to the schedule.

Alternate PIN: The alternate PIN for graduate students is your birth date expressed in six digits for mm/dd/yy. (October 15, 1984, for example, would read as 101584.)

- All required Graduate Forum and Graduate Seminar courses can be taken one time only for credit and are graduate-student-only courses.
- All Graduate studio courses are ganged with undergraduate courses. All graduate studio courses are repeatable once, which means they can be taken two times for 6 credits. If a course is mistakenly taken a third time, the credit cannot count toward the degree. ARTS 1000-4000 and ARTH 1000-4000 course numbers are for undergraduate credit only and will not count toward the MFA degree. ARTS 5000-7000 and ARTH 5000-7000 course numbers are for graduate credit.

First-year students are provided with important writable PDF documents that pertain to their enrollment records: the MFA Curriculum Control Form and a Long-term Planning Form.

- Students should create a folder on their computer that holds these advisement forms for future use.

The graduate assistant who works in the Graduate Program Office can provide those documents, but each student is expected to take responsibility for their own record-keeping.

Academic transcripts can be easily accessed online through WP Connect.

MFA Curriculum Control Form

- The MFA Curriculum Control Form provided to you corresponds to the Fall/year that you enter the MFA program. Copies of the MFA Curriculum Control Form for both Interdisciplinary and Animation tracks are inserted at the end of this handbook. Be sure you use the correct one.
- There are periodic changes in the 60-credit curriculum requirements as the curriculum has been adjusted or tweaked over time.
- Be sure that you maintain a control sheet following your progress, and please refer to it before and during your advisement appointments. The MFA curriculum control sheets are included in the appendix of this handbook. Please use the form for your chosen track, either Interdisciplinary or Animation.

At the end of the semester, students should regularly use the check boxes on the form to track the courses completed, along with the semester completed and fill in the courses they have registered for to take in the next semester.

Long-term Planning Forms

This MFA program is a three-year full-time or five-year part-time program.

There are three-year and five-year planning forms. Each of the long-term planning forms is preprinted with required courses in place.

- Most required courses are offered in alternate years and specific semesters. It is therefore especially important that you follow the curriculum expectations.
- Some exceptions can be made through the advisement process by the graduate program director.

Three-year Full-Time Long-term Planning Form

Nine credits/semester = 18 credits/year x three years
= 54 credits

To finish in three years, students need to take six extra credits in the summer or take three courses in two different semesters.

(Note that there are limited course offerings in the summer.)

Internships

Students can do a three-credit internship with a professional artist (including a member of our faculty) or a professionally relevant organization.

Independent Study

Available on an extremely limited basis and requires the approval of the associate dean. It cannot replicate an existing course. Independent studies are granted to students only when there are no other options for timely degree completion.

Five-year Part-Time Long-term Planning Form

Six credits/semester = 12 credits/year = 60 credits

In order to maintain sufficient immersion and intensity in art making part-time.

Exceptions can be made when temporary personal issues arise that require attention.

Keep Records

Students should pencil in rough long-term plans on the accompanying three-year or five-year planning form and discuss it with the graduate program director at advisement.

Planning forms can be obtained as writable PDFs by emailing the Graduate Program Office.

Guidelines for Graduate Students in Undergraduate Classes

ART CLASSES

When a graduate student is not an absolute beginner in the medium covered by a class, it is expected that the graduate student will be treated by the professor as an independent worker and provide guidance on a project, the parameters of which are negotiated between the professor and the graduate student. The graduate student is expected to be fairly independent, meeting with the professor during the class only as the professor determines is necessary. The graduate student is also expected to present at least one presentation or demonstration related to the course content each semester and to show their work in progress to the undergraduate class. In effect, it is akin to a mentor-student relationship. It can be interesting to all involved if the graduate student participates in some major class critiques.

In cases in which a graduate student is an absolute beginner, it is expected that the graduate student completes the same coursework as the undergraduate students but at a more advanced level with extra requirements to be determined by the instructor. These can include lectures, written papers, or extra projects. In some cases, when the graduate student has an advanced knowledge or previous experience of the course media, agreements may be made between the teacher and the student that allow the student to pursue a project involving the basic media processes of the course without following the specific assignments addressed in the course.

It is expected that, at the beginning of the semester, the instructor and the student discuss and outline the general parameters of meetings and assignments as a negotiated agreement. The graduate student should then submit a written proposal describing their semester's investigation.

Professors should give graduate students a graded assessment at regular intervals during the semester.

ART HISTORY CLASSES

When a graduate student is not absolutely new to the subject matter of an art history course, it is expected that the graduate student will be treated by the professor as an independent worker and provide guidance on a

project, the parameters of which are negotiated between the professor and the graduate student. The graduate student is expected to be fairly independent, but to still attend class meetings. The graduate student is also expected to give at least one presentation to the class that is related to the course content, and to show their research in progress to the undergraduate class. In effect, it is akin to a mentor-student relationship. It can be interesting to all involved if the graduate student participates in class discussion.

In cases in which a graduate student is an absolute beginner, it is expected that the graduate student completes the same coursework as the undergraduate students but at a more advanced level with extra requirements to be determined by the instructor. These can include extra readings, longer and more complex written papers, or extra projects. In some cases, when the graduate student has an advanced knowledge or previous experience of the course material, agreements may be made between the teacher and the student that allow the student to pursue a project involving the basic content of the course without following the specific assignments addressed in the course.

It is expected that, at the beginning of the semester, the instructor and the student discuss and outline the general parameters of meetings and assignments as a negotiated agreement. The graduate student should then submit a written proposal describing their semester's investigation.

Professors should give graduate students a graded assessment at regular intervals during the semester.

Graduate Portfolio Production Reviews

Annual or Semi-annual Review of MFA Candidates
Each year, the Department of Art Graduate Committee reviews the work of all graduate students who have fewer than 50 credits or are not actively involved in the Graduate Thesis Project with their official Faculty Thesis Project Committee.

The parameters and frequency of this review process will be determined each semester by the Department of Art Graduate Committee.

MFA THESIS PROPOSAL AND EXHIBITION GUIDELINES

1 REGISTRATION FOR THESIS I: Get an advisement waiver from the graduate director for the required thesis course. Register for ARTS 6980 Thesis I. In this course, candidates develop, under the supervision of the Thesis I professor and with input from their peers, a viable and conceptually supported Visual Thesis Project Proposal. Students will not be permitted to register for ARTS 6980 if they have not completed the following prerequisites: ARTS 5900, ARTS 6900, ARTS 5010, ARTS 6010, ARTH 5110, ARTH 5120.

2 THESIS PROJECT PROPOSAL: The Visual Thesis Project is a cohesive body of work created specifically for thesis and is not a summary of earlier work. Forming the Individual Faculty Thesis Committee and Thesis Project Proposal Approval: Upon completion of Graduate Thesis I, candidates will have completed a Thesis Project Proposal. The Visual Thesis Project is supervised by an individual Faculty Thesis Committee. Students must obtain a signed agreement from the three Department of Art faculty who agree to serve on the Individual Faculty Thesis Committee. It is best that MFA candidates arrange for at least one meeting with the members of the Individual Faculty Thesis Committee for a review of a draft outline of the idea for the thesis project before completion of the formal Thesis Project Proposal. The committee should have input at this juncture because members can help give direction to the proposed project. From the beginning, it is important to know that the committee is supportive and in agreement with the project proposal.

INDIVIDUAL FACULTY THESIS COMMITTEE:

The thesis committee must be made up of three faculty from the Department of Art, and one committee member must be an art historian (i.e., two studio and one art history faculty). There must always be at least one full-time faculty member on the committee. There must also be a faculty member, preferably full time, who has expertise in the student's concentration. The membership of each Faculty Thesis Committee must be approved by the Department of Art Graduate Committee. The thesis committee must be presented to the graduate committee by the third week of September of the candidate's thesis year at the latest (for subsequent dates and deadlines, see 4. Thesis Project Reviews, below).

The Visual Thesis Project will be accompanied by a written corollary document. The choice of medium, the balance of written and creative work, and the manner of presentation must have prior approval from the Faculty Thesis Committee. The Individual Faculty Thesis Committee will base the final awarding of the MFA degree on the evaluation and acceptance of the final thesis project, the thesis presentation, the thesis defense, the written corollary, and the required documentation of the project.

3 PROPOSAL PRESENTATION AND COMMITTEE ACCEPTANCE

For the Thesis Proposal Presentation, the candidate is required to produce five copies of a bound document. One bound copy of the thesis proposal goes on file in the Graduate Art Office, three are for your committee, and one copy is for yourself. The following is a checklist of required information to be included in both the paper document and the digital document.

- Written document declaring the thesis proposal that includes concept and vision
- Media to be used and scale of the project
- Special equipment requirements
- Timeline
- Type of place/space needed for the thesis exhibition and final review to be held
- Up-to-date résumé of accomplishments, awards, exhibitions, etc.
- Visual samples of current work and written statement about that work
- Preparatory notes and citation of initial research toward the thesis project
- Related bibliography

*Review Forms should be filed and signed by the committee and submitted to the student, who scans them and submits them to gradart@wpunj.edu.

4 THESIS PROJECT IN PROCESS, PERIODIC COMMITTEE REVIEW REQUIREMENTS:

All graduate students who are in the thesis or thesis-in-progress process are required to meet with their Individual Faculty Committee for a progress review:

- (1) at the beginning of the fall semester, by September 30
- (2) at the beginning of the spring semester, by January 30
- (3) before the end of the spring semester

As soon as you know your expected graduation date, apply for graduation with the registrar.

*Review Forms for each meeting should be filed and signed by the committee and submitted to the student, who scans them and submits them to gradart@wpunj.edu.

Thesis in Progress: Thesis students who elect to do the Thesis Project Exhibition after completing 60 credits must register each successive semester for the one-credit pass/fail course ARTS 7100 Thesis in Progress to keep their matriculation active. This course may be taken only two times. Example: Completing 60 credit requirements in the spring and arranging the Thesis Exhibition in the fall will require registration for ARTS 7100 in the summer and fall.

5 EXHIBITION ARRANGEMENTS

(arrange a semester in advance):

After your thesis proposal has been approved and signed by your committee and submitted to the graduate program director, schedule a time slot for a Thesis Exhibition in Power Art Center or another space approved by your committee. Arrange for postcards for the exhibition using the departmental format, and if you wish to hold a reception, submit the info and schedule it with the Art Department Office, Bernard Suchit, and the MFA Graduate Office.

6 INDIVIDUAL COMMITTEE EXHIBITION PREVIEW:

Before the installation of the Thesis Exhibition, the committee must preview the work to be shown and preapprove your editing and your ideas for the presentation before the end of your proposed semester of graduation.

*Review Forms or Documents for each meeting should be filled and signed by each member of the thesis committee and submitted to the student. The student must scan them and submit them to gradart@wpunj.edu.

7 FINAL THESIS REVIEW AND THE THESIS DEFENSE:

Along with your exhibition installation or presentation, the final step in the process of completing your MFA is the Final Thesis Review, referred to as the Thesis Defense. By this time, the committee will have reviewed your final written corollary to make any suggestions for changes.

8 STRUCTURE OF THE THESIS DOCUMENT:

- Title page
- Signature approval sheet
- Abstract (derived from the original thesis proposal)
- Table of contents
- List of illustrations
- The body of writing should be approximately 20 to 25 pages:
- Introduction (thesis statement)
- Influences and context (life experiences that informed your aesthetic understanding, formal visual education, historical and contemporary influences)
- The body of work (beginnings, development, conclusion) Illustrations (interspersed throughout the text or placed at the end)
- Endnotes
- Bibliography
(See MFA Written Thesis Document Structure in the Appendix)

To be cleared for graduation, you must submit your document, and all materials must be presented in triplicate, all signed, and formatted on a “US Letter” (8.5 inches wide by 11 inches tall) size page to the MFA Graduate Office. You will need one copy for the department records, one copy for the MFA Office library accessible to other MFA candidates, and one for the University Cheng Library for possible binding and inclusion in their collection.

All three copies must be submitted in a ring binder with all pages inserted into separate plastic sleeves. Margins are one inch from the top, left, right and bottom of the page. The title and section headers should be set in 14-point bold Arial typeface, single spaced. The body of your document should be set in 12-point Arial typeface, 1.5 line spacing.

The binders should have a copy of the title page inserted in the front (outside) sleeve and the author’s name, project title and date of graduation listed on the side (binding) area.

9 FILING OF THE THESIS DOCUMENT WITH THE CHENG LIBRARY:

In accordance with the policies of the National Association of Schools of Art and Design (NASAD), which accredits the M.F.A. program, all graduating students are also required to deposit an electronic copy of their thesis project with the Cheng Library in PDF format. The Library uses the ProQuest Dissertations and Theses database to maintain its collection of WPUNJ theses. Full details of the procedures for thesis submission are available from the Cheng Library at <https://guides.wpunj.edu/dissertationstheses>, and Library staff are available to answer questions.

To be cleared for graduation, you must submit your document, and all materials must be presented in triplicate, all signed, and formatted on a “US Letter” (8.5 inches wide by 11 inches tall) size page to the MFA Graduate Office and filed with the Cheng Library electronically as described above. You will need one copy for the department records, one copy for the MFA Office library accessible to other MFA candidates, and one for the University Cheng Library for possible binding and inclusion in their collection.

All three copies must be submitted in a ring binder with all pages inserted into separate plastic sleeves. Margins are one inch from the top, left, right and bottom of the page. The title and section headers should be set in 14-point bold Arial typeface, single spaced. The body of your document should be set in 12-point Arial typeface, 1.5 line spacing.

The binders should have a copy of the title page inserted in the front (outside) sleeve and the author’s name, project title and date of graduation listed on the side (binding) area. Binder specifications (size, composition, where to buy) can be obtained from the MFA Office in Power Art Center.

10 GENERAL DEADLINES FOR SUBMISSION OF FINAL THESIS WRITTEN COROLLARY:

Unless otherwise specified by your thesis committee or the Graduate Committee of the Department of Art, final paper due dates for delivery to your thesis committee are as follows:

For May Graduation: First draft of paper due on November 15, second draft due on February 15, and final paper due on April 15.

For August Graduation: First draft of paper due on December 1, second draft due on April 15, and final paper due on July 15.

For January Graduation: First draft of paper due on March 25, second draft due on October 1, and final paper due on December 1.

Appendices

MFA Written Thesis Document Structure

- Title (1 page; use the template attached below)
 - (1) The title of your research paper
 - (2) Your name and William Paterson University, Department of Art, Master of Fine Arts in Visual Arts
 - (3) Your Thesis Writing Instructor/Committee
 - (4) Month and Year of Graduation

Abstract (75-150 words, 1/3 page on a separate page) or Thesis Proposal

An abstract is a summary of your research paper. It is advised that you re-edit your abstract after you have concluded and analyzed the entire scope of your research. A good abstract draws in the reader. It is the “selling tool” to get your audience engaged in your paper. Start your abstract with a strong sentence that clearly describes your point of view, the research conducted, its content, and the significance to your field of interest. The abstract should end with the conclusions and results you came to in your research.

- Table of Contents
- List of Illustrations
- Introduction or Thesis Statement (100-200 words, 1/2–3/4 of a page)

Describe the topic of your research, its scope, and your personal views. Raise the key issues of your subject and the relevance your research has to the field of art. The introduction is there for you to set the stage for the reader. This section needs to be accessible, an overview of what you will address in the larger scheme of the writing. View the introduction as the means of keeping your thoughts organized. Each sentence in the introduction will be

expanded in the main body of the paper in the order that you address them. It is recommended that you write a rough introduction at first, then fine-tune this section after the historical, theoretical and cultural context section is completed.

Main Body: Work, History, Theory, Artists, etc. (1,000-4,000 words, 8-12 pages, not to exceed 15)

This is where you define the body of your work, its beginnings, development, influences and context (life experiences that informed your aesthetic understanding, formal visual education, historical and contemporary influences), and the conclusions or results of your project, along with its supporting research, documentation, and illustrations. To make your research paper unique, you must go beyond the existing body of knowledge. The way to do this is through research. The research paper supports the ideas behind your creative approach with historical and theoretical references that interest and inspire you. You need to learn about and describe the creative and theoretical work that other people have done before you. Realize that history, theory, and culture are all connected. Theory and culture do not exist without the history that prompted their existence. The theory you are seeking to address is a product of the culture and the historical moment that produce it.

When you write this section, imagine yourself as a participant in a conversation that has existed before you and will exist after you. You need to successfully situate your ideas within it. To do so, you need to know where you stand historically: where you fit in the timeline of your discipline. You need to know the theory that informs your discipline and who/where it comes from and where it is going, and you need to understand the cultural context that produces the work you are interested in. Nothing in art exists in a vacuum, especially computer art. While the artists who fascinate you may not be followers of, say, new media theory, someone has influenced them, and your task is to find out who or what that influence is/was. However, it does not end there. Once you have established who influenced the artists who influence you, you must then attempt to understand how the work has evolved from them.

Here are some suggested questions to ask yourself when preparing this section:

What is the general background and reason for my research?

What projects, films, artistic movements, animations, theories, or cultural events support my point of view? Who are (three to five) other artists, writers, animators, etc., who have done similar work?

Conclusion (100-200 words, 1/2-1 page)

In one paragraph, describe the knowledge you have gained throughout the course of research as well as how it reflects your aesthetics.

- Endnotes

You are expected to include footnotes throughout your paper to cite a quotation from any bibliographic sources. Limit your references to 5 to 10 citations.

Visual Catalogue of Thesis Project

Present photos, images and/or digital captures of all artwork presented for your MFA Thesis Project to keep the connection between your written and visual requirements and to lend your final document practical relevance to the reader. Artwork should be labeled by title, medium and completion date. This area may also include sketches and other materials after the final artwork and should be arranged in the order in which they were shown in the gallery. For video, animation and performance work, still images in sequence should be presented along with your project in the prescribed finished video format on a DVD that is included with your paper in a special sleeve inserted in this same area. Preproduction sketches, storyboards, designs and style frames should also be included. This section should be kept distinct from any reference images from your research listed as illustrations, which can be presented in the body of the written paper or in the endnotes.

Bibliography (1-2 pages)

List all URLs, books and reference materials, i.e., articles, videotapes, films, audio recordings and/or programming code. This bibliography should contain at least 15 to 20 references. Please use the MLA style guidelines; there is a free online bibliography generator, Easybib, that uses MLA formats: <http://easybib.com>.

NOTE: Including all elements listed here, from title page to bibliography, the thesis document should be approximately 16 to 20 pages in length. THIS DOES NOT INCLUDE ILLUSTRATIONS, which should come after the end of the document and be numbered in the same order as the List of Illustrations.

As previously stated, your document and all materials must be presented in triplicate, all signed, and formatted on "U.S. Letter" (8.5 inches wide by 11 inches tall) size pages. One copy is for the departmental records, one copy is for the MFA office library to be made accessible to other MFA candidates, and one is for the University Cheng Library for possible binding.

All three copies must be submitted in a ring binder with each sheet of paper inserted into a separate plastic sleeve. Margins are one inch from the top, left, right and bottom of the page. The title and section headers should be set in 14-point bold Arial typeface, single-spaced. The body of your document should be set in 12-point Arial typeface in 1.5 line spacing.

The binders should have a copy of the title page inserted into the front sleeve, and the author's name, project title and date of graduation listed on the side (binding) area.

Thesis Title Page template

The Title of Your Thesis
Goes Here
(Type style of Your Choice)

Your name here

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts

Department of Art
College of the Arts Humanities and Social Sciences
William Paterson University of New Jersey

Thesis Instructor/Thesis Committee

Semester/year

Thesis Title Page template



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William Paterson University of New Jersey

Thesis Instructor/Thesis Committee

Semester/year

Thesis approval page template

GRADUATE THESIS PROPOSAL APPROVAL

We, the undersigned approve the Thesis Project Proposal of _____
and agree to serve as members of their Individual Faculty Thesis Committee as they pursue the degree of Master of Fine Arts in Art. We agree to meet
the candidate for a progress review three times each academic year until they have fulfilled all the requirements of the degree:

- 1** at the beginning of the fall semester, by September 30
- 2** at the beginning of the spring semester by January 30.
- 3** at the end of spring semester by the by the last day of the semester

(Signature) (Print Name) Date

(Signature) (Print Name) Date

(Signature) (Print Name) Date

The makeup of the Individual Faculty Thesis Committee must be preapproved by the graduate director and the Department of Art Graduate Committee. The candidate is now cleared to schedule a thesis exhibition with the Department of Art gallery (exhibition) coordinator.

Final thesis signature approval page template. Contact gradart@wpunj.edu for a file that includes the letterhead.

GRADUATE ARTS THESIS REVIEW

We, the undersigned, as members of the graduate review committee for
_____ hereby approve the candidate as successfully satisfying the requirements for the degree of Master of Fine Arts in Visual Art.

(Faculty Name), (Faculty Rank) of Art (or) of Art History* Date

(Faculty Name), (Faculty Rank) of Art (or) of Art History* Date

(Faculty Name), (Faculty Rank) of Art (or) of Art History* Date

*Use official faculty title and rank, i.e., professor, associate professor or assistant professor of Art or Art History

MFA VISUAL ART INTERDISCIPLINARY TRACK CURRICULUM CONTROL FORM

(Fall 23)

Name: _____ ID#: _____ Full time _____
 Address: _____ Part time _____
 City, State, Zip: _____
 Home Phone: _____ Cell Phone: _____
 E-Mail: _____
 Intended Field of Specialization: _____

INTERDISCIPLINARY FORUMS (6 credits)

(required courses, Fall/first year and Fall/second year)

	Semester	Completed
ARTS 5900 Tracking the Artist's Way (F20, F22, F24, F26, F28)	_____	_____
ARTS 6900 The Nature of Imagination and Creativity (F23, F25, F27, F29, F31)	_____	_____

STUDIO CRITIQUE SEMINARS (6 credits)

(required, all students, Spring semester, year 1 and year 2)

ARTH 5110 Graduate Seminar, Modern & Contemporary Art (SP23, SP25, SP27)	_____	_____
ARTH 5120 Graduate Seminar Art Criticism & Theory (SP 22, SP 24, SP26, SP28)	_____	_____
ARTH _____ (elective)	_____	_____

ART HISTORY (9 credits) (ARTH 5110, 5120 are Pre-requisites for Graduate Thesis)

(required, all students, Spring semester, year 1 and year 2)

ARTH 5110 Graduate Seminar, Modern & Contemporary Art (SP23, SP25, SP27)	_____	_____
ARTH 5120 Graduate Seminar Art Criticism & Theory (SP 22, SP 24, SP26, SP28)	_____	_____
ARTH _____ (elective)	_____	_____

STUDIO ELECTIVES (33 credits)

ARTS _____	_____	_____

GRADUATE THESIS (6 credits)

(Pre-requisites, ARTS 5900, ARTS 6900, ARTS 5010, ARTS 6010, ARTH 5110, ARTH 5120-minimum 48 credits)

ARTS 6980 Graduate Thesis I	_____	_____
ARTS 6990 Graduate Thesis II	_____	_____

OTHER COURSEWORK:

ARTS 7100 Thesis in Progress—1st Semester 2nd Semester

Candidate Signature _____ Date _____

Graduate Director Signature _____ Date _____

MFA VISUAL ART ANIMATION TRACK CURRICULUM CONTROL FORM

(Fall 23)

Name: _____ ID#: _____ Full time _____

Address: _____ Part time _____

City, State, Zip: _____

Home Phone: _____ Cell Phone: _____

E-Mail: _____

Intended field of specialization _____

INTERDISCIPLINARY FORUMS (6 credits)

(required courses, Fall/first year and Fall/second year)

	Semester	Completed
ARTS 5900 Tracking the Artist's Way (F20, F22, F24, F26, F28)	_____	_____
ARTS 6900 The Nature of Imagination and Creativity (F23, F25, F27, F29, F31)	_____	_____

STUDIO CRITIQUE SEMINARS (6 credits)

(required, all students, Spring semester, year 1 and year 2)

ARTS 5010 Studio Practice and Critique Seminar I	_____	_____
ARTS 6010 Studio Practice and Critique Seminar II	_____	_____

ART HISTORY (9 credits) (ARTH 5110, 5120 are Pre-requisites for Graduate Thesis)

(required, all students, Spring semester, year 1 and year 2)

ARTH 5110 Graduate Seminar, Modern & Contemporary Art (SP23, SP25, SP27)	_____	_____
ARTH 5120 Graduate Seminar Art Criticism & Theory (SP 22, SP 24, SP26, SP28)	_____	_____
ARTH _____ (elective)	_____	_____

REQUIRED ANIMATION STUDIO ELECTIVES (18 credits)

ARTS 5850 3D Computer Graphics I: Modeling	_____	_____
ARTS 5890 Projects Drawing For Animators (Dynamic Figure)	_____	_____
ARTS 5870 Projects in Storyboarding and Design	_____	_____
ARTS 5880 Cel Animation Projects	_____	_____
ARTS 6850 3D Computer Graphics II: Animation	_____	_____
ARTS 5855 Game Design I	_____	_____
ANIMATION STUDIO ELECTIVES (9 credits) and FREE ELECTIVES (6 credits)		
ARTS _____	_____	_____

ARTS _____

ARTS _____

ARTS _____

ARTS _____

GRADUATE THESIS (6 credits)

(Pre-requisites, ARTS 5900, ARTS 6900, ARTS 5010, ARTS 6010, ARTH 5110, ARTH 5120-minimum 48 credits)

ARTS 6980 Graduate Thesis I _____

ARTS 6990 Graduate Thesis II _____

ARTS 7100 Thesis in Progress (if needed) 1st ___ 2nd Semester _____

Candidate Signature _____ Date _____

Graduate Director Signature _____ Date _____

STUDIO ELECTIVES (33 credits)

ARTS _____

GRADUATE THESIS (6 credits)

(Pre-requisites, ARTS 5900, ARTS 6900, ARTS 5010, ARTS 6010, ARTH 5110, ARTH 5120-minimum 48 credits)

ARTS 6980 Graduate Thesis I _____

ARTS 6990 Graduate Thesis II _____

ARTS 7100 Thesis in Progress (if needed) 1st ___ 2nd Semester _____

Candidate Signature _____ Date _____

Graduate Director Signature _____ Date _____

FALL 20__	SPRING 20__	SUMMER 20__
ARTS 5900 Tracking the Artist's Way (F18, F20, F22, F24, F26) XX OR ARTS 6900 Imagination & Creativity (F19, F21, F23, F25, F27) Elective: _____	ARTH 5110 Modern & Contemporary Art (Sp19, Sp21, Sp23, Sp25, Sp27) XX OR ARTH 5120 Art Criticism & Theory (Sp20, Sp22, Sp24, Sp26, Sp28) ARTS5010 Studio Practice & Critique XX	Elective: _____

FALL 20__	SPRING 20__	SUMMER 20__
ARTH 5110 Modern & Contemporary Art (Sp19, Sp21, Sp23, Sp25, Sp27) XX OR ARTH 5120 Art Criticism & Theory (Sp20, Sp22, Sp24, Sp26, Sp28) ARTS5010 Studio Practice & Critique XX Elective: _____	ARTH 5110 Modern & Contemporary Art (Sp19, Sp21, Sp23, Sp25, Sp27) OR ARTH 5120 Art Criticism & Theory (Sp20, Sp22, Sp24, Sp26, Sp28) XX ARTS6010StudioPractice&Critique XX ARTS6010StudioPractice&Critique XX Elective: _____	Elective: _____

FALL 20__	SPRING 20__	SUMMER 20__
ARTS 6980 Graduate Thesis I Elective: _____ Elective: _____	ARTS 6900 Graduate Thesis II Elective: _____ Elective: _____	Elective: _____

9 credits per semester in Graduate credits is considered full time. This schedule yields 54 credits. To complete degree requirements of 60 credits students must complete 6 credits in the summer, which has limited offerings, or take 12 credits in two other semesters.

(Sample)

FALL 20__	SPRING 20__	SUMMER 2020
ARTS 5900 Tracking the Artist's Way (F24, F26) XX OR ARTS 6900 Imagination & Creativity (F23, F25, F27) Elective: _____	ARTH 5110 Modern & Contemporary Art (Sp19, Sp21, Sp23, Sp25, Sp27) XX OR ARTH 5120 Art Criticism & Theory (Sp24, Sp26, Sp28) ARTS 5010 Studio Practice and Critique	Elective: _____

FALL 20__	SPRING 20__	SUMMER 20__
ARTS 6900 Imagination & Creativity (F23, F25, F27) XX OR ARTS 5900 Tracking Artist's Way (F24, F26)	ARTH 5110 Modern & Contemporary Art (Sp23, Sp25, Sp27) OR ARTH 5120 Art Criticism & Theory (Sp24, Sp26, Sp28)XX ARTS 6010 Studio Practice and Critique XX	Elective: _____

FALL 20__	SPRING 20__	SUMMER 20__
ARTS 5900 Tracking the Artist's Way (F24, F26) XX OR ARTS 6900 Imagination & Creativity (F23, F25, F27) Elective: _____	Elective: _____ Elective: _____	Elective: _____

FALL 20__	SPRING 20__	SUMMER 20__
ARTS 5900 Tracking the Artist's Way (F24, F26) XX OR ARTS 6900 Imagination & Creativity (F23, F25, F27) Elective: _____	Elective: _____ Elective: _____	Elective: _____

FALL 20__	SPRING 20__	SUMMER 20__
ARTS 5900 Tracking the Artist's Way (F24, F26) XX OR ARTS 6900 Imagination & Creativity (F23, F25, F27) Elective: _____	ARTS 6900 Graduate Thesis II Elective: _____	Elective: _____

6 credits per semester = 12 credits per year x 5 years = 60 credits Required courses, Forums and Seminars....18 credits

ARTS, 11	Elective studios	33 credits
ARTH	elective	3 credits
Graduate Thesis I, II		6 credits

Total credits 60

IMPORTANT DATES AND DEADLINES

FALL SEMESTER

WEEK 2: (September): Drop and Add Period ends, see WP Academic Calendar

By Friday Last day to confirm Thesis Show Gallery Space for November/December

WEEK 3: Last day to apply for and claim a studio space

By September 30: All Thesis Students must meet with their Thesis Committees and hand in their signed thesis proposals by today.

* WEEK 4: Thesis Paper Abstracts due for May Graduation

* October 01: Second draft of Thesis paper due today for January Graduation

WEEK 9: (Late October, near Halloween): MFA Advisement for Spring Semester, sign-up sheets will be posted online. All students required to make and attend an advisement appointment with the MFA Program Director

* NOVEMBER 15: First Draft of Thesis paper due today for May Graduation

* DECEMBER 01: Final Thesis paper due today to be eligible for January Graduation, First Draft of Thesis paper due today for August Graduation

WEEK 14: by Friday (December): Thesis students meet with their committees by today to defend/discuss their Thesis Projects for January Graduation

WEEK 15: Exam Period (Finals Week)

WEEK 15: Graduate Course Evaluations due by end of the Semester

SPRING SEMESTER

WEEK 2 (January): Drop and Add Period ends, see WP Academic Calendar

By Friday Last day to confirm Thesis Show Gallery Space for April/May

WEEK 3: Last day to apply for and claim a studio space

By February 7th: All Thesis Students must meet with their Thesis Committees by today.

* WEEK 4: Thesis Paper Abstracts due for January Graduation

* FEBRUARY 15: Second draft of Thesis paper due today for May Graduation

FEBRUARY 15: Early Acceptance Deadline for MFA Program applicants wishing to apply for Graduate Assistantship

MARCH 15: New Graduate Assistantship Applications due today

* March 25: First draft of Thesis paper due today to be eligible for January Graduation

WEEK 9: (Late March, After Spring Break): MFA Advisement for Fall Semester, sign-up sheets will be posted online. All students required to make and attend an advisement appointment with the MFA Program Director

* APRIL 15: Final Thesis paper due today to be eligible for May Graduation, Second draft of Thesis paper due today for August Graduation

WEEK 14: by Friday: Thesis students meet with their committees by today to defend/discuss their Thesis Projects for May Graduation, all other Thesis Students must meet with their Thesis Committees by today to plan for summer thesis work

WEEK 15: Exam Period (Finals Week)

Graduate Course Evaluations due by end of the Semester

By Friday Last day to confirm Thesis Show Gallery Space for July/August

WEEK 16 OR 17: MFA Year End Review (after classes end, date TBA), required for continuation in the MFA Visual Art program

June (date TBA): MFA Visual Art Summer Show, student-run in gallery and online juried show of works by MFA Candidates and Graduates during the past academic year, required for continuation in the MFA Visual Art program

SUMMER SEMESTERS

* JULY 15: Final Thesis paper due today to be eligible for August Graduation

WEEK 4 IN JULY / BY FRIDAY: Thesis students meet with their committees by today to defend/discuss their Thesis Projects for August Graduation

Note: •Where specific dates are given, those mark the last day or due date of the required component.
•Where "by Friday" is noted, that means the last day or due date of the required component is for the Friday of that semester-week.
•Dates marked by an asterisk (*) are written thesis paper due dates

Note: •Where specific dates are given, those mark the last day or due date of the required component.
•Where "by Friday" is noted, that means the last day or due date of the required component is for the Friday of that semester-week.
•Dates marked by an asterisk (*) are written thesis paper due dates

**“EDUCATION
IS THE MOST
POWERFUL
WEAPON WHICH
YOU CAN USE
TO CHANGE THE
WORLD.”**

NELSON MANDELA

