



TEXAS TECH

U N I V E R S I T Y.

FINE ARTS DOCTORAL PROGRAM

ART TRACK

HANDBOOK

December 2020 edition

HANDBOOK

Fine Arts Doctoral Program (Art)

Revised December 2020

NOTA BENE

Changes effected after the date of the handbook or the date of revision on individual pages are not incorporated here. In particular, examine revised editions of the *General Guidelines* formulated by the Visual and Performing Arts Graduate Committee, and visit the FADP web site at: <http://www.fadp.vpa.ttu.edu/>.

Statement of Purpose: This handbook is intended to assist both doctoral students and graduate faculty. Its contents codify information, procedures, and degree requirements of the Art Track of the Fine Arts Doctoral Program.

Students are expected to become thoroughly familiar with this document and to follow the requirements as outlined.

TABLE OF CONTENTS	Page
Statement of Purpose	2
 SECTION ONE: THE FINE ARTS DOCTORAL PROGRAM	
I.1. General Guidelines to the Program. VPA Graduate Committee	5
I.2. Program Requirements, Overview	7
I.3. Fine Arts Core Examination Guidelines	16
I.4. Internship Guidelines	24
I.5. Professional Problem Guidelines	
 SECTION TWO: THE ART TRACK WITHIN THE FINE ARTS DOCTORAL PROGRAM	
II.1. Program Outline for the Art Track	27
Program Definitions	
II.1.A. Residency Requirements	30
II.1.B. Criteria for Admissions	30
II.2. FADP Core Courses	30
II.2.A. Art Track Courses	31
II.2.B. Proposals for ART 5340 and 5105	33
II.3. List of Courses Pre-Approved for Art Track	35
II.4. Foundation/Tool Subjects	36
 SECTION THREE: PROCEDURES REGULATING THE ART SPECIALIZATION	
III.1. Doctoral Faculty Responsibilities	36
III.2. Admissions	37
Studio Coursework	39
Studio and Office Spaces	39
III.3. Degree Plan	40
III.4. Student Courseload	41
III.5. Periodic Evaluative Procedures	42

III.6.	Student Responsibilities	43
	Texas Tech University Statement of Academic Integrity	43
	Academic Dishonesty	44
III.7.	Qualifying Exams	44
III.8.	The Dissertation	48
III.8.A.	Dissertation Form	48
III.8.B.	Topic, Advisor, Committee	49
III.8.C.	Eligibility	50
III.8.D.	The Dissertation Proposal	50
	1) Procedures	50
	2) Content	52
	3) Presentation to the Dissertation Committee	53
	4) Approval of the Proposal	54
III.9.	Advancement to Candidacy	54
III.10.	Writing the Dissertation	55
III.11.	The Final Examination (Diss Defense) and Subsequent Revisions	58
III.12.	The Last Semester: Timetables	58
	SECTION FOUR: GRIEVANCE PROCEDURES	59
	APPENDICES	
	Appendix 1. Annual Student Progress Toward the Degree	62
	Appendix 2. Advising Work Sheet	65
	Appendix 3. TA Mentorship Guidelines	69

SECTION ONE

The Fine Arts Doctoral Program (FADP)

formulated by the COLLEGE OF VISUAL AND PERFORMING ARTS FADP COMMITTEE

for reference by students and advisors

These policies are related to the interdisciplinary aspects of the program. Each student must consult the graduate advisor of the appropriate major area for policies specific to that area. Revisions are in force as the date appearing on the section.

(Revised December 2020)

SECTION I.1 GENERAL GUIDELINES

I.1.A. Mission, Values, and Administration

Established in 1972, the Fine Arts Doctoral Program is administered within the College of Visual and Performing Arts, effective September 2002.

MISSION:

The mission of the Art track of the Fine Arts Doctoral Program is:

1. to cultivate interdisciplinary scholarship and pioneer new directions that advances the field of the visual arts;
2. to construct learning opportunities in a supportive and creative environment that promotes dialogue, exchange, and a respect for diversity;
3. to draw faculty expertise from Art, Music, Theatre and Philosophy, as well as from academic units throughout the university and from other institutions to support students;
4. to attract and serve students from diverse backgrounds and be responsive to groups underserved by higher education; and

5. to prepare the next generation of leaders, scholars, educators and artists capable of working collaboratively and ethically to contribute innovative ideas and develop networks for shared practices.

We define “interdisciplinary education” as a view of knowledge and an approach to curriculum that consciously integrates methodologies from more than one discipline to examine a central theme, issue, problem, topic, or experience. Furthermore, such an education should prepare scholars to frame complex problems through a broader set of perspectives and knowledge bases.

CORE VALUES:

The FADP (art) is committed to: artistic and academic excellence and freedom; interdisciplinary perspectives on the arts; active engagement with national and international communities; high standards of creativity and innovation; collegiality based on integrity; professional responsibility; respect for diversity; and collaboration.

VISION:

The FADP aims to achieve national and international recognition for its disciplinary and interdisciplinary innovation and excellence by preparing students to fulfill their academic and professional goals and by expanding our collective contributions to academic, civic, social, and cultural spheres.

ADMINISTRATION:

The Dean of the College of Visual and Performing Arts appoints the FADP Director and one representative from each of the three major units to serve on the FADP committee, the group charged with supervising the FADP. Additional members of the FADP committee include CVPA Interdisciplinary Arts faculty and an Associate Dean of the College of Visual and Performing Arts. The

FADP Director chairs the FADP committee, and serves as liaison to Chairs and Directors of Art, Music, Theatre and Dance, and Philosophy; all Affiliated Faculty of the FADP; and the CVPA upper administration. The FADP Director works closely with the Associate Dean for Faculty, Research and Creative Activity, who chairs the CVPA Graduate committee.

Among other responsibilities, the FADP committee makes final recommendations to the Dean of the Graduate School on admissions and maintains a continuing review of all aspects of the program.

The three major divisions of Art, Music, and Theatre and Dance exercise responsibility for students in their individual areas. This responsibility includes screening applicants and recommending admission, counseling students in the development of individual degree plans, administering examinations, and overseeing the formation of advisory committees for direction of dissertations. For this reason, the FADP unit coordinator constitutes an important liaison to the FADP Committee.

A note on terminology: the degree program is “Doctorate in Fine Arts,” and track refers to the major (area of specialization), i.e., art, music, or theatre arts.

I.2. PROGRAM REQUIREMENTS, OVERVIEW

Admission

The FADP Committee admits students to the Fine Arts Doctoral Program and awards scholarships/fellowships to Fine Arts doctoral students in compliance with the policies of Texas Tech University and the State of Texas. The FADP Committee was established according to the provisions of the original program proposal approved by the Texas Higher Education Coordinating Board. As

such, it has the responsibility of reviewing and acting on all applications for admission to the program.

Students applying for admission to the Fine Arts Doctoral Program must apply to the Graduate School.

The School of Art makes the primary review of applications, and are evaluated according to the criteria and policies set down by the FADP art committee and FADP program. The FADP art committee considers the individual profile of the student including his or her professional goals, past professional and educational experiences, portfolios or other demonstrations of ability and motivation, letters of recommendation, the artistic and academic records, and GRE test scores. The FADP art committee evaluates candidates on all pertinent available evidence and seeks to admit the strongest candidates, and records its decision as approved, denied, or conditional (i.e., “with conditions”).

Applications are then forwarded to the FADP committee for consideration. (Only after the FADP committee has voted is an applicant’s offer letter sent out.) The FADP art coordinator, with the approval of the FADP committee, sends the FADP art committee’s final recommendation to the Dean of the Graduate School who notifies the student of acceptance or denial.

Enrollment

Initial enrollment in coursework should follow the counsel of the FADP art committee. Leveling requirements are determined during the application stage, to possibly allow for those leveling courses to be completed in the first semester of study.

Residence Requirement

Regardless of the amount of graduate work which may have been completed elsewhere, every applicant for the doctorate is required to complete at least 3 consecutive semesters of graduate study

beyond the master's degree in residence at Texas Tech. The 3 core courses – VPA 5301 (fall), VPA 5314 (spring), VPA 5310 (fall) – are to be taken in sequence. The aim of this requirement is to foster intellectual exchange and community building, especially amongst the entering cohort of students, and to ensure that every doctoral candidate devotes a substantial period of time to study without the distraction of employment outside the university. For this reason, no one should contemplate doctoral candidacy who is not able or willing to spend at least one year as a full-time student. Note that residency does not guarantee funding by the School or College.

The residence requirement is normally fulfilled in one of two ways: without a TAship or other university employment during the year, a student is expected to take two consecutive semesters of 12 hours each (the two summer terms are counted together as a semester); or, with a half-time assistantship, two consecutive long semesters of 9 hours each, plus 6 hours in the summer. Residency plans varying slightly from those above must be approved in advance by the FADP art committee. The plan for meeting this requirement must be indicated on the form for submitting the doctoral degree plan to the Graduate School.

Progress Reports

At the end of every semester, every student in the program will update the FADP art coordinator or dissertation committee chair as to their progress towards the completion of their degree. The report may be informal; students during the pre-dissertation stage will discuss their timeline of progress with the FADP art coordinator; students in the dissertation stage will discuss their timeline with their dissertation committee chair. The FADP art coordinator and dissertation committee chairs should use the Progress Worksheet. Students should keep the FADP art coordinator or dissertation committee chair abreast of matters such as applying for conferences and other professionally relevant work or activity completed or in-progress. Dissertation committee chairs should

keep the FADP art coordinator abreast of the student's status (e.g. by filling out the Progress Worksheet), and the FADP art coordinator may bring any salient issues to the attention of the FADP art committee.

End-of-Semester Reviews

An end-of-semester review will be held every fall (for first-year students) and spring (for continuing students, second year and above). These reviews will consist of 30-minute sessions, in which the student will present on any topic that is or might lead to the student's dissertation topic, or on something in the courses taken by that student up until that point that they'd like to investigate further. Each student will be individually assigned to a FADP art committee member, who will serve as their mentor, as part of a pre-dissertation committee. (The pre-dissertation committee does not need to have the same members as the dissertation committee.) All FADP art committee members are encouraged to attend all reviews, but are required to attend the reviews of the students for whom they are serving as mentor. Students may invite SOA or TTU faculty outside the FADP art committee if they choose, with consultation from the FADP art coordinator and/or dissertation committee chair.

Degree Plan

The degree plan records the *minimum* coursework required to complete the program of study and is filed with the Graduate School for its review and approval. At its inception, information required on the plan comprises: leveling courses (if any), tool or foundation subject (if any), required coursework in the interdisciplinary core, eleven courses in the major, dissertation hours (12), name of the Dissertation Committee Chair, and the dissertation topic. The degree plan should be submitted to the FADP art coordinator by the end of the 3rd year of coursework, ordinarily after the Qualifying Exam. Upon review, the FADP unit

coordinator forwards the plan to the Dean of the Graduate School for final approval, after which it becomes the official program of study.

The Dissertation Advisory Committee (see also section III.8.B)

Soon after the student's core exam, the student selects a dissertation chair. If the proposed chair agrees to serve in this capacity, the student and the chair will form a dissertation committee. Each nominee must hold membership on the Graduate Faculty. This committee ordinarily includes at least three members from the student's home department. Additional members may include faculty from other FADP units, as well as faculty from outside TTU. Any proposed committee member who is not TTU Graduate Faculty must go through an official approval process led by the Graduate School. This process includes the submission of a CV, an explanation of the applicability of the proposed member's expertise, and a rationale for reaching outside of TTU for committee membership. All committee changes must be done in consultation with the dissertation committee chair, the FADP unit coordinator, and the FADP unit committee (see section below). The Dissertation Committee Form should be submitted to the FADP art coordinator once the committee has been formed. The function of the dissertation committee is to guide the student in a research and writing process leading to the successful completion of the dissertation.

Changes to Dissertation Committee

Students may request a change in the makeup of their dissertation committee. Ideally, a student making a request would do so only if the content or methodology of the dissertation research has changed (e.g. if the student's research has moved in a different direction, and a committee member's expertise is no longer required). Prior to making the request, the student should first have a thorough discussion with the applicable committee member(s) in

order to reconcile any problems or confirm that the member(s) cannot contribute to the reformulated dissertation project. In other words, the matter needs to be discussed with the faculty member *in advance*, rather than the faculty member being informed of the student's prior decision. After this, the student will need to discuss the desired change with their dissertation committee chair, and the chair will allow or deny it. Then, the student should initiate the search for a replacement. The student should discuss the possibility of serving on the committee with any potential replacement and confirm that the faculty person is in agreement. Once the new composition has been determined, the student should write a statement of request that will be signed off by the dissertation committee chair and the FADP unit coordinator, before the committee is effectively re-composed. In some cases, the FADP unit coordinator will bring the matter to the FADP unit committee for discussion.

Dissertation Hours

Each student must complete a minimum of 33 hours in the doctoral degree. The coursework in the major is determined in consultation with the graduate coordinator or the dissertation committee. The dissertation requires an additional enrollment of at least 12 hours. Once dissertation research has begun, the student must enroll in dissertation hours (8000) each semester, including summers, until the project is complete. Continuous enrollment in dissertation hours can be curtailed only if a formal leave of absence from the program has been granted for medical or emergency reasons.

The Qualifying Examination

Near or at the end of the coursework, each doctoral student undergoes extensive examination over the fields of study involved in the program.

FADP Core. The core examination is designed to test the student's

general understanding of concepts and materials implicit in the program of core courses required for the degree. It is conducted according to the policy set forth in **SECTION III, CORE EXAMINATION GUIDELINES**.

Area of specialization. The examination in the major area is conducted according to the policy of the department involved.

When the examination in both the core and the area of specialization have been evaluated, the FADP art coordinator reports the results to the Graduate School. If all examinations have been passed and all other requirements for candidacy have been met, the FADP art coordinator will recommend that the student be admitted to candidacy for the doctorate. If the examination is not passed, the Graduate School will notify the student that one additional opportunity to pass the examination will be permitted.

Dissertation

SOME UNITS REQUIRE A FORMAL OR INFORMAL DISSERTATION PROPOSAL, FOR WHICH THE STUDENT MUST CONSULT POLICIES IN THE MAJOR AREA.

Each candidate for the doctorate in Fine Arts writes a formal dissertation under the direction of his or her advisory committee for submission to the Dean of the Graduate School. The form of the dissertation project varies from student to student, but follows one of three options: internship study (see **SECTION I.4**), professional problem (see **SECTION I.5**), or more traditional research. Some students may choose to develop dissertations from an interdisciplinary approach, in which case the advisory committee should reflect the breadth of the choice and coursework preparation may be more extensive. In any case, the project involves some mode of research and analysis and includes a stated problem, hypothesis, and planned structure of execution. Its written form conforms to the Graduate School's Instructions for

Preparing and Submitting Theses and Dissertations.

Final Examination (“DEFENSE”)

A final public oral examination over the general field of the dissertation, often termed the defense, is required of every candidate for the doctorate. It may be scheduled at any suitable time after the dissertation (not necessarily the final version) has been approved by the advisory committee. The examination may not be administered until at least three weeks have elapsed following the candidate’s submission to the Graduate School of the form for scheduling the examination. The student must consult the Dissertation Coordinator in the Graduate School for copies of this form.

The dissertation committee and the Dean of the Graduate School (or the dean’s representative) conduct the examination. All members of the committee participate fully in the examination and cast a vote. The examination is public so visitors, including professors other than members of the committee, may participate in the examination although they have no vote in determining the outcome. At the conclusion of the examination, the chair of the dissertation committee will send a written notice to the Graduate School giving the result of the examination.

I.3. FINE ARTS CORE EXAMINATION GUIDELINES

The other component of the Qualifying Exams is the Fine Arts Core Examination. The following represent procedures applying to most students entering the program prior to 2014. Revised procedures will be phased in as necessary to accommodate students whose programs overlap with the revised FADP instituted during 2014-2015. Students should consult the FADP website for changes instituted during the course of the 2015-2016 year.

The core examination tests the student’s general understanding of

concepts and materials implicit in the program of the FADP core courses. The exam consists of one question, which may have several components, and which touches upon the various arts. The student presents a 20-minute oral response to the question to a specially formulated committee then continues to answer questions posed by the committee and the audience. During this process, the student should demonstrate an ability to relate general issues and concerns common to all the arts. So that students and faculty can identify appropriate parameters for the question, previous FADP Core Examination questions are posted on the FADP website.

The following is a guide to the process:

1. When should a student take the core exam?

Students should take the core exam during the semester following the conclusion of their core class work or at the end of the last semester in which they are enrolled in core courses.

2. How is the core committee formed?

In consultation with his or her area advisor, the student selects the committee. One committee member must be from Art, one from Music, one from Philosophy, and one from Theatre. Ideally, the committee members will be drawn from the group of instructors who have taught the student in the core classes; when this is not possible, other core course instructors can be asked to serve on the committee. The student should contact the prospective committee members and ask if they will be on the committee. The FADP Director is automatically the chair of the committee. All members of the committee, including the FADP director, are voting members.

Students should obtain the Core Exam Participation Form and ask the Core Exam committee members to sign it, thereby indicating their agreement to serve.

3. Who writes the question?

The student picks the committee member that the student would like to have write the question and asks that person if he or she is willing to do so. The person who writes the question cannot be from the student's major area.

4. How is the question approved?

After talking to the student about his or her interests and experiences, the examiner writes a question and distributes it to other members of the committee for discussion. Once the committee members have had an opportunity to make suggestions about the question within a specified period of time, the examiner sends by e-mail or campus mail a revised version of the question to all committee members, who will promptly inform both the FADP director and the author of the question whether or not they approve the question.

5. How is the exam scheduled and how are the arrangements finalized?

As the committee is being formed or once the committee is formed, the student sets a target date for the exam in consultation with the committee. After the question has been approved and certified as approved by the FADP director, the arrangements can be finalized. In consultation with the student and other committee members, the author of the question confirms the day and time for the exam and reserves a suitable room. The author of the question will then send an announcement about the time and place to members of the committee and to the graduate directors of Art, Music, and Theatre, who may post or otherwise publicize the announcement.

The question must be formally approved and given to the student two weeks in advance of the exam date. After receiving the question, the student is expected to meet with the committee members in preparation for the exam.

6. What happens at the core examination?

The FADP director presides at the exam. The exam is open, meaning that other students, faculty members, or interested parties may attend as visitors. As the exam begins, all individuals present are recognized, and the question is read aloud. The student then has up to twenty minutes to make a presentation responding to the question. The members of the examination committee will next ask questions of the student about the presentation and about implications of the question and the presentation. Discussion among the committee members during the questioning portion of the exam is likely. The questioning period should last about forty-five minutes to an hour. If time permits, when all of the committee members have had an opportunity to question the student, any visitors present may ask questions.

At the conclusion of the questioning, the student and any visitors are asked to leave the room, and the committee members discuss and evaluate the student's presentation and responses. No written vote is taken, and committee decision does not need to be unanimous; a majority in favor of passing will result in a decision to pass, while a majority in favor of failing will result in a decision to fail. When the committee members have reached a decision about whether the student has passed or failed, the student is invited back into the room and is given the committee's decision, at which time committee members are encouraged to discuss briefly both performance and outcome with the student.

7. What do committee members expect in students' core examinations?

Examiners expect the following:

- The ability (a) to identify a single thesis or a set of central arguments in response to the question; (b) the ability to provide and explain convincing evidence to support the

thesis/arguments; and (c) the ability to respond intelligently to challenges to the thesis/arguments.

- An understanding of key principles of arts and aesthetics.
- The ability to synthesize and apply concepts presented in the core courses.
- The ability to discuss accurately and clearly selected examples of art, music, and theatre that pertain to the question being asked.
- A broad general knowledge of art, music, theatre, and aesthetics.
- Insight into the topic being discussed and into the implications of that topic.
- The ability to deliver an oral presentation that balances confidence and humility.
- Intellectual curiosity and intellectual engagement. At each exam, committee members complete forms to register their assessments of uniform characteristics; the individual assessments are compiled using a rubric that can be found at the following web link. Students are encouraged to visit this page and view the rubric:
<http://www.depts.ttu.edu/fadp/Program/Guidelines.asp#sec3>
The use of hand-outs, overhead transparencies, slides, video clips, power point presentations, or other audio-visual aids in the core exam presentation is welcome as long as the aids are appropriate for the topic and for the student's approach to the topic. **Elaborate audio-visual aids are not, however, a substitute for the skills, abilities, and characteristics identified above.**

8. What happens after the core examination?

The FADP director will complete the exam rubric that indicates whether the student passed or failed the exam. The rubric is sent to members of the committee and to the unit's graduate advisor for placement in student's file; an abbreviated record is sent to the student. If the student passed, the student proceeds with his or her program of study. When a student completes the remaining segments of the qualifying exam (covering the specialization), the FADP art coordinator files a report form at the Graduate School with results of the entire qualifying exam, and, if required, dissertation proposal. At this point, the student is recommended for Candidacy.

If the student failed, student continues with the qualifying exam process and completes all other portions of the exam as required within the specialization. When all components are completed, the FADP art coordinator sends a report form to the Graduate School as record of the first failure in the qualifying exam process. Graduate School policy dictates that “[a]n applicant who does not pass the qualifying examination* may be permitted to repeat it once after a time lapse of at least four months and not more than twelve months from the date of the unsatisfactory examination. Failure to pass the qualifying examination within the specified time will result in dismissal from the program irrespective of performance in other aspects of doctoral study” (Graduate Catalog, 2010-11). Ordinarily, the original committee members will remain on the committee for the second exam, and the same or a different person may write the second question; exceptions to the ordinary procedure must be approved by the core committee. A student who is to take a second examination may continue to take course work in the field of specialization but may also be advised to enroll in or audit additional core courses. A student must retake only the portion(s) of the exam failed at first attempt; repeated failure on any single component then results in failure of the entire exam at

second attempt.

*The FADP Qualifying Examination process comprises an examination of the multidisciplinary core as a minor area and a departmental examination of the field of specialization.

9. What if other questions or ambiguities arise concerning the core examination?

The FADP director will be responsible for making decisions in such cases.

I.4. INTERNSHIP GUIDELINES

The Internship.

A professional internship may be approved as a part of the dissertation requirement of the doctoral program in Fine Arts. The internship itself is extended as a research project that requires analysis, evaluation, and synthesis within a dissertation. Ordinarily, approval is given through the student's dissertation advisory committee on behalf of the Graduate Committee and is based on review of the stated professional goals of the student and on the nature and location of the internship proposed. Students should follow the guidelines for acceptable internships presented below.

1. What factors distinguish an internship?

The internship must provide the student an opportunity to work under quality professional supervision in the area of specialization, and must allow the student to become acquainted with current best practices in a specific arts situation. It constitutes a legitimate learning situation wherein the research experience extends beyond merely viewing operations in a delimited setting for a specified period of time, and serves primarily the student's educational needs.

2. What responsibilities lie with the host institution?

The host institution assumes responsibility for assigning specific tasks to the student, subject to the qualifications listed above. The mentor associated with the host institution may be appointed as an auxiliary member of the student's committee provided that the person meets graduate faculty standards at Texas Tech University. The host institution bears no obligation to employ the student after completion of the internship.

3. What is the role of the dissertation committee and the FADP (art) coordinator in arranging an internship?

The student's dissertation committee bears responsibility for approving the internship proposal, submitting it to FADP art coordinator's scrutiny only in instances when its provisions appear not to conform to the intent of these guidelines. In addition, the dissertation committee is responsible for formulating agreements and arrangements with the host institution (or for delegating those tasks). With the approval of the advisory committee, either the institution or the student may, for good reason, terminate the relationship at any time before the originally agreed-upon date of completion.

4. How is an internship approved?

Students wishing to use the internship as part of the doctoral program in Fine Arts must submit a proposal in writing to the dissertation advisory committee well in advance of the projected starting date (ideally, six months). The proposal must provide the title and description of the project, including location, relevance to the program, expected outcomes, and other pertinent information. Wherever appropriate, the proposal should provide a review of relevant literature on the project, of critical strategies for completing it, and/or of aspects of the student's background which might be expected to facilitate successful completion. Finally, the

proposal should provide evidence of interest on the part of the proposed host institution if that is possible.

5. When is an internship undertaken?

The FADP art committee recommends that internships not proceed until qualifying examinations (core and departmental) are satisfactorily completed and the student's advisory committee has approved the proposal. Neither the FADP art coordinator nor the dissertation committee bears any responsibility for difficulties that may result from an internship initiated prior to qualifying exams, initiated prior to committee approval, or proposed fewer than six months in advance of the project.

6. Do I receive credit for an internship?

Students may elect to intern for a period of not less than six months nor more than one year. Normally, only credit for dissertation research or individual research courses may be earned during the internship period. The internship and its presentation in dissertation form will carry no fewer than 12 credit hours toward the degree with no fewer than four terms of 8000 in the major area.

7. What happens during the period of internship?

Communication is essential for an effective internship. During it the student must submit a written report at least every two weeks to the chair of the dissertation advisory committee. The dissertation committee is responsible for arranging periodic oversight, whether by means of forwarded reports, site visits, instructional technology (interactive video, virtual galleries, tapes and recordings, etc.), and so on. In addition, the host institution is provided an opportunity to evaluate the internship.

8. How is the project completed?

Upon completion of the internship itself, the student writes a

dissertation describing the project, identifying a significant problem or issue addressed within it, explaining his or her approach to the problem through the internship, analyzing the data and/or experience gained, resolving the problem, and evaluating the effectiveness of the resolution. This document must survey previous studies of related projects, acknowledge all relevant scholarship on the subject, and address original aspects of the project itself. The paper must meet the Graduate School's standards for doctoral dissertations as to format and quality and is submitted to the Dean of the Graduate School when completed.

I.5. PROFESSIONAL PROBLEM GUIDELINES

The Professional Problem

If the topic is approved by a student's dissertation committee, a professional problem may constitute the focus of examination for a dissertation.

By their nature, professional problems can derive from myriad subjects. Like an internship, professional problems involve the researcher in an experiential situation that constitutes a single, unique set of circumstances that requires analysis. It is not always assumed that conclusions gained from this type of situation-specific study can be generalized directly to other situations.

Depending upon the type and structure of examination proposed, professional problems might include extended critical analysis of one's own creative work, examination of a specific educational or artistic situation or issue, preparation and evaluation of an administrative program, devising and delivering a course of study, and so on. Any such project, when written as a dissertation, includes the stated problem, a thesis, a planned structure of execution, and research of relevant literature on the topic or strategies to explore it. The final form conforms to all Graduate School requirements for dissertations.

The student's advisory chair must supervise the project closely since professional problems are potentially open-ended investigations. Students who desire to exercise this option should communicate effectively with all concerned throughout the duration of the project, as appropriate. The proposal form that follows constitutes a model that the student and advisory chair, in consultation, might use as a guide so as to conform to the parameters of the specific professional problem.

I. WORKING TITLE

II. INTRODUCTION

Describe the proposed project and its scope or limits. Provide definitions as necessary.

III. BACKGROUND INFORMATION

Explain the need for and significance of the proposed project. Describe relevant studies and research related to the problem, explaining how the proposed project will contribute to knowledge about the topic. Describe your qualifications to work on this problem. This section should demonstrate the researcher's competence to work in this field of study. Descriptions and background research should provide clear evidence of a thorough and disciplined approach to the proposed topic. Discussion must indicate familiarity with relevant literature, ability to distinguish significant works, and consideration of current publications related to the topic proposed.

IV. THESIS STATEMENT

Present a specific statement of the problem proposed for investigation. This statement represents the focal point of study, and may be stated either as a concise question or as a

thesis that is examined (and, one hopes, supported) through this study. A carefully crafted thesis statement implicitly delineates the boundaries or scope of inquiry.

V. METHODOLOGY

Describe the methods used to complete the project, including critical strategies, if relevant. Justify the use of these method(s) for gathering and analyzing data in relation to the specific project as proposed. If proposing the use of multiple methods, demonstrate the compatibility of the methods in terms of their philosophical bases. This is particularly important if different critical strategies (as opposed to “objective” data analysis) are to be combined. Include all sources that, at this time, you think would contribute to the final work: data bases, surveys, interviews, documents, etc.

VI. CHAPTER OUTLINE

List chapter titles and include a brief overview of each.
Suggested chapter outline:

Chapter I: Introduction

Chapter II: Background

Chapter III: The Project

Chapter IV: Resolution and Implications

Bibliography

Appendices

NB: Consultation with the dissertation committee chair is essential. In some cases, appendices may comprise the major

portion of the dissertation, e.g., surveys, playscripts, documentation of works.

Include references that led to the selection of this project, basic literature already examined, and references that will be examined in the course of study.

VIII. PROJECTED TIMETABLE

Project a chronology of the steps leading to the completion of the proposed problem. Be as detailed as possible, working backwards from the projected date of defense. Consult with the advisory chair to ascertain the time required to review each draft of every chapter, and remember that chapters usually require several reviews. Consult any additional qualifications stipulated by the Major unit. Meeting all deadlines is the student's responsibility.

SECTION II. THE ART TRACK

Title of Degree Program: Ph.D. in Fine Arts (Art)

Track: Art

II.1. PROGRAM OUTLINE, ART TRACK

Mission Statement, School of Art:

The mission of the School of Art is to provide a stimulating and challenging environment in which students develop creative and scholarly potential, to support faculty members in the pursuit of excellence in teaching and research, to serve and lead public and professional constituencies, and to facilitate intercultural understandings through art.

Mission Statement, Fine Arts Doctoral Program, Art Track:

VII. PRELIMINARY BIBLIOGRAPHY

The Art track of the Fine Arts Doctoral Program recognizes that the arts in the 21st century often involve questions, problems, and topics that are too broad or complex to be addressed adequately by a single discipline. Our program seeks to deal with this complexity by drawing on multiple disciplines, primarily in the arts, in an effort to integrate their insights and develop a more comprehensive understanding. To that end, TTU's program is not a doctorate in studio, art education, or art history. Instead, students create an individualized combination of coursework within the arts and beyond as relevant to their dissertation projects.

The Program Goals for the Art track of the Fine Arts Doctoral Program are to:

- Emphasize interdependence among the disciplines of the visual arts.
- Present and model scholarship across disciplinary boundaries.
- Foster knowledge of the objects of visual art as well as the social, political, economic, and aesthetic matrices in which the artworks are embedded.
- Require that students critique their own assumptions.
- Provide opportunities for innovation among the arts disciplines.
- Develop the intellectual knowledge, creativity, critical methods, and academic skills essential for each student to create an original, substantive contribution to knowledge in the visual arts.

Program Definitions:

How do we define “interdisciplinarity”?

As a research method, interdisciplinarity involves using multiple disciplines in an integrative way to solve a problem or address an issue. Whereas traditionally the arts are separated into disciplines such as theatre, music, visual art, dance, film, etc., an interdisciplinary approach to the arts seeks to merge disciplines in an effort to create, discover, and redefine in a transformative way. The advantage of interdisciplinary methodologies involves new creations, concepts, or discoveries that may not be conceivable through disciplinary approaches.

Program:

The program requires a *minimum* of 60 hours as follows:

Fifteen (15) hours of Fine Arts Core courses

Twelve (12) hours of art track or VPA courses

Twenty-one (21) hours of *approved* coursework in multidisciplinary study related to the specialization area

Zero to six (0 - 6) hours in foundation or tool subjects, taken outside the major

Twelve (12) hours of dissertation

Additional requirements are the successful completion of:

Fine Arts Core Examination

Art Qualifying Examination

Proposal for Dissertation

Professional Problem or Internship

Dissertation Defense (final examination)

II. 1. A. RESIDENCY REQUIREMENTS:

School of Art requirements support university regulations governing residency.

II. 1. B. ADMISSIONS CRITERIA:

Admissions at the School of Art level are based upon satisfactory, holistic review of all application materials. These should include:

1. satisfactory GRE scores
2. a recommended GPA of 3.5 on master's level work
3. TOEFL score of 550 (for international students)
4. undergraduate and graduate transcripts
5. current curriculum vitae
6. a three-page, double-spaced, written statement of purpose, including a statement indicating a desire to pursue interdisciplinary study
7. a sample of scholarly writing; minimum five double-spaced pages; appropriately documented,
8. three current letters of recommendation
9. for acceptance into the doctoral program, the applicant must have completed a master's degree, or its equivalent, normally with emphasis in some area of the visual arts
10. if the student's career goal involves practicing Art Education, the teaching certification, art teaching experience, art program development, and/or other art related professional experience prior to admission are highly desirable.
11. ordinarily the completion of fifteen hours on the graduate or

undergraduate level in art histories, art criticism, art education, art leadership, and/or visual culture courses with a grade of “B” or better is essential to admission; if this criteria is not met, then leveling is assigned.

II. 2. FADP Core Courses

The Fine Arts Core

In addition to study in the field of specialization area, each student completes a series of core courses as a minor comprising 15 hours of work outside the field of specialization. Students participate in three required cohort courses, one philosophy course, and one option from philosophy or interdisciplinary topics: .

VPA 5301 (VPA 5300 subsection): Colloquium, cohort course

VPA 5310 (VPA 5300 subsection): Arts Histories, cohort course

VPA 5314 (VPA 5300 subsection): Arts in A Contemporary Context, cohort course

VPA 5300: Topics in the Visual and Performing Arts, option

PHIL 5310: History of Aesthetics

PHIL 5314: Contemporary Aesthetics

FINE ARTS CORE COURSES: 5301, 5310, 5314

VPA 5301. Colloquium: Inter/disciplinarity in the Arts. The principal goal of this course is to introduce students to interdisciplinary research and inquiry in the arts.

VPA 5310. Arts Histories. The principal aim of this course is to provide an historical and critical overview of the field. Areas covered will include historical and critical interpretations, introduction to major theories and methodologies, investigation of

particular artists, works or movements which provide insight into specific creative techniques, basic media and techniques of the field, and interdisciplinary relationships with the other arts.

VPA 5314. The Arts in Contemporary Context. The principal focus of this course is contemporary issues in the field. The course will include current artistic trends, theory and criticism, organization (e.g. funding, administration), and cultural policy (e.g. education, assessment, censorship, multicultural issues).

VPA 5300. Topics in the Visual and Performing Arts

PHIL 5310. History of Aesthetics

Major philosophical theories of art and beauty from classical Greece to the twentieth century.

PHIL 5314. Contemporary Aesthetics.

Current problems in aesthetics; the nature of a work of art, of aesthetic experience and judgment: issues of interpretation and evaluation in the arts.

III. 2. A. ART TRACK COURSES

As the “core experience” of the program, these courses have the following objectives:

- Foster knowledge of various types of critical studies used in the art world.
- Provide potential for challenging hybridized study
- Provide opportunities for innovation
- Provide a skill set required for successful completion of final project or dissertation.

- Foster self-critique and instill desire for achievement at the highest level.

II. 2. A. LIST OF ART TRACK COURSES:

ART 5100. Advanced Art Unit (1:0:2)

Ph.D. students should enroll in ART 5100 “Advanced Art Unit” during their first semester as a TA in the mentorship process. (See Appendix 3 for Mentorship Program Guidelines). Enrollment is with the specific faculty member with whom they are mentoring. This will give the faculty member workload credit for the mentorship process and satisfy the student’s 5100 requirement.

ART 5105. Organizing Public Forums About Art (1:0:2)

Graduate students gain pre-professional experience by organizing a series of scholarly public lectures, discussions, and/or events that focus on a single theme associated with art. Each course offering is unique. May be repeated.

ARTH 5305. Topics in Art History

ARTH 5308. Methods and Theories in Art History (3)

Prerequisite: Consent of instructor. Graduate seminar course that exposes students to main methodology and theory of history of art from classical antiquity to the twentieth century.

ARTH 5309. Theories of Contemporary Art (3:3:0)

Advanced survey of contemporary art theory and critical methods, with emphasis on the impact of the post-structuralist critique of representation.

ARTH 5382. Modern and Contemporary Art

ART 5340. Transdisciplinary Approaches to Issues in the Arts

(3:3:0)

Instructors from two disciplines encourage the production of new knowledge and solutions by approaching a challenging issue or topic in art from multiple critical, theoretical, and historical perspectives. Team-taught. Each offering is unique. May be repeated.

ART 5360. Seminar in Art Education

ART 5361. Critical Pedagogy – Visual Arts

ART 5363. Research Methods in the Visual Arts

ART 5364. Feminist Research Methods

ART 5382. Modern and Contemporary Art

VPA 5300. Topics in the Visual and Performing Arts

II. 2. B. PROPOSAL GUIDELINES FOR ART 5340 AND 5105

ART 5340 will be team-taught by two graduate faculty, at least one of whom should be a member of the Art Ph.D. faculty. The two instructors will propose a specific theme or issue to address and submit a proposal to the Ph.D. committee for approval. The course, with its changing topics, will be offered at least once annually. Its principal purpose is to fulfill the objectives of the FADP core. Other graduate students are welcome to enroll.

Proposals for ART 5340 should address the following questions.

1. What is the theme of the course?
2. How does this course meet the objectives of the CSAP major?
3. What are the critical lenses that will be used to approach the material and to design the course?

4. What is the rationale for the collaboration of this particular team of faculty members?
5. What is each member contributing to the course?
6. Provide: a sample reading list, sample assignments, sample course requirements.

Proposals should be under 3 pages in length including the reading list. Proposals will be kept on file for perusal of those wishing to create new course proposals.

For courses to be offered in the **Fall**, faculty must submit proposals to the FADP art coordinator for consideration by the FADP art committee the previous **November**. For courses to be offered in the **Spring**, proposals should be submitted the previous **March**.

ART 5105 should be generated by a group of doctoral students. The FADP art coordinator advises faculty and students that there are sufficient students to comprise such a course. The coordinator may serve as instructor or another faculty whom the students suggest may serve, depending on workload negotiations with the director of the SoA. Upon discussion with the students who wish to enroll, the instructor submits a proposal to the FADP art committee for its approval. The proposal should be similar to the one for 5340 and meet the same deadlines.

The semester prior to the course, students identify a theme for the forum and sketch out a list of participants and events. They and the instructor establish a reading list and determine the availability of speakers or participants. During the semester it is offered, students actually coordinate and stage one or two events that advance scholarly discussion on the chosen topic. The SOA Director earmarks funds for this event but students, instructor and the business Manager should meet to establish procedures for expenditures.

II. 3. LIST OF COURSES APPROVED FOR ART TRACK

Critical Studies courses

ARTH 5305 ARTH 5308 ARTH 5309 ART 5340 ART 5363 ART 5364 CMLL
5329 ENGL 5342 ENGL 5343 WS 5310

Topics in Art History Methods and Theories in Art History Theories of
Contemporary Art

Trans-disciplinary Approaches to the Arts Research Methods in the Visual Arts

Feminist Research Methodologies in Visual Studies Studies in Literary Criticism
and Theory

Critical Methods Studies in Literary Criticism Feminist Thought and Theory

Histories of the Arts courses

ARTH 5313 ARTH 5320 ARTH 5363 ARTH 5315 ARTH 5340 ARTH 5382
ARTH 7000

Arts of the Ancient World Arts of Medieval Europe 18th and 19th Century Art Arts
of the Pre-Columbian and Native Americas Renaissance and Baroque Art

Modern and Contemporary Art Research

And upper level courses in the history of art, with consent of instructor

Art Education courses

ART 5360 Seminar in Art Education ART 5361 Critical Pedagogy in the Visual
Arts ART 5362 Historical Survey of the Teaching of Art ART 5366 Instructional
Technology in the Visual Arts ART 7000 Research

Visual and Performing Arts courses

VPA Topics in the Visual and Performing Arts

Museum Studies courses

MUSM 5321 Museology MUSM 5326 Museum Administration MUSM 5333
Museum Education

Arts Administration courses

LAW 6050 Museum and Art Law THA 5312 Theatre Management THA 5316 Promotion in the [Theatre] Arts THA 5317 Funding of the [Theatre] Arts THA 5318 Advocacy for the [Performing] Arts

Students may also choose from courses in Studio Art, Theatre, Music, or other fields, as appropriate to topic, with consent of advisor.

II. 4. FOUNDATION / TOOL SUBJECTS

Tool subjects provide skills for research in the dissertation area. Prescribed by the student's Dissertation committee chair, the tool subject must be outside the Visual Arts major. It might be a foreign language*, statistics, digital skills, economics, etc. Depending upon a student's background and educational needs as defined upon the degree plan, 0 to 8 hours of "tool" coursework are required.

* Competency in the specified research language is fulfilled in one of the three ways explained in the *Graduate Catalog*, under the section on the master's language requirement.

SECTION III. PROCEDURES REGULATING THE ART SPECIALIZATION

III. 1. DOCTORAL FACULTY RESPONSIBILITIES

FADP Art Committee:

The entire doctoral faculty is responsible for voting on admissions, attending the Formal Evaluation and Annual Reviews, considering curricular issues, and, as appropriate, serving as dissertation advisors and recruiting.

FADP Art Coordinator:

The coordinator handles inquiries from prospective students; monitors applications and calls meetings of the Admissions

Committee; advises incoming students until a Faculty Advisor is designated; organizes and presides over Formal Evaluations and Annual Evaluations of student progress; coordinates TA and scholarship assignments; holds regular Ph.D. faculty meetings to monitor and improve curricular, academic, and student welfare issues; issues minutes of those meetings; updates program documentation on internal documents, website, and college catalogues; coordinates recruitment and outreach; maintains student files in the Art Office; and represents Ph.D. program in School and College committees as assigned, including the College Graduate Committee and FADP Committee.

Dissertation Committee Chair:

The dissertation committee chair counsels the advisee; recommends specific courses during registration periods; monitors student's progress in program; reviews worksheet; coordinates the writing and grading of their advisees' Qualifying Exams, guides research culminating in the dissertation.

III. 2. ADMISSIONS

Admissions Committee:

All members of the FADP art committee vote on applications into the FADP (art).

Admissions Procedures:

- (1) The FADP art coordinator notifies all faculty by memo as to availability of new application materials;
- (2) Files of all applicants are made available for review to the FADP art committee (usually via Salesforce). The following admission options should be noted: (a) admission; (b) conditional admission with leveling (note approximate amount of leveling, e.g., 0-3 hours, 3-6 hours, etc.); (c) reject; (d) any concerns regarding

the student's focus. The FADP art coordinator notes any reservations under “conditions of acceptance.”

(4) Ordinarily the completion of fifteen hours on the graduate or undergraduate level in art histories, art criticism, art education, art leadership, and/or visual culture courses with a grade of “B” or better is essential to admission; if this criteria is not met, then leveling is assigned.

(5) The FADP art coordinator forwards all applications to the FADP committee. Once approved by the FADP committee, the offer letters signed by the SOA Director are sent to the applicants, and the Salesforce applications (administered by the Graduate School) are approved/admitted.

Application process for students who want to incorporate studio practice in the doctoral program:___

Students who wish to pursue Studio coursework while in the FADP (art) must have significant preparation in Studio Art, in the form of a BFA/MA/MFA in Studio Art (or related degree).

a. If students who have a degree in Studio want to incorporate this work in a *practice-based dissertation*, they should indicate this intention in their application, and submit a portfolio as well as a statement that explains the proposed project ideas and the relevance of studio art to the project. [See the description of Project-Based Dissertation on “critical studies” “artistic practice” document]. Students may pursue their Studio work independently without involving TTU Studio Art faculty. Such students may apply to use one of the studio spaces available to the CSAP program, on a semester-by-semester basis.

b. If students wish to incorporate Studio Art *courses* at TTU as a component of the FADP (art), they must indicate this intent in their applications. Acceptance to the program will include an assessment of the application by Studio Faculty. If students who

have applied without indicating the intention to pursue Studio *coursework* subsequently decide they want to do so, they will have to submit an application to the Studio Faculty (via the FADP art coordinator) before the studio *course* component is approved.

Applications must indicate the medium in which the student intends to take courses. If a student has experience in one medium but wants to pursue another while in the FADP (and to receive graduate credit toward the PhD), that student may be asked by the Studio Faculty to complete undergraduate leveling in the new medium prior to being allowed to take graduate studio courses in the new medium.

Studio Coursework:

Procedure for those wishing to take Studio Art courses while enrolled in the FADP (art):

Applications must include a portfolio of images. Applications must include a statement of intent that describes the proposed project ideas and explains the relevance of specific studio art courses. If accepted, such students may apply to use one of the two studio spaces available to the FADP (art), on a semester-by-semester basis.

Studio and office space:

Studio space

There are 4 spaces in SB21. Students wishing to use these spaces must apply by April 15 for Fall and by November 15 for Spring. Applications should include a description of the kind of work to be conducted and its relevance to the doctoral dissertation.

The FADP art committee will allocate the spaces based on these criteria: overall academic performance, demonstration of professional activity and need. The latter will be determined as

follows:

- a. First priority: for students whose studio work is a component of the projected or current dissertation.
- b. Second priority: the student is enrolled in a studio course that is relevant to dissertation project.

Each studio allocation is for one semester but the allocation can continue if the student demonstrates significant use of the space.

Office space for Instructors

There are 8 tables in Arch 203 for use as work or instructor meeting spaces with undergraduate students. Because Instructors of Record should be available to meet students, and should keep office hours for that purpose, the School of Art will attempt to assign other shared office spaces to doctoral students who are teaching courses.

III. 3. DEGREE PLAN

The Dissertation Committee Chair or FADP art coordinator, in consultation with the student, and with the approval of the FADP art committee, ordinarily files a degree plan at the end of the first year or beginning of the second year of a student's study.

Information includes:

- (1) A listing of minimum coursework to be completed;
- (2) The names of the dissertation committee chair and tentative committee members - three members in the School of Art, two at-large members (five total);
- (3) Residence - each student is required to complete a minimum of 24 semester hours in residence during a given twelve-month period. The standard method for meeting this requirement is twelve semester hours during two consecutive long terms.
- (4) The dissertation topic;
- (5) A projected graduation date.

III. 4. STUDENT COURSELOAD

Normal Courseload

Normal full-time enrollment varies between 9 and 13 hours per semester for doctoral students. Full-time enrollment in the summer in a summer term is from 3 to 6 hours. Students on fellowships, assistantships or other appointments designed for the support of graduate study should enroll for 9 hours (and no more than 13 hours) in each regular term and at least 3 hours in a summer term.

It is in the best interest of the student to enroll for courses in the School of Art during the first year, to become acquainted with the faculty. When registering for full-time enrollment, not more than three hours of electives (courses not listed as part of the degree plan) should be included.

Enrollment in Dissertation (8000)

Once students begin to enroll in dissertation (8000), they must maintain continuous enrollment of at least one hour of 8000 per semester and at least one hour over the summer (either Summer I or summer II). When registering for dissertation (8000-level) hours, a contract must define the project. One-hour contracts are available for library privileges and for continuing registration. All other contracts must reflect the amount of faculty effort invested and must include a completed contract proposal form.

Incompletes

If a graduate student accumulates six hours (or more) of simultaneous “Incompletes,” any TA/RA/GPTI appointment is reviewed by the Director of the SoA and the Dissertation committee chair. At this point, continuance of the assistantship may be withdrawn.

III. 5. PERIODIC EVALUATIVE PROCEDURES

A. Formal Evaluation, leveling, and transfer credit

During the first semester of enrollment, students meet with the FADP art committee of the School of Art. Students should be prepared to discuss their academic goals and ideas about a research direction. The faculty reviews and evaluates the academic transcripts and other materials that were presented at the time of application to the FADP, and, if necessary to successful progress in the program, assigns leveling coursework. Students may also petition that previous graduate coursework be transferred into the Doctoral program. If doing so, students should prepare documentation of the content of such courses and the work they produced, and description of the course's relevance to the student's direction within the Doctoral program. In some cases, a student may propose that non-academic experience fulfills work assigned as leveling. In that event, s/he should apply, in writing, to the FADP art coordinator, asking that a written preliminary examination be prepared to evaluate expertise in the relevant area. At this meeting, student and faculty initially exchange ideas about the direction of the student's study in order to optimize the advisement process.

B. Annual Review

Each spring, prior to the beginning of registration for the following semester, the FADP art committee conducts an annual review for all students in residence. Its purpose is to review student's progress in program and to discuss ideas for dissertation direction.

C. Semester Review:

Students who accrue more than 99 doctoral hours (Texas) or three years within the program must be reviewed at least once each year, but may be reviewed each semester, as above.

III. 6. STUDENT RESPONSIBILITIES

Maintaining Contact:

(1) At faculty's convenience, student meets with dissertation committee chair for advisement and for revisions to research projects. (2) Student informs dissertation committee chair, FADP art coordinator, and the School of Art of changes in address, telephone, etc. (3) Student retrieves messages from School of Art mailbox and checks email and phone on a regular basis (at least twice weekly).

Petitions:

Requests for changes to the degree plan, deviations from standard procedure, exemptions, special considerations, etc., are handled as follows:

(1) Student initiates by stating the request in writing, providing a rationale, and assembling documentation as necessary; (2) Dissertation committee chair countersigns and/or indicates approval of the request; (3) Upon receipt of the petition, FADP art coordinator contacts the FADP art committee for a decision.

Satisfying requirements:

During the dissertation process, the student must be prepared to satisfy any requirements imposed by the dissertation committee.

Texas Tech University Statement of Academic Integrity:

Academic integrity is taking responsibility for one's own work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect.

Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures that grades are earned honestly and gives added value to the entire educational process. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers.

Integrity Matters:

Texas Tech is committed to creating an exciting university atmosphere that is free of academic dishonesty. All members of the university community, including faculty, students, and staff, are upheld to the standard of having integrity in the work they produce. The standard is for all members of the Texas Tech community to contribute to the campus environment in an ethical, fun, and honest manner. Integrity matters because student success matters.

What is Academic Dishonesty?

“Academic dishonesty” includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. The *Code of Student Conduct* contains the definitions of Academic Integrity Code violations.

III. 7. QUALIFYING EXAMINATIONS UNDERTAKEN AT THE COMPLETION OF COURSEWORK

Between the completion of coursework and graduation, there are

several major requirements that demand increasing levels of self-motivation. To pass the Fine Arts Core Exam and departmental Qualifying Exams, students must undertake individual research. The Dissertation Proposal occurs at the outset of the writing process and the Dissertation Defense at the end.

A. Fine Arts Core Exam

As students complete the Fine Arts Core, they arrange to take the Fine Arts Core Exam (see Section I. 3.).

B. Qualifying exam

Statement of purpose

The Qualifying Examination is a means of evaluating the student's capacity for independent study and capability in research skills necessary to the dissertation. The exam generally addresses the dissertation topic, at the discretion of dissertation (advisory) chair. By concentrating on student interests and supporting research, the examination is an opportunity for the student to apply knowledge learned in the FADP core and other coursework to a pre-planned dissertation topic or related research interests. Conversely, it allows the faculty to ascertain whether a student is capable and ready to undertake the dissertation.

Eligibility

A graduate student is eligible to stand for this examination (1) after receiving approval of the doctoral degree plan from the Dean of the Graduate School, (2) after completing language or tool subjects, and (3) after completing most of the course work prescribed by the degree plan. Ordinarily, the qualifying examination should precede presentation of the proposal; however, the advisory committee must be formulated prior to the examination. Graduate students must take the examination within one calendar year of completing all the requirements listed on the degree plan.

Procedures

1. *Advance preparation.* The student identifies a topic for the dissertation, requests the leadership of a dissertation chair, and meets with that chair in order to clarify the dissertation's topic and content. The student is expected to investigate this material by means of independent study and/or additional coursework.

Working in conjunction with the chair, the student contacts at least two other art faculty members who agree to serve on the dissertation committee. The student contacts the dissertation chair, who coordinates question development for the exam and who works intensively with the student and at least two other committee members to formulate and compose examination questions. The student must declare an intent to take the exam in advance, as follows.

2. *Scheduling the examination.* The qualifying examination is held once per long semester if required (i.e. up to two times per year). Students must declare their intent to take the qualifying examination by November 1 or May 1 (for the following spring or fall semester, respectively). The written portion of the exam is scheduled to begin during the weeks preceding the beginning of classes. The oral component is scheduled approximately ten days into the semester; ordinarily, it is held on a Friday afternoon.

3. *Formulation of exam.* The qualifying exam ordinarily comprises three written components and one oral component, at the discretion of the advisory chair. The dissertation (advisory) chair coordinates the composition and selection of exam questions with input from at least the other two committee members. When relevant to the course of study, faculty from outside the School of Art may be asked to provide questions. Direction and formulation of the exam is the responsibility of the advisory chair.

4. *Exam structure.* Ordinarily, written questions are submitted to the student, who completes the qualifying examination over a

fourteen-day period. The written exam consists of at least three components, each requiring an answer ten to twelve pages (max. 3000 words) in length and a bibliography of references cited. Each component must be spell-checked, grammar-checked, proofread, properly cited according to the agreed-upon style, *and* word-counted.

Questions focus upon (but are not limited to): (1) critical issue(s) in theory, and trans-disciplinary approaches relevant to the dissertation topic, (2) research and methodology appropriate to the dissertation topic, and (3) specific questions regarding the area of emphasis. This third area may examine the dissertation topic's broader context or may require demonstration of synthesizing approaches and/or of visual literacy germane to the area of emphasis.

A formal minor (e.g., Museum Science) is represented by an additional (fourth) written component.

The oral component, if required, may include extemporaneous discussion of issues and/or a prepared question.

5. Evaluation and re-testing. Evaluation is primarily the responsibility of faculty in the Art track, in particular, art faculty on the student's dissertation committee. A file copy of the exam is made available, via memorandum, to all art doctoral faculty and to outside members of the committee.

Students have two chances to pass all (ordinarily four) components of the qualifying exam. The final evaluation is pass or fail based upon a simple majority vote of faculty on the dissertation committee. The dissertation advisor sends the results to the student in writing (copy to FADP art coordinator). If a student fails only one component, it can be resubmitted within 30 days of the date when the results were sent. Should that component still be unsatisfactory, the entire examination is failed and the student must

schedule a second exam.

Graduate Catalog regulations stipulate that the second examination be conducted at least four months and not more than twelve months from the date of the first exam.

III. 8. THE DISSERTATION

A dissertation is required for the Fine Arts Doctoral degree. The following guidelines aim to assist the student and faculty members through the process of developing and presenting a proposal, writing the dissertation according to University standards, and preparing for the final examination of the dissertation, otherwise known as the dissertation defense.

A. WHAT FORM MUST THE DISSERTATION TAKE?

The dissertation may be formulated as (1) traditional research, (2) research based on an internship experience, (3) or research devoted to the solution of a professional problem.

Regardless of the option chosen, however, the research will culminate in a formal document submitted to the Dean of the Graduate School.

The following definitions elaborate on the above options.

Dissertation: A dissertation is an original contribution to knowledge. Furthermore, it develops a productive relationship between diverse methodologies, discourses, and objects of study.

Internship: An internship follows FADP guidelines (above) and meets dissertation standards.

Professional Problem: The Professional Problem meets dissertation standards, including theoretical apparatus and standards of writing. Parts include: (1) thesis or problem statement, (2) statement of methodology, (3) review of literature, (4) solution

of the problem, and (5) evaluation of the solution's impact. The topic demonstrates a significant link to issues of the field. The professional problem utilizes site-based research and/or situational decision-making, so results may have limited possibility for generalization based upon the sampling. Examples might include administrative issues, textbook or curricular issues, self-studies. See the Guidelines to the FADP for more information.

B. CHOOSING A TOPIC, DISSERTATION ADVISOR AND DISSERTATION COMMITTEE

Students should have an idea of the direction of their dissertation by the third semester of enrollment. At that point, they should begin discussions of the topic with faculty members in order to identify the most appropriate Dissertation Committee Chair. The choice of the Dissertation Committee Chair belongs to the student, but the decision to serve depends upon the topic under investigation and consent from the professor. The student, in consultation with the Dissertation Committee Chair, will ask faculty to serve as Dissertation Committee members. Faculty might not accept if they feel they cannot guide the student sufficiently or contribute substantially to the project. Each committee must be comprised of three faculty from Art and two from outside the SoA. All changes to the Dissertation Committee, while initiated by the student, should be done in consultation with the Dissertation Committee Chair, the FADP art coordinator, and the FADP art committee.

Officially, FADP guidelines stipulate that the dissertation chair and committee members are nominated by the School of Art to the college's Graduate Committee, which ordinarily recommends the committee as nominated to the Dean of the Graduate School. The Dean of the Graduate School actually appoints the committee.

C. ELIGIBILITY FOR ENROLLMENT IN DISSERTATION (8000)

Normally, after the completion of coursework, the Fine Arts Core Exam, and usually after the Qualifying Exam, the student may begin to enroll in 8000. Once begun, enrollment in 8000 must be continuous until graduation.

D. THE DISSERTATION PROPOSAL

A student presents a proposal for the content, methods, and scope of the dissertation to the Dissertation Committee for its approval. This important process ensures that the student knows what the Committee requires for its approval of the dissertation.

1) Procedures governing the Dissertation Proposal

a. Formulation and distribution of the Dissertation Proposal

The student works first with the Dissertation committee chair in order to formulate the proposal, consulting with other committee members at the suggestion of the chair. The written proposal is distributed to all FADP art committee (see below for the mechanism of distribution), all members of the dissertation committee, and to such outside faculty as may be deemed “appropriate” or “interested.” The written proposal is submitted to all relevant faculty members at least two weeks prior to the meeting and oral presentation.

b. Oral Presentation of the Dissertation Proposal

Students craft a 15-20 minute presentation of the project for oral presentation to the Dissertation committee. Others may attend the oral presentation. A period ensues during which the Dissertation committee and other faculty present query the scope of the topic, the proposed methods and theories of analysis, the aims of the dissertation, bibliography, and the like, with the goal of helping the student refine the proposal.

c. Approval process

The final responsibility for stipulating requisite alterations to the proposal lies with the dissertation advisory committee.

Procedural Options: Committee members also stipulate the procedures that govern the amended proposal. Procedural directives include: (1) the proposal is accepted pending amendments for which the advisory chair will be responsible; (2) the proposal must be revised in written form and re-presented to committee members for acceptance; or (3) the proposal is not acceptable.

The Dissertation committee chair is responsible for the student's incorporation of suggested revisions. The chair indicates when the revised proposal is ready to be re-submitted to advisory committee-members for final approval.

d. Approval of proposal

The title page for the proposal shall include spaces for the signature of dissertation committee members. When all members have signed to indicate approval of the written document, the proposal is accepted. Note: in accordance with procedural option 1 (above), members might sign the title page even though minor revisions to the proposal would be required.

e. Alterations to an approved proposal

The Dissertation committee chair reports to the FADP art coordinator any revisions that substantively alter the direction of the dissertation from that which the student originally proposed. "Substantively alter" here is construed to be a revision that effects a change of emphasis (e.g. art education to art history), that changes significantly the topic, or that requires a change in theoretical direction. Notice is provided to the faculty-at-large in order to review the situation.

2) Content of Dissertation Proposals

Models for the content and organization of the Dissertation Proposal vary according to the objects of study, the types of analysis, the theoretical and methodological frameworks used, and the discourses to which the dissertation will contribute. Regardless of the order of concepts presented in the dissertation Proposal, it ordinarily contains the following components.

Students, it is imperative that you consult your Dissertation Advisor frequently as you prepare to write the Proposal. Several faculty members strenuously object to the following outline; others find it useful as a starting point to help student consider what to include in the Proposal. Not all topics listed below will apply to every Dissertation.

Length of the Dissertation Proposal should be 10-15 pages, double spaced.

A title should concisely express the content of the study. It should contain any key terms that will aid researchers in retrieving the dissertation.

I. Introduction

A. General statement of the problem and its context.

1. A compelling description of the focus of the study.
2. A description of the limitations of existing theory or knowledge regarding the problem.
3. Delimitation of the scope of the problem.

B. Specific questions, definitions of key terms, and/or hypotheses.

II. Theoretical and Methodological Framework

Describe the how your approach grows out of and relates to the diverse methodologies, discourses, persons, and objects you have studied.

III. Chapter Outline

Explain how the questions, research, and findings will be organized.

IV. Include your projected conclusions to your questions. Also, you should address the relevance of the study to existing fields of knowledge and possibly offer suggestions for further inquiry or practices.

V. List the references cited in the proposal.

VI. Provide a detailed timeline of work.

VII. Appendices might include such things as:

1. Letters of permission to use archives or forms needed to work with human subjects.
2. Bibliography for the research project.
3. Chapter Outline of the Dissertation or Timeline of Work if not included above.

3) Presentation of the Proposal to the Dissertation Committee

Purpose: The purpose of the presentation is to receive guidance from the committee regarding the scope, focus, feasibility, methods, and structure of the proposed dissertation. An approved proposal serves as a research contract between the dissertation committee and doctoral candidate.

Format: The student should plan a brief (15-20 minute) presentation and the student must allow 40 minutes in which the committee will evaluate the proposed topic, offer suggestions, and ask questions. Faculty outside of the committee and guests may attend. Following the discussion, the advisor will ask the doctoral student and guests to leave the room while the dissertation committee confers and decides if the proposal passes, passes with minor modifications, or fails, requiring major revisions and/or restructuring. The candidate should wait nearby. The dissertation committee chair will call the candidate back into the meeting to present the decision. The candidate may ask the committee questions at this time. If the candidate's dissertation proposal

passes, the committee will sign a copy of the title page that provides spaces for signatures and the date. It is the advisor's responsibility to provide a proposal signature approval form. If the proposal is not passed, the candidate will be guided by the advisor to redevelop the proposal. The dissertation advisory chair will help the student to revise content sections if the nature of the project so requires.

General Information: A verbal presentation differs from the written material in its level of detail, organization, and presentation. The presentation should be engaging and may be augmented with visual presentational tools such as slides, overheads, or digital presentational aids. You may audiotape record your presentation and the follow-up discussion for later reference.

4) Approval of the Proposal

Once the Dissertation Committee approves the Proposal and signs its cover sheet, the Dissertation Committee Chair indicates to the FADP Art Coordinator that the proposal has been accepted. The FADP Art Coordinator then sends recommendation for student's advancement-to-candidacy to the Graduate School. A copy of the signed proposal is placed in the student's file and another is filed with the School of Art's Visual Resource Center.

III. 9. ADVANCEMENT TO CANDIDACY

In order to advance to candidacy (for the academic degree of Doctor of Philosophy in Fine Arts in Art) the student must have passed the Fine Arts Core Exam, the Qualifying Exam, all required coursework, language/tool requirements, and have an approved Dissertation Proposal. The FADP Art Coordinator informs the Graduate School that the student has passed the exams and that the dissertation proposal is approved, and recommends advancement to candidacy. The student officially advances to candidacy when

the Graduate School accepts the recommendation of the FADP Art committee.

III. 10. WRITING THE DISSERTATION

The University requires electronic submission of Dissertations. See the current Undergraduate and Graduate Catalogue for guidelines.

The “Instructions for Preparing and Submitting Theses and Dissertations” prepared by the TTU Graduate School overrules style manuals common to specific fields when preparing a dissertation at Tech. Refer to style manuals common to your field for more elaboration and explanations. The APA style manual is most commonly used in the field of art education. The Chicago Style manual is commonly used in art history. In all cases, scholarly writing reflects precise thinking communicated in clear and concise description.

Writing the dissertation requires capability in research and effective communication between the student and members of the advisory committee. The doctoral candidate is encouraged to remain in residence throughout the period of writing and to devote complete attention to the task of finishing the project.

Time Limits

During the past years, the Graduate School has formulated increasingly strict time limits for completion of the degree. Individuals should consult the current *Graduate Catalog* for complete information on this topic.

Initial Draft and Revision(s)

At the initial stage, a student organizes and formats the dissertation draft according to guidelines published by the Graduate School (*Instructions for Preparing and Submitting Theses and Dissertations*). In accordance with an approved proposal, the

student develops a draft that is logically ordered, well-constructed at the paragraph level, and grammatically correct. To this end, the Dissertation Committee Chair may stipulate that the student present detailed outlines and/or obtain editorial assistance. Upon receiving the draft, usually chapter by chapter, the dissertation chair specifies revisions in order to clarify, amplify, or otherwise improve both structure and content.

The student can expect to write and submit multiple revised drafts at this stage.

Further Revisions

The dissertation chair determines when committee members should evaluate the revised draft. The entire draft or separate chapters may circulate to one or more individuals at a given time, in accordance with necessities of the topic, a committee member's area of expertise, and individuals' schedules. These readers may recommend further revisions.

The student must communicate with committee members and the dissertation chair if any suggested revisions seem to conflict with others. Ideally, the student conscientiously addresses recommendations from all, or at a minimum, all art committee members prior to the final examination (defense). Complex projects may warrant a committee meeting prior to that point.

Final Form

The term "Final form" technically refers to the completed copy that is submitted to the Graduate School so that the dissertation can be checked for conformance with guidelines in *Instructions for . . . Dissertations* (see also "Graduate School Timetable," below). A student who follows the process outlined above is ready to present the dissertation in its (nearly) final form ***one month*** prior to the final examination (defense).

Types of Final Projects:

- **Dissertation.** An academic study of a problem that reviews the state of knowledge about the issue, collects and reports new information or ideas about the problem, and makes an original contribution to knowledge. Dissertations may address topics that are theoretical, historical, critical, curatorial, pedagogical, or sociological in nature. Approximately 80,000-100,000 words plus end matter.
- **Practice-Based Dissertation.** Students with a well-developed artistic practice and a research question necessitating nontraditional methods may produce a practice-based dissertation. This usually takes the form of creative work plus a written text of approximately 40,000 words. The written component should contextualize the research within disciplinary and/or interdisciplinary fields, position the student's corpus in relation to established or emerging artistic practices, describe and justify the project's nontraditional methodology, provide evidence to support an original argument, and demonstrate the significance of the project's contribution to the student's field(s) of inquiry. The aim of the practice-based dissertation is to generate publishable (or published) written work and professional artwork suitable for exhibition through a hybrid methodology. The creative work should not merely illustrate the theories proposed by the written text, and the latter should not simply describe an artistic practice. Instead, both should work together to form a multimodal argument contributing to academic study of the fine arts.
- **Internship**
- **Professional problem**

III. 11. THE FINAL EXAMINATION (“DISSERTATION DEFENSE”) AND SUBSEQUENT REVISIONS

Final Examination (Dissertation Defense) A final public oral examination [defense], usually over the general field of the dissertation, is required of every candidate for the doctorate. The Dissertation Committee Chair and the student together decide when the project warrants a final examination. Among other considerations, scheduling the final examination requires the following of the student: (1) distribution of the dissertation in nearly final form to advisory committee members at least *one month* in advance of the examination, (2) presentation of one copy to the Visual Resource Center for faculty who are not part of the dissertation (advisory) committee at least *three weeks* in advance, (3) distribution of a memo to art doctoral faculty informing them of the scheduled examination and the availability of the reference copy (at least *three weeks* in advance), and (4) submission of a notification form to the Graduate School at least *three weeks* prior to the final oral examination (defense).

Ultimate Revisions

At the final examination, the dissertation committee stipulates any remaining revisions to the dissertation. Whether they are minor or major in scope, these revisions must be completed within *one year* of the defense. The candidate must satisfy the requirements of committee members, thereby obtaining the signatures that indicate their acceptance of the dissertation. An approved dissertation is the ultimate requirement for the doctoral degree.

III. 12. THE LAST SEMESTER: TIMETABLES FOR THE DEFENSE AND THE SUBMISSION OF THE DISSERTATION TO THE GRADUATE SCHOOL

During the final semester of enrollment, the degree candidate must

observe numerous deadlines issued by the Graduate School. These are published online in the Official Academic Calendar for the current year (See TTU website, Academic Calendars). For example, during a Fall semester, the last day to hold a Dissertation Defense is in October and the last day to submit a signed, approved dissertation to the Graduate School is in early November. In effect, a student can utilize approximately the first five weeks during the semester to produce a draft in nearly final form and still meet deadlines for scheduling the final examination, etc. If a deadline is missed, the candidate still may complete all requirements during that semester; however, final registration and conferral of the doctorate is deferred until the next semester.

SECTION IV. GRIEVANCE PROCEDURES

Note: See the School of Art's guidelines for grade appeals, sexual harassment, and other issues affecting relationships between students and instructors within individual classes.

In situations where graduate students think that they have a legitimate grievance regarding any aspect of their assigned duties or issues affecting their plans of study, they should exhaust all proper channels in resolving the complaint. In order, these channels are, for assistantship duties: [1] the immediate supervisor , [2] the director of the School, [3] the associate dean of the academic college, and [4] the dean of the Graduate School. For plans of study, the channels are: [1] the dissertation advisory chair, if assigned, [2] the area- specific advisor if different than the coordinator, [3] the graduate coordinator, [4] the director of the School, and [5] the dean of the Graduate School.

For the CVPA Graduate Academic Committee, which formalizes review of disputed academic issues, see the following:

<http://www.depts.ttu.edu/cvpa/students/AcademicDisputes&Appeals.asp>

For University Operating Policies and Procedures, see the following: <http://www.depts.ttu.edu/opmanual>

OP 70.10 Nonfaculty Employee Complaints and Grievances

OP 10.09 Sexual Harassment

OP 74.02 Conduct of Research and Scholarly Activity

APPENDICES

APPENDIX 1

Student Progress Toward the Degree and Degree Requirements

This plan is based on enrollment of 9-12 hours per semester and at least one summer in residence.

Year One

- The student is admitted with or without leveling course requirements.
- A formal evaluation conducted in the first semester specifies courses to be taken as leveling and guides student toward a degree plan.
- Student enrolls in FADP core and other courses as available.
- The end-of-semester review (1) the FADP art committee monitors student progress; and (2) a faculty mentor is appointed who, along with the FADP art coordinator, will provide informal advice for the incoming student.

Year Two

- Student enrolls in FADP and other courses as available.
- The student consults with faculty mentor and/or FADP art coordinator to clarify the area of study and dissertation topic.
- It may be possible to take the FADP Core Exam if all core courses are completed.
- Any leveling must be completed by the end of the third semester.

- The annual review monitors student progress and clarifies the dissertation topic.

Year Three

- Student enrolls in FADP and other courses as available.
- The student consults with the faculty advisor on a regular basis to clarify the area of study and dissertation topic and to assemble the dissertation committee.
- The student takes the Qualifying Exam.
- The student presents the Dissertation Proposal for approval.
- By the end of the third year, the FADP core exam, the Qualifying Exam, and all tool/language requirements should be completed, and the Dissertation Proposal may be approved.
- The student may advance to Candidacy as a Ph.D. in Fine Arts.
- The annual review will be conducted by the dissertation committee.

Year Four and Beyond

- Once the student advances to Candidacy, Graduate School regulations stipulate that the dissertation must be completed, defended, and approved by the committee, and submitted to the Graduate School within four years.
- Once a student enrolls in 8000 (dissertation), continuous enrollment of at least one credit hour of 8000 must be maintained.
- In the semester of graduation, the Graduate School timetable for

submission of the dissertation must be observed.

- In addition, a single copy of the completed dissertation should be placed in the Visual Resource Center for faculty who are not part of the advisory committee at least three weeks prior to the oral defense.

APPENDIX 2. Advising Work Sheet for FADP (Art)

Name _____
SS# _____
Address _____
Phone _____

Diss Committee Chair _____

Diss Committee Members _____

Formal Evaluation date _____ Qual. exam _____

Core exam date _____ Dissertation proposal approved _____

Degree plan filed _____ Language/Tool Completed _____

Recommendation to Graduate School for Candidacy _____

Dissertation topic _____

Transfer credits (Course #, Title, School, TTU number):

Leveling (must complete by end of third semester) Course number, Course Title,
Semester

FADP Core (Choose 15 hours. Must include 1 PHIL + VPA 5301, 5310, 5314.)

VPA 5301 (VPA 5300 subsection): Colloquium, cohort course

VPA 5310 (VPA 5300 subsection): Arts Histories, cohort course

VPA 5314 (VPA 5300 subsection): Arts in A Contemporary Context, cohort
course

VPA 5300: Topics in the Visual and Performing Arts, option

PHILOSOPHY 5310: History of Aesthetics

PHILOSOPHY 5314: Contemporary Aesthetics

ART TRACK: Art track and VPA Topics Courses (12 credit hours)

ART 5105 Organizing Public Forums About Art _____

ART 5100 Advanced Art Unit _____

ARTH 5305

ARTH 5308

ARTH 5309

ARTH 5313

ARTH 5315

ARTH 5340

ARTH 5363

ARTH 5382

ARTH 7000

ART 5319

ART 5340

ART 5360

ART 5361

ART 5362

ART 5363

ART 5364

ART 5366

ART 7000

VPA 5300

Topics in Art History Methods and Theories in Art History Theories of Contemporary Art

Arts of the Ancient World Arts of the Pre-Columbian and Native Americas
Renaissance and Baroque Art 18th and 19th Century Art Modern and Contemporary
Art Research

20th Century Visual Arts, including Latin American Trans-disciplinary Approaches to the Arts Seminar in Art Education Critical Pedagogy in the Visual Arts

Historical Survey of the Teaching of Art Research Methods in the Visual Arts

Feminist Research Methodologies in Visual Studies Instructional Technology in the Visual Arts Research

Topics in the Visual and Performing Arts

Multidisciplinary Study in the Arts (21 Hours Minimum)

ART 5105 Organizing Public Forums About Art _____

ART 5100 Advanced Art Unit _____

ARTH 5305 Topics in Art History

ARTH 5308 Theories and Methods in Art History

ARTH 5309 Theories of Contemporary Art

ARTH 5313 Arts of the Ancient World

ARTH 5315

ARTH 5320

ARTH 5340

ARTH 5363

ARTH 5382

ARTH 7000

ART 5340

ART 5360

ART 5361

ART 5362

ART 5363

ART 5364

ART 5366

ART 7000

VPA 5300

Arts of the Pre-Columbian and Native Americas Arts of Medieval
Europe Renaissance and Baroque Art 18th and 19th Century Art

Modern and Contemporary Art Research

Trans-disciplinary Approaches to the Arts

Seminar in Art Education Critical Pedagogy in the Visual Arts Historical Survey
of the Teaching of Art

Research Methods in the Visual Arts

Feminist Research Methodologies in Visual Studies Instructional Technology in
the Visual Arts Research

Topics in the Visual and Performing Arts

ENGL 5342 Critical Methods ENGL 5343 Studies in Literary Criticism CMLL
5329 Studies in Literary Criticism and Theory WS 5310 Feminist Thought and
Theory MUSM 5321 Museology MUSM 5326 Museum Administration MUSM
5333 Museum Education LAW 6050 Museum and Art Law THA 5312 Theatre
Management THA 5316 Promotion in the [Theatre] Arts THA 5317 Funding of
the [Theatre] Arts THA 5318 Advocacy for the [Performing] Arts MUSI 5300
Courses Other courses by approval

Block of Courses Supportive of Dissertation Research:

**Art 8000 Dissertation (12 hours) List semesters enrolled and number of
hours:**

***Minimum required for graduation: 60 hours. Plus Foundation or Tool Subjects,
(0-8 credit hours).*** Language or methodological courses outside the major.

Coord Init _____ Date _____ Area Adv Init _____
Date _____ *Attach special notes after each advisement session.*

Appendix 3. TA Mentorship Program and Responsibilities

Overview Generally appointment as a GA or TA for 1309, 1310, or 2311 is intended to continue over a two-year period with the goal of the student teaching the class independently in the second year under supervision of the major instructor. Reappointment as a TA or GA depends on performance evaluation, willingness to work, and making oneself available for work assignments.

The mentorship program trains the student to teach the class independently while here at TTU. The first semester, the TA attends the lectures for the class, assists with issues of testing (such as taking tests prior to their classroom administration to determine the relevancy, accuracy, and fairness of questions), grades most of the student papers in consultation with the professor, and may lecture on a specific topic if needed. Other duties may be assigned to fill out the 10-hour/week appointment, such as identifying, ordering, making, and/or cataloguing digital images for the class.

The second semester requires attendance at lectures and other duties of the first semester, plus the preparation and delivery of several lectures or units to be decided by professor and TA at the end of the previous semester. If the course is offered on MWF, the TA will generally be responsible for the Friday lectures, gallery visits, and studio visits. This is intended to prepare the TA for independent teaching of the class.

By the end of the second semester, TAs wishing to teach the class in the next semester should submit a complete class syllabus to the professor for review.

Multi-cultural: The course description for ART 1309 in the Undergraduate catalogue indicates that it will have a significant component of non-western art. This "multi-cultural" approach must be maintained because the course now fulfills that requirement in General Education. Each TA/instructor should develop lectures on

some aspects of non-western art, providing a discussion of the forms and aesthetics of several non-western societies in historical and cultural perspectives. Please consult the Art History Survey Guidelines, available from Art History Area Rep, for the scope and content of such classes.

Texts: When independent instruction begins, the TA should be prepared to use the textbook that the major instructor is using. Please do provide input to the instructor by evaluating textbook possibilities. Changes in textbook require lots of advance planning and slide preparation and probably cannot be done quickly.

GA/TA Responsibilities Grading duties are closely supervised by the major instructor. When each test or assignment is received, the GA/TA should plan to spend some time going over the students' work with the major instructor to arrive at standards for assigning grades. All grading should be done quickly so that the papers may be returned a week after the assignment was due or the test given.

On-duty schedule: The GA/TA position requires your presence at TTU the week prior to the beginning of classes until the day grades are due at Registrar's office at the end of the semester. Plan to contact your supervisor. The TA/GAs are also required to hold one office hour per week, which should be established and announced by the second week of class and to make appointments with students as necessary to discuss their work.

Resources: As you plan your syllabus, lectures, and activities, feel free to draw upon the textbook carrel in the VRC. Your supervisor will be happy to guide you in pulling together materials for lectures and assignments. If you would like feedback on a particular presentation, idea, grading policy, etc., please let discuss it with the supervisor.

Team instruction: Your supervisor continually seeks to improve the class. Please consider yourself as part of a team, and be ready

to provide comments and ideas about the course content, delivery of information, examples used, test questions, assignments, etc., if asked.

Art Appreciation and Art History TA Tasks

In the second semester of your mentorship in Art Appreciation or Art History, you will take on more responsibility for the class. This is to give you experience in preparing lectures, readings, and test questions and your own unique syllabus for your independently-taught class. If you successfully complete these duties, and if you and your supervising instructor think you are ready, and if the department is able to offer you a position as instructor of Art Appreciation or Art History, you will teach it when the opportunity arises.

You are assigned to work ten hours a week as follows: 2 hours actually teaching, 3 - 4 preparing the lecture, 3 - 4 grading, one meeting with me, one office hour.

Dates: You are expected to be at the University from the "Faculty on-duty" date (the Monday of the week prior to the inception of classes) to the date that grades are due. It is especially essential that you not leave town early, because your supervisor will review your grade sheets and must have you on hand to answer questions.

Absence: If professional business will take you out of town during the semester, please notify your supervisor as soon as possible and indicate how your classes will be covered. You are also required to fill out a faculty leave form, available in the art office.

Grading: A principal task is grading the student work. In order to do this effectively, you must attend all classes. Please have completed papers ready to be handed back one week after they are submitted. Your supervisor should provide written standards for grading student papers.

Lectures: Students are assigned several individual lectures or units to present in their second semester. Consult your supervisor to arrange these.

Use of slide facilities: Slides should be pulled for only one lecture at a time, left on the light table until immediately prior to the class, and replaced immediately after class. Also, bear in mind that instructors teaching the same course should stagger or vary topics so that we are not all using the same slides at the same time. Of course, this is not a problem with digital presentations.

Keys: You will need to get a key for the room in which the class is held and its slide projection booth.

Office Hours: You must also keep one office hour a week in a designated office. If you insist on doing this in the VRC, you **MUST** be in the slide room for the entire hour you have designated.

Syllabus preparation: By the first week of April, please submit a syllabus for an independently-taught semester-long class, with lecture topics in outline form, based on using the textbook with no additional coursepack of readings. Include copies of assignments you devise.

I understand the tasks listed herein and will perform them to the best of my ability. _____

(signed) _____ (date)

Art Appreciation / Art History Instructor Responsibilities

As an independent instructor of Art Appreciation or Art History you have the responsibility of representing the disciplines of art and the School of Art to majors and non-majors. The SoA intends that you present studio art disciplines and the history and criticism of art in a challenging yet accessible manner to individuals who may have little or no experience in art, leaving them with a positive attitude about viewing art and about the stimulating

intellectual quality of the SoA and Texas Tech. This does not mean you must make the course extremely difficult. It does require you to challenge yourself to involve and interest others in broad issues of art in past and contemporary societies.

Some of these courses fulfill "Understanding Societies and Cultures" undergraduate requirements. Therefore, a substantial component of the course must be non-Euro-american in content. If you do not have specific expertise in at least **two** such areas, you are required to research them sufficiently to enable you to present two lectures on each. Your supervisor will be glad to assist you with bibliography and other materials. The first time you teach then, please submit outlines for these lectures several weeks in advance of the lectures. At the same time, submit the questions or activities you will use to evaluate student understanding of these topics.

You are assigned to work ten hours a week as follows: 3 hours actually teaching, 3 - 8 preparing the lecture and grading, 1 office hour. Plan to meet with your supervisor several times during the semester, particularly to discuss studio visits, and to get feedback on your proposed tests and assignments. It may take more than ten hours to complete your assignment well.

Faculty handbook. Please familiarize yourself with University policies as listed in the Faculty Handbook for the SoA.

On-duty schedule: You are expected to be at the University from the "Faculty on-duty" date (the Monday of the week prior to the inception of classes) *to the date that grades are due*. It is especially essential that you not leave town early, because, as your supervisor, I will review your grade sheets and *must* have you on hand to answer questions. It is equally important that you be present the week before classes start to coordinate schedules, make sure syllabi are ready, and to perform all duties such that the semester starts in a professional manner.

You should be prompt in beginning and ending each class period.

If professional business will take you out of town during the semester, please notify me as soon as possible and indicate how your classes will be covered. You are also required to fill out a faculty leave form, available in the art office.

The syllabus. This is a contract between the University and the student. It should include course objectives, student learning outcomes, grading mechanisms and criteria, the scope and length of student assignments, and topics to be covered. There are also a series of statements we are required to make; please see the handout provided by the Director of the School of Art.

Any alterations in the grading criteria, assignments, or course structure must be accompanied by a revised syllabus.

Grading: Grading is done online. See your mentor for explanations of how to use TechSis. Please print a copy of all grades and submit it to your supervisor at the end of each semester, in case any grade disputes arise. Your grade sheets, Excel sheets or other method of calculating grades must be provided to your supervisor. They should be so clear that anyone can easily understand how you calculated each final grade.

Midterm grades are required for freshman, athletes, and students on probation. You must administer sufficient tests or assignments --and have them graded-- in order to be able to assign a midterm grade for all students by the deadline. Midterm grade deadlines are published on the official University Calendar, available online.

Lectures: While preparing accurate, stimulating lectures is important, using good pedagogical and theatrical techniques to interest and inform student is also paramount. Clarity and audibility of your speaking voice are crucial. Be sure you know how to pronounce and spell words, especially non-English ones, correctly: you are your students' source of information! Be sure

you repeat all unfamiliar terms slowly and clearly for students.

Take advantage of the blackboards or powerpoint in your classroom to write down key points. Do your best to introduce and to review material presented before and after each lecture. Indicate what kind of notes the student should be taking. Be sure students know what they are supposed to learn. Use your TA experience as a forum for experimental ideas, but always be sure the students understand what is expected of them.

University and SoA Course evaluations must be conducted near the end of the semester.

Your supervisor will visit your class early in the semester to try to catch any problems the students perceive.

Student assignments and evaluations: While you should feel free to use the topics and tests your mentor has designed, you should also make this class your own by altering the focus of lectures, presenting new topics or art works, designing new study guides and tests. Tests and assignments should engage students in issues in art today. Assignments should be such that you are familiar enough with the research materials to recognize whether students commit plagiarism.

Tests should be long enough to allow students to know some but not all material presented and still pass. (This means at least 50 multiple choice questions, or fewer short answer or essay questions). Under no circumstances should they be so simple that the average young adult could pass without having attended class. Bear in mind that University policy stipulates that no exams are to be given the last week of class, so any take-home final exam must be due on the day and time of the regularly scheduled final exam. A take-home exam may be a useful tool for stimulating individual research but should do just that. It should require students to synthesize ideas and information in a new manner, not a simple

exercise of locating information in a text.

You are required to show your supervisor your tests and assignments well before you plan to administer them.

Studio, gallery, and library visits. With so many instructors, we could exhaust the studio faculty and graduate students quickly with our separate requests. Therefore, coordinate all studio and grad student visits through your supervisor.

Use of slide facilities: Because there are several instructors, slides should be pulled for only one lecture at a time, left on the light table until immediately prior to the class, and replaced immediately after class. Also, bear in mind that we should stagger or vary topics and use alternate works of art so that we are not all using the same slides at the same time.

Because of problems with missing slides, the policy of the VRC may change at any time regarding the availability of keys and access to the facility outside of its established public hours. If circumstances require you to use the VRC only during open hours, this must be adhered to.

Additional instructors in our small space will make maintaining silence in the slide room itself mandatory. Please invite other faculty members and students *outside* the slide area for all discussions!

Use of xerox machines: Like all other instructors, you are required to complete your tests, syllabi, and other items to be xeroxed 5 days in advance of their use and to get them copied in the Main Office. Use the pink xerox request forms in the files near the door to request your copies. You are not to xerox large numbers of pages on the machine in the Slide Room.

Office Hours: You must also indicate to the students you will be available for consultation. The SoA Endeavors to set aside group

office space for Instructors. Please speak to your supervisor if no office space is allocated to determine a course of action.

I understand the responsibilities listed herein and will perform them to the best of my ability. I understand that my evaluations will be based on these criteria.

_____ (signed) _____ (date)