



FACULTY OF MEDIA+  
ART+PERFORMANCE

**Department of Visual Arts**  
**MFA Handbook**  
**2023 – 2024**

## Welcome Department of Visual Arts Graduate Students

The Department of Visual Arts in the Faculty of MAP at the University of Regina welcomes you! We are delighted you have chosen to pursue your studies and spend this important stage of your life with us, whether you have travelled from far or from near to join us.

In addition to robust academic challenges, we offer outstanding studio access, many funding opportunities, and significant individual support to you as you develop your practice.

The following MFA Handbook contains information to help guide you through each stage of your studies. The Handbook lists important dates and opportunities. It introduces you to the Department faculty members and Department resources, offers tips about course planning, and describes scholarships, financial support, and Department of Visual Arts policies.

You can find specific information about your courses on URCourses.

Over the next couple of years you will build strong relationships with faculty members and with each other and we look forward very much to you becoming part of our community.

Please contact me by email when you have questions about anything.

Warm Regards,

A handwritten signature in cursive script that reads "R. Chambers".

Ruth Chambers, August 28, 2023  
Graduate Program Chair  
for The Department of Visual Arts

Welcome from the Associate Dean Graduate and Research

Welcome to the University of Regina, and to the Graduate programs in the Faculty of Media, Art and Performance, “Where Makers Meet.” I am very pleased to have you pursuing your advanced research with us.

In grad school you are presented with an open horizon for discovery, innovation and creativity as you develop new knowledge, original practice and participate in the kinds of social change that universities inspire. Our small size and vibrant arts and culture scene will provide you with an intimate and friendly environment, while you pursue your thesis projects. Opportunities abound to become involved in our many local arts organizations, whether for academic credit through our Professional Placement program, or by attending and participating in their various exhibitions, concerts, screenings, performances and events.

There are over 50 students enrolled across Interdisciplinary Programs, Media Production, Media Studies, Music, Theatre and Visual Arts programs, whom you will meet in your various courses. The MAP faculty and your supervisors look forward to working with you in your core courses, in directed studies, in group studio settings and in supporting and mentoring your artistic creation and thesis work.

Please also support your fellow students and faculty by attending their performances, shows, events, exhibitions and talks to help build the grad community in MAP, across the University of Regina campus, and throughout the City of Regina’s arts and culture scenes. Be sure to check out *Art for Lunch*, which happens periodically throughout the academic year.

*The MAP Presentation Series*, which profiles faculty research, is scheduled on the third Friday of the month. Also, the *DRS: Doctoral Research Showcase* is an ongoing event in MAP that began in 2021-2022 to profile our PhD students’ research, and it will be scheduled periodically, in partnership with the Humanities Research Institute. You are warmly encouraged to attend these events. They will be advertised through your program areas and the campus Research and Events listservs. Finally, be sure to check out Grad Digest, which is a monthly e-resource published by the Faculty of Graduate Studies and Research to keep you informed of the exciting graduate student research activities going on across campus:

<https://www.uregina.ca/gradstudies/current-students/grad-digest/index.html>

I hope to see you at the MAP Grad Welcome Zoom on August 28, 3:00-4:00pm. I very much look forward to meeting you, and hearing about your projects, goals and aspirations.

Sincerely,

Christine

Ramsay

# Table of Contents

## INTRODUCTION

## FACULTY, STAFF, FACILITIES, AND RESOURCES

### THE MASTER OF FINE ARTS PROGRAM

- Program Description and Degree Requirements
- Registration, Courses, Electives
- Professional Placement
- MAP Universal Grad Student Template

### PROGRAM SUPERVISION

- Supervisors, Program and Exhibition Coordinators; MAP Associate Dean (Grad & Research)

### EVALUATION

- Grading
- End of Semester Reviews

### MFA GRADUATE PROJECT AND COMPREHENSIVE SUPPORT PAPER

- Overview
- Exhibition & Comprehensive Support Paper
- Oral Defense – Committee & Procedures
- Fifth Parallel Gallery
- Archiving MFA Papers and Project Documentation

### FUNDING OPPORTUNITIES

- Scholarships & Awards
- Employment Opportunities

### GENERAL INFORMATION

- Mailbox & Email
- Department & Faculty Space, Use & Reservation Policy
- MFA Student Representation
- Graduate Students Association

**Appendix I:** Typical Course Sequence in MFA Program

**Appendix II:** Policy and form—On-Campus Display or Performance of Art Work

**Appendix III:** List of forms

**Appendix IV:** Faculty of Media, Art, and Performance Universal Graduate Student Template

**Appendix V:** Funding Check-List-GTA

**Appendix VI:** Program requirements

**Appendix VII:** [The MFA Visual Arts Comprehensive Support Paper: Getting Started.](#)

# INTRODUCTION - MFA Visual Arts Handbook 2023– 2024

(updated August 2023)

This Handbook provides information about the policies, procedures, and opportunities in the MFA program. It supplements the general policies and procedures listed in the Faculty of Graduate Studies and Research (FGSR) calendar and handbook (<http://www.uregina.ca/gradstudies/>). These documents and this Handbook are required reading for Program participants. If you have questions about the Program or this document, please contact the Visual Arts Department Graduate Program Coordinator.

The Department of Visual Arts, originally the Regina School of Art, dates back to 1914 when the newly established Regina College introduced an art program. Today, the Department of Visual Arts offers undergraduate and graduate studies in Studio Art and in Art History. The MFA Program is enriched by visiting artists, workshops, lectures and by visits to local galleries and community cultural events. Students also benefit from activities, supervision, and courses offered by Indigenous Communication & Fine Arts at First Nations University of Canada.

The Department of Visual Arts consists of artists and art historians with national and international reputations. Studio faculty share their expertise in ceramics, drawing, intermedia and expanded media, painting, printmaking, photo-based media, and sculpture through teaching and their own artistic practices. Faculty have studios on campus, facilitating student access to their instructors' professional art practices. Art history faculty investigate fields such as cultural studies, queer theory, gender, curatorial studies, Indigenous art, contemporary art, history of photography, history of collecting, and curation. All members of the Department are well versed in contemporary Canadian and International art, and Visual Arts faculty members engage in a range of practices and activities. The MFA Program focuses on studio production and its contextualisation within contemporary practice and critical discourse. The degree offers opportunities for research and teaching experience.

University of Regina, MFA Program- Department of Visual Arts  
3737 Wascana Parkway –RC 247, Regina, SK, S4S 0A2, Canada  
(306) 585-5572 [Visual.Arts@uregina.ca](mailto:Visual.Arts@uregina.ca)

Visual Arts Dept. **Admin Assistant: Joanne Keen** [Joanne.Keen@uregina.ca](mailto:Joanne.Keen@uregina.ca)  
**Graduate Program Coordinator** Prof. Ruth Chambers [ruth.chambers@uregina.ca](mailto:ruth.chambers@uregina.ca)

Visual Arts Department Head: Prof. Robert Truszkowski [robert.truszkowski@uregina.ca](mailto:robert.truszkowski@uregina.ca)

Faculty of MAP Associate Dean Graduate Studies and Research: Dr. Christine Ramsay  
[christine.ramsay@uregina.ca](mailto:christine.ramsay@uregina.ca)

Note: This document represents both Departmental policies and practices and those of the Faculty of Graduate Studies and Research (FGSR). If there are any differences between this document and FGSR documents, it is the stated policies and procedures of FGSR that apply.

*[The Faculty of Graduate Studies and Research Academic Calendar](https://www.uregina.ca/gradstudies/current-students/grad-calendar/index.html)* -  
<https://www.uregina.ca/gradstudies/current-students/grad-calendar/index.html>

*A Guide for the Preparation of Graduate Theses -*

[https://www.uregina.ca/gradstudies/current-students/Thesis and Defense/index.html](https://www.uregina.ca/gradstudies/current-students/Thesis_and_Defense/index.html)

*The Faculty of Graduate Studies and Research Terms of Reference for Teaching Assistantships, Teaching Fellowships, Research Assistantships and Graduate Scholarships –*

[https://www.uregina.ca/gradstudies/assets/forms/Financial%20Aid/FGSR\\_GTA\\_TOR\\_App.pdf](https://www.uregina.ca/gradstudies/assets/forms/Financial%20Aid/FGSR_GTA_TOR_App.pdf)

[https://www.uregina.ca/gradstudies/assets/forms/Financial%20Aid/FGSR\\_GTA\\_TOR\\_App.pdf](https://www.uregina.ca/gradstudies/assets/forms/Financial%20Aid/FGSR_GTA_TOR_App.pdf)

## FACULTY, STAFF, FACILITIES and RESOURCES

### Faculty

**Ruth Chambers**, MFA (Regina 1993), BFA (OCAD 1983).

Professor, Graduate Program Coordinator, Ceramics, installation, craft theory.

**Office:** RC 247.1 **Phone:** (306) 585-5575 **E-mail:** [Ruth.Chambers@uregina.ca](mailto:Ruth.Chambers@uregina.ca)

**Dr. Sherry Farrell-Racette**, PhD (Manitoba 2004), M.Ed (Regina 1998), Certificate in Education (Manitoba, 1974), BFA (Manitoba 1974). Professor First Nations/ Métis history and art history, Indigenous knowledge and pedagogy, contemporary and traditional Indigenous Art, creative research methodologies.

**Office:** RC 250 **Phone:** (306) 585-5515 **E-mail:** [Sherry.Farrell-Racette@uregina.ca](mailto:Sherry.Farrell-Racette@uregina.ca)

**Prof. Holly Fay** MFA (Ulster 1994), BFA (URegina), B.Ed (URegina)

Associate Professor, painting, drawing, professional practices.

**Office:** RC 246. **Phone:** (306) 585-5591 **E-mail:** [Holly.Fay@uregina.ca](mailto:Holly.Fay@uregina.ca)

**David Garneau**, MA (Calgary 1993), BFA (Calgary 1989)

Professor Painting; drawing; contemporary Indigenous art; critical writing about visual arts.

**Office:** RC 247.2 **Phone:** (306) 585-5615 **E-mail:** [David.Garneau@uregina.ca](mailto:David.Garneau@uregina.ca)

**Lindsey French**, MFA Art & Tech. (SAIC Chicago 2013), BA (Hampshire College 2010).

Assistant Professor, creative technologies, multi-sensory and multi-species signalling.

**Office:** RC 154 **Phone:** (306) 585-5554 **E-mail:** [Lindsey.French@uregina.ca](mailto:Lindsey.French@uregina.ca)

**Dr. Risa Horowitz**, PhD (York 2012), MFA (Saskatchewan 2000) BA (York 1995)

Professor Studio Art: Photo-based, conceptual and extended media practices; practice-based scholarship

**Office:** RC 047 **Phone:** (306) 585-5641 **E-mail:** [Risa.Horowitz@uregina.ca](mailto:Risa.Horowitz@uregina.ca)

**Dr. Karla McManus**, PhD (Concordia 2015), MA (Carleton 2009), BFA (Manitoba 2004)

Assistant Professor, contemporary art and the environment, history and theory of photography, Canadian art history, settler-colonial art, eco-critical art history, eco-media studies. On leave, 2020.

**Office:** RC 232 **Phone:** (306) 337-2227 **E-mail:** [Karla.Mcmanus@uregina.ca](mailto:Karla.Mcmanus@uregina.ca)

**Larissa Tiggelers**. MFA (Guelph 2017), BFA (ACAD 2010)

Assistant Professor, Painting, drawing, professional practices, advanced colour theory, feminist abstraction

**Office** RC 244 **Phone:** (306) 585-5529 **E-mail:** [Larissa.Tiggelers@uregina.ca](mailto:Larissa.Tiggelers@uregina.ca)

**Robert Truskowski**, MFA (Concordia 2004), BFA (Queen's 2000)

Professor, Dept. Head. Print Media: Silkscreen, lithography, intaglio, photo-digital and



hybrid print media, digital imaging.

**Office** RC 035.3    **Phone:** (306) 585-7754    **E-mail:**  
[Robert.Truszkowski@uregina.ca](mailto:Robert.Truszkowski@uregina.ca)

**Sean W. Whalley**, MFA (Regina 2001), BFA (York 1993)

Assistant Professor, sculpture, metal, wood, mold making/casting; three-dimensional design/theory; photography.

**Office:** RC 158    **Phone:** (306) 585- 5581    **Email:** [Sean.Whalley@uregina.ca](mailto:Sean.Whalley@uregina.ca)

Associate Members of the Department of Visual Art

**Audrey Dreaver** MFA (URegina), BFA, MA Museum Studies (Institute of American Indian Arts), Program Coordinator & Lecturer, Indigenous Communication & Fine Arts  
**Phone:** (306) 790-5950 ext. 3285    **E-mail:** [adreaver@firstnationsuniversity.ca](mailto:adreaver@firstnationsuniversity.ca)

**Lionel Peyachew**, MFA (Calgary), BFA (Lethbridge)

Associate Professor, Head, Indian Fine Arts, First Nations University of Canada  
**Phone:** (306) 790-5950 ext. 3280    **E-mail:** [lpeyachew@fnuniv.ca](mailto:lpeyachew@fnuniv.ca)

Emeritus Faculty

**Vic Cicansky**, MFA (California-Davis, 1970); BFA (Regina, 1965) Ceramics, **Gail Chin**, PhD (California, 1995), MA (Victoria, 1985); BEd (British Columbia, 1974), **Dennis J. Evans**, MFA (North Carolina, 1971); BFA (Cleveland, 1968) Sculpture, **Leesa Streifler**, MFA (New York, 1983), BFA Honours (Manitoba, 1980)

Adjunct Faculty

**Timothy Long** (Head Curator, MacKenzie Art Gallery), **Jeannie Mah** (Ceramics), BED, BFA (University of Regina, 1976, 1993), **Martin Tagseth** (Ceramics), MFA (Ohio State University, 1994), **Rachelle Viader Knowles** (Extended Media), MFA (Windsor, 1996)

**Staff**

|                      |  |                            |
|----------------------|--|----------------------------|
| Administrative TBA   | Visual.Arts@uregina.ca   | RC 247                     |
| Technician TBA       | RC 152    (306) 585-5182   |                            |
| Technician, VA Dept. | Jesse Goddard  | RC 161.3    (306) 585-5508 |
|                      | <a href="mailto:Jesse.Goddard@uregina.ca">Jesse.Goddard@uregina.ca</a> |                            |
| Art Store Manager    | Erik Fortune   | RC 022    (306) 337-2367   |
|                      | <a href="mailto:Erik.Fortune@uregina.ca">Erik.Fortune@uregina.ca</a>   |                            |

**Other Phone Numbers**

|                                   |                |
|-----------------------------------|----------------|
| Sessional Instructor Office       | (306) 585-5582 |
| Ceramics/Painting/Drawing Studios | (306) 585-5558 |
| Printmaking Studio                | (306) 585-5518 |
| Sculpture Studio                  | (306) 585-5516 |
| Wood Shop                         | (306) 585-5553 |
| 5th Parallel Gallery              | (306) 585-5541 |

**Facilities and Resources**

Graduate students in the Department of Visual Arts are provided with a large, semi-private, 24 hour access to studio space for six semesters, and use of a fully equipped

wood shop, and a computer lab. There are also extensive ceramics, drawing, painting, printmaking, photography, and sculpture facilities.

Ceramics, *Prof. Ruth Chambers*: multiple electric kilns, 4 gas kilns, including soda kiln and car kiln, outdoor wood kiln, 18 Brent pottery wheels, 3 slab rollers, including 36" hydraulic slab roller, extruders, including hydraulic extruder, two clay mixers, pug mill, slip mixer, plaster room.

Drawing and Painting, *Profs Holly Fay, David Garneau, Larissa Tiggelers*: facilities and equipment also include: spray booth, solvent dispensers, easels, still life supplies, media projectors, and other tools and spaces

Photo-based media, *Dr. Risa Horowitz*: DSLR cameras, Mac labs, Epson 44" archival printer, Epson 11000 Pro flatbed scanner, cyanotype facilities and support for chemical processes.

Printmaking, *Prof Robert Truszkowski*: Three etching presses including a motorized Charles Brand, three litho presses, a large selection of litho stones up to 26x35", screenprinting stations and full water-based UV setup with 48"w Magnum Curing unit, four typography presses including a Chandler & Price 8x12 platen letterpress, nearly 100 drawers of lead type and vintage cuts, a large darkroom with two Olec 5K lights and vacuum exposure units for Silkscreen, and Photo-etching, Photo-polymer (letterpress), and Photo-litho, iMac computer with Adobe Creative software and Epson Expression Scanner, 24"w Epson printer for positive and negative transparencies.

Sculpture, *Prof Sean Whalley*: complete bronze casting facilities, plaster room, full welding area, full wood shop area, and a walk-in spray booth.

The Dr. John Archer Library houses an extensive collection of Visual Arts volumes and numerous periodicals.

The City of Regina has public galleries: the MacKenzie Art Gallery, the Dunlop Art Gallery, the Art Gallery of Regina, Neutral Ground Artist Run Centre, and Sakêwêwak Artists' First Nations Collective, as well as commercial galleries.

MFA students work in shared (two-three students), locked studios that are accessible 24 hours/7 days per week. The expectation is that respectful arrangements for use of the space will be worked out between students, and that you will clean the space upon departure.

Students pay a key deposit of \$25 which will be refunded when returned. **Any personal possessions, artwork, or other materials left in a studio after a student no longer has the use of that studio will be disposed of. If costs are incurred in cleaning a studio, students may be charged for those costs.** Neither the Department nor the Faculty has space for storage of student materials or work.

MFA students are entitled to six semesters of studio space. If your Program exceeds this limit, provisional studio space *may* be provided, based on availability.

Graduate students have access to: a fully equipped wood shop, and equipment in each of the studio areas. For safety reasons, there are restrictions on use of the woodshop,

kilns, and some equipment. If you need to use these spaces and tools, meet with the Area technician and your supervisor to work out training and access options. A range of media production and playback equipment may be borrowed from the Faculty of Media + Art + Performance. Exhibition space can be negotiated with the Fifth Parallel Student Gallery.

Visiting Artists: The Department and Faculty offer a wide range of opportunities for students to hear and interact with local, national, and international artists, art historians, and others, through the Art for Lunch lecture series, the Fine Arts Presentation Series, special guest lectures, and workshops. Recent speakers have included Adrian Stimson, Ed Pien, Libby Hague, Micah Lexier, KC Adams, Benny Nemerofsky Ramsay, David Elliott, Mark Bovey, Monica Tap, Chrystene Ells, Frank Shebageget, Zachari Logan, and Peter Von Tiessenhausen.

## **THE MASTER OF FINE ARTS PROGRAM**

### **Program Description**

The MFA program focuses on studio art practice/production and its contextualization within contemporary practices and critical discourse. Students meet with studio faculty on an individual basis. Weekly seminars allow students to discuss art theory and criticism and to develop and clarify individual research projects. The program is intentionally small (a maximum of five students are accepted each year) in order to allow for intensive

interaction between students and faculty. The MFA program is supported by faculty members from the Department of Visual Arts, Faculty of Media, Art, and Performance, MAP Interdisciplinary Studies (IDS), MAP Creative Technologies Program, First Nations University of Canada, and Luther College.

## **Degree Requirements**

MFA candidates must complete a minimum of 42 credit hours. Course work includes both studio classes and theory seminars.

The credit hours required to complete the MFA in Visual Arts are allocated as follows:

|  |                        |
|--|------------------------|
| Major – courses in Studio Art                  | 12 credit hours        |
| FA (MAP) 800                                   | 3 credit hours         |
| FA (MAP) 803                                   | 3 credit hours         |
| Research and Exhibition Preparation (ART 902)* | 9 credit hours         |
| Art 801-804 (Group Studio)                     | 12 credit hours        |
| Elective                                       | <u>3 credit hours</u>  |
| <b>Total</b>                                   | <b>42 credit hours</b> |

The MFA program normally requires six consecutive semesters to complete all credits. This includes two summer semesters. The MFA exhibition and defense typically take place immediately following the sixth semester. (For an outline of a typical sequence of courses, see Appendix I.) In some cases, students may need to take longer than six semesters; these students might need to complete more than 42 credit hours. The MFA Visual Arts is a full-time program of study, with residence in Regina. Under special circumstances, and with permission of the Graduate Program Coordinator and Supervisor, it may be possible to complete the degree on a part-time basis.

The MFA program culminates with a thesis defence exhibition at the Fifth Parallel Gallery. Alternatively, students may exhibit in an alternate space chosen with their supervisor and in consultation with the Graduate Coordinator no later than their fourth end-of-semester review. The degree requirements are completed by a comprehensive support paper (30-50 pages), the thesis exhibition, and an oral defense with a Examining Committee and an external examiner.

## **Registration**

Students must consult with their supervisor before registration. It is the student's responsibility to ensure that the courses they register for fit their academic program and that their schedule is conflict free. Students need approval by the Graduate Program Coordinator or Department Head before being able to register in graduate courses.

Students are responsible for following registration procedures and knowing registration dates for each term. You can find detailed information at the following FGSR sites:

- [Registration procedures](https://www.uregina.ca/gradstudies/current-students/Registration%20/index.html) - <https://www.uregina.ca/gradstudies/current-students/Registration%20/index.html>
- FGSR [deadlines](https://www.uregina.ca/gradstudies/current-students/grad-convocation/deadlines.html) - <https://www.uregina.ca/gradstudies/current-students/grad-convocation/deadlines.html>
- [fees](https://www.uregina.ca/gradstudies/current-students/grad-calendar/fees.html#tuit) - <https://www.uregina.ca/gradstudies/current-students/grad-calendar/fees.html#tuit>

Graduate students may take one or two directed readings (special topics) courses as electives. Student and instructor need to work out details of any directed readings/special topics classes they are arranging for a given semester. The Instructor will have to complete a *Directed Reading/Special Topic Class Form* to submit to FGSR; this form defines the content of the course and provides the basis for grading. Instructors may be required to provide course outlines to FGSR for the course to be accepted as part of a student's program. Directed readings/special topics courses will be timetabled by the Department secretary after this information is provided on the approved form.

On occasion students may be admitted to the program on a probationary basis and required to take additional undergraduate courses to enter into the program on a full-time basis. These courses will not count towards the degree.

Graduate students who do not register for three consecutive semesters will be discontinued. Students in the program who are not able to register in the seven consecutive semesters that are normally required should discuss their situation with the Graduate Program Coordinator to work out options.

## Graduate Courses

ART 801-804 (Group Studio) and FA 800 and 803 are seminar classes. Studio courses and directed readings/special topics classes are normally done on an individual basis with individual instructors.

- All students in the program should take Group Studio (Art 801-804) in each of the first, second, fourth, and fifth semesters of the program.
- Art 801-804 may not be substituted with other courses. Students must be in residence for these courses; ~~virtual participation is not possible.~~
- All students should take two graduate seminars (FA 800 in Fall & FA 803 in Winter) in the first year of the program.
- All students must take 9 credit hours of Art 902, usually spread over the last three semesters of their program. This is the credit for preparing the graduation exhibition and the comprehensive support paper.
- In addition to these required courses, students must take 12 credit hours of courses in Studio Art, and 3 credit hours of electives to be selected in consultation with their Supervisor/s. Only Graduate-level courses are acceptable for electives.
- Students must take GRST800AA, *Graduate Studies Academic Integrity Tutorial* in their first semester of study. This is a non-credit course.

A list and descriptions of graduate courses offered by the Faculty and the Department are on line at <https://www.uregina.ca/mediaartperformance/areas-study/grad-studies/grad-courses.html>

## **Elective**

In addition to your regular courses, you take an elective. This can be any graduate course that, in consultation with your supervisor, supports your research and final exhibition.

## **Professional Placement**

The MAP Graduate Professional Placement provides opportunities for grad level students in all MAP programs to gain relevant work or research experience with an arts organization to a maximum of three credits. Such work will be undertaken as an elective and students who opt for this opportunity will gain experience with an arts organization typically related to their research focus. Ideally experience gained will be reflected in the student's graduating project and/or critical engagement/ support paper.

Placements are approved, in consultation with the student, the student's supervisor(s) and Associate Dean Grad Studies and Research. Students need to meet certain criteria and be properly matched with an organization offering such opportunities. Organizations need to meet criteria determined by the student's supervisor(s) and be properly matched with a student.

## **Faculty of Media, Art, and Performance Universal Graduate Student Template**

This template is maintained for each graduate student by the Administrative Assistant in each MAP discipline.

# **PROGRAM SUPERVISION**

## **Supervisor**

Each MFA student has a supervisor who ensures that your program is progressing in a satisfactory manner (see below). Under special circumstances you may be assigned a co-supervisor.

## **Department's Graduate Program Coordinator**

For general matters pertaining to such procedures as applications for scholarships and teaching, students work with the Department's Graduate Program Coordinator.

## **Other Professors**

While students work regularly with their supervisors, you are encouraged to work with a variety of instructors consistent with your evolving interests. At the end of each fall and winter semesters, you will participate in an End of Semester Review where you will receive feed-back about your work from the Graduate Program Committee.

## **Supervisors**

Your supervisor guides you through the MFA Program. They help you realize your creative and academic goals, and help navigate unforeseen challenges. They help plan your progress, assist in choosing courses, help with registration, and keep you on track toward the final exhibition and examination. They work with you with your Support Paper, with your Examining Committee and external examiner selection.

Supervisors are responsible for supporting their students through the duration of the program and continue in that role during research sabbaticals. Should any circumstances arise that warrant a change in supervision, students are advised to discuss concerns with the Graduate Program Coordinator.

For a more complete description of the role of the supervisor, please go to [https://www.uregina.ca/gradstudies/current-students/Thesis\\_and\\_Defense/Before\\_You\\_Start/Supervisor%20and%20Committee.html](https://www.uregina.ca/gradstudies/current-students/Thesis_and_Defense/Before_You_Start/Supervisor%20and%20Committee.html)

## **Graduate Program Coordinator**

The Graduate Program Coordinator has responsibility for the graduate program at the department level on behalf of the Visual Arts Graduate Program Committee. Students are encouraged to meet with the Graduate Program Coordinator to discuss their programs and to ask for advice and support in dealing with problems at the departmental level. The Graduate Program Coordinator chairs the Graduate Program Committees, arranges and chairs end of semester reviews, and is a member of the Faculty of MAP Grad Committee which is responsible for policy development and distributing FGSR base funding (Scholarships, Awards, and TA-ships).

In addition to chairing the Graduate Program Committees, the Coordinator is responsible for a wide variety of elements with respect to the graduate programs, including but not limited to:

- Chairs Graduate Program Committee and MFA Committee
- Being the liaison on academic matters between graduate students, the Department, and the Associate Dean (Graduate and Research)
- Representing the Department at Faculty of Media + Art + Performance (MAP) Graduate Studies Committee meetings and at the MAP Interdisciplinary Studies Graduate Program Committee meetings.
- Leading the review of applications into the Visual Arts MFA program and keeping track of student admissions and funding.
- Arranging graduate student studio spaces.
- Sending out calls for funding including teaching (GTAs, GTFs and UTFs) and facilitating committee decision making on funding
- Supporting Supervisors in a range of ways when required, including helping to coordinate oral defenses, selecting chair-persons and selecting external examiners;

- With the advice of the Graduate Program Committee and students' supervisors, ensuring that students are ready to go forward with a graduation exhibition, and making arrangements for those students who are not.
- Working with supervisors, students, and the MAP Associate Dean, Graduate Studies and Research, to ensure that students meet FGSR deadlines for submission of work (comprehensive support paper, examples or records of work prepared for the graduation exhibition) and for submission of materials (e.g., revised support materials, records of exhibitions) after successful completion of the oral defense.

### **Media + Art + Performance Associate Dean (Graduate and Research)**

The Associate Dean (Graduate and Research) has the overall responsibility for graduate programs and research activities in the Faculty of Fine Arts. The Associate Dean chairs the Faculty of Media + Art + Performance Graduate Studies Committee, spearheads funding initiatives within the Faculty, organizes new student orientations and represents the program to the FGSR, the University and beyond. All students are encouraged to meet with the Associate Dean (Graduate and Research) to introduce themselves and discuss their programs and funding opportunities, internal and external.

### **Course Supervision (Instructors)**

Students in the MFA program work with instructors in a variety of studio, directed study, or seminar courses. In each course undertaken, the expectations of both the student and the instructor must be stated clearly from the outset. In the case of a seminar course, these expectations and evaluation criteria must be clearly stated on the syllabus. In other situations, they must be clearly stated on the *Directed Reading/Special Topic Class Form*, which the student completes in consultation with the instructor, and which constitutes an agreement on the content, the workload, and the grading criteria for the course. The Department Head signs the course proposal form, thereby approving the nature and scope of the work to be undertaken in the course. Note that the instructor that students work with is not necessarily their Graduate Program Supervisor. Over the spring and summer semesters, students may work with faculty members who are out of town using phone, blogs, e-mail, skype, etc. Arrangements should be made with the faculty member and the Graduate Program coordinator on a case-by-case basis.

### **Visual Arts Graduate Program Committees**

The Visual Arts Graduate Program Committee and Visual Arts MFA Program Committees are constituted of tenured and tenure-track Visual Arts faculty members who supervise graduate students. Part of the work of the committees are to make decisions about graduate funding. The Committee is chaired by the Graduate Program Coordinator.

The Graduate Program Committee responsible for the overall administration of the graduate program, including but not limited to:

- Reviewing the progress of individual students at End of Semester Reviews (see below) and notifying students when progress appears unsatisfactory
- Making recommendations to the Associate Dean (Graduate and Research) and FGSR on admissions, fellowships, scholarships, awards and the granting of degrees



- Reviewing applications/proposals for graduation projects
- Reviewing and revising the MFA curriculum
- Monitoring standards and equity for students in the MFA program

### **Examining Committee**

Examining committees are arranged as students near the end of the program and are preparing their graduation exhibitions. More information on examining committees is provided below.

# EVALUATION

## Grading

The University of Regina uses a percentage system for grading purposes. In order to stay enrolled in the program, students must pass all courses with a minimum grade of 70%.

Students are expected to complete all assigned course work in a timely manner. Students who encounter problems that make it difficult for them to complete course work should discuss their situation immediately with their instructors, supervisors, and the Graduate Program Coordinator. In some cases, students in such situations are eligible for a grade of IN (incomplete) or DE (deferred). These grades are assigned by the Registrar, and students who seek such grades must apply to FGSR and will normally be required to provide documentation in support of their requests. Students should make such applications only with the full knowledge and support of their supervisors and instructors. Students who fail to complete course work might receive the grade of (NP) = No Paper, and Not Passed. NP is a failing grade; a student who receives an NP becomes ineligible for FGSR scholarships, awards, and assistantships. Students are permitted to repeat one course in the program. If it is failed a second time the student will be discontinued from the program.

For additional information on the grading system, reassessment and appeal procedures, go to <https://www.uregina.ca/gradstudies/current-students/grad-calendar/grading-system.html>

See Appendix VI.

## End of Semester Reviews – 30% of Group Studio Courses (ART 801-804)

### **Structure and Purpose of the Review**

The End of Semester Review is compulsory for MFA students [and students enrolled in ART 801/2/3/4]. It is worth 30% of the grade for Art 801-804 (Group Studio). Students undergo four End of Semester Reviews during their program, one at the end of each of the Fall and Winter semesters of the first and second years. The Review consists of the following:

- a) The installation and presentation of art works produced during the semester by students  
(video and web works can be included as links in End of Semester Statements and/or presented via screen or projector. Powerpoint presentations are not suitable)
- b) An End of Semester Review Statement
- c) A 15 minute oral presentation
- d) 45 minutes question period
- e) Committee deliberation

The Review is a formal discussion modelled on the oral exam that will comprise the final defense of the MFA. It takes place in students' studios or in other locations arranged by the student and approved by the student's supervisor. The Review Committee consists of the student's supervisor(s) and at least three members of the [Visual Arts] Graduate Program Committee and a member from the Art History/Studies area when possible. Students are advised to invite one MFA student to take notes and act as a silent observer of the review. The Graduate Program Coordinator chairs the reviews. [Interdisciplinary Studies student supervisors are expected to attend EoS reviews: IDS students enrolled in Group Studio should ensure their supervisor(s) is aware of their Review date, location, and time].

The central aim of End of Semester Reviews is to help students make progress in developing, discussing, and writing about their work. The End of Semester Review is a preparation for the final oral defense. It is also used to assess student progress, including approval to move forward to the graduation exhibition and defense, and plays a part in decisions about teaching awards and scholarships.

### **Preparation for the Review**

Reviews normally take place in the second week following the last day of classes. Students must sign up for their Reviews by November 15th and March 15<sup>th</sup> [times will be circulated by the Department Administrator]. Students must prepare a 600-word artist statement for each of the first three Reviews. Students in Semester 5 must prepare a 1500-word paper, plus a floor plan of their proposed MFA graduating exhibition. End of Semester papers must be formatted according to FGSR's [Formatting a Thesis guidelines](#). A bibliography formatted as per Chicago Style should be included.

Students will submit their statement to their supervisor(s) or designate two weeks prior to the review [it is expected that supervisors will work with students to develop and polish this writing]. The student will email the paper to the Department Administrator one week prior to the review. Links to documentation of time-based work must be included

in the paper. Students should arrange seating (for approximately 10) to accommodate the Committee and student recorder (if one is present).

### **Review Procedure**

Students meet with the Review Committee in their studios or other spaces as determined by the student and supervisor(s). The first 10–minutes of the review is devoted to viewing the art work. Students will determine how to best present their semester’s work in consultation with their supervisor(s). The student gives a 15-minute formal oral presentation highlighting major conceptual and formal properties of the work presented, work process, and research interests. Following this, there will be 45 minutes of critical questions and dialogue between the Review Committee and student.

### **After the Review**

The Graduate Program Committee will evaluate students on the basis of the quality of the End of Semester Statement (10%); their oral presentation (10%); and their response to questions during the review (10%). The student and their supervisor(s) will meet following the review [to discuss recommendations arising].

Following the second year winter semester Review, the Graduate Program Committee will decide if a student may proceed to prepare for exhibition and defense in the Fall. If the Committee determines the student is not ready to proceed to exhibition and defense another review will be set in four months.

## **MFA GRADUATING EXHIBITION & COMPREHENSIVE SUPPORT PAPER**

### **Overview**

In order to complete degree requirements students are required to: (a) present an exhibition; (b) prepare a written comprehensive support paper; (c) undergo an oral defense.

- a. The graduating exhibition is presented in a professional manner at the Fifth Parallel Gallery or alternative space as approved no later than the fourth end of semester Review.
- b. The comprehensive support paper defines the intent of the student's work and refers to the sources and theoretical basis of the art presented.
- c. The Oral Defense is a formal examination by a designated Examining Committee (see below). The Oral Defense normally takes place at the time of and at the site of the graduation exhibition. It is chaired by a member of the University graduate faculty from outside the Department who represents the Dean of FGSR.

Upon successful completion of the exhibition and oral defense students are required to submit to FGSR a final (digital) copy of the comprehensive support paper, revised according to directives of the External Examiner and approved by the supervisor and the Graduate Program Coordinator. Images of the work in the exhibition should be included in an appendix at the end of the paper.

Students must sign release forms provided by FGSR when they submit this work. Students should refer to [FGSR information \(https://www.uregina.ca/gradstudies/current-students/Thesis\\_and\\_Defense/Post\\_Defense/index.html\)](https://www.uregina.ca/gradstudies/current-students/Thesis_and_Defense/Post_Defense/index.html) regarding post-graduate submission of documentation. The MFA will not be awarded until all paperwork is completed and all documents and other materials have been submitted to FGSR.

### **Exhibition**

The graduation exhibition takes place at the Fifth Parallel Gallery or at an alternative space as approved by the Department. Students work closely with their supervisors or other faculty members to develop appropriate concepts and work for their graduation exhibition. The Fifth Parallel Gallery is a student-run space completely independent from the Department of Visual Arts. You need to apply for an exhibition there. Students are responsible for ensuring that these exhibitions are mounted in a professional manner that conforms to the guidelines of the presenting gallery. A short artist's statement must accompany the exhibition.

The exact nature of the work to be exhibited will be worked out between the student and supervisor or instructors. Because the fourth End of Semester Review (the Review that takes place at the end of the fifth semester of the program) is the one where the Graduate

Program Committee determines whether a student may proceed to the graduation exhibition, the work students present at this Review must relate to their graduation exhibition or be part of their graduation exhibition.

### **Comprehensive Support Paper (see Appendix VII)**

The MFA Comprehensive Support Paper is an academic essay written by the student. It defines the work submitted for the graduating exhibition and contextualizes it in terms of the student's past studio practice and in terms of contemporary art, critical theory, and contemporary art practices. This is not a thesis; it is a paper that supports the exhibition, which remains the primary component of the graduation project. Students are expected to produce a support paper of high quality that conforms to the expectations of formal writing. Students may submit non-standard texts (creative writings) as a supplement to, but not instead of, the formal paper. The support paper must be formatted to conform with the Faculty of Graduate Studies and Research [Guide for Thesis Preparation](#) and may not exceed 50 pages, with 30 pages being the norm and 20 pages the absolute minimum.

Guidelines for the MFA comprehensive support paper:

- **Length:** 20-50 pages (5000 - 12,500 words, 12pt time-new-roman double spaced).
- **Content:** The paper will include a description of the exhibition, narrate its development, and articulate the meaning of the work. Students must show solid knowledge of relevant areas of art practice, theory, and criticism through a well-considered contextualization of the exhibition and practice. The paper must include a bibliography of works cited (and additional reading lists as appropriate), and include appropriately formatted figures/images.
- **Style and format:** Although the comprehensive support paper is not a thesis, students should follow the guidelines set out in [A Guide for the Preparation of Graduate Theses](#).
- The Department of Visual Arts follows the [Chicago Manual of Style](#) for annotation, which can be accessed through the Archer Library Proxy
- **Deadlines:** One hard-copy of the comprehensive support paper, approved by the supervisor and examining committee, and a digital copy of the paper, including images and identifying information, must be provided to the student's supervisor 6 weeks before the proposed date of the oral defense. The materials are then forwarded to FGSR who verify the materials, and forward to the External Examiner, who is normally given up to four weeks to review the paper. Please review the timeline and benchmarks section below. The materials must be approved by the External Examiner before an oral defense can be scheduled. Students who do not meet these deadlines may have to change the date of their graduation exhibition.

Students will be asked to sign a *Department Of Visual Arts Support Paper Release Permission Form* to allow other graduate students, faculty members, and scholars to use their support paper and documentation for information purposes.

### **Guidelines for the MFA comprehensive support paper for External Examiners**

The MFA Comprehensive Support Paper is an academic essay written by the student. It defines the work submitted for the graduating exhibition and contextualizes it in terms of the student's past studio practice and in terms of contemporary art, critical theory, and

contemporary art practices. This is not a thesis; it is a paper that supports the exhibition, which remains the primary component of the graduation project. Students are expected to produce a support paper of high quality that conforms to the expectations of formal writing.

When an individual agrees to serve as External Examiner, they will be sent a copy of the completed support paper, in addition to appropriate visual media related to the project (images or video, for example). It is the External Examiner's role to read the support paper (and view the accompanying media) and decide whether the project appears fit to proceed to defense. The External Examiner should look to the description of the project itself, along with the narrative and contextual elements that have brought the project to this point, to guide their decision. It is important to reiterate that the support paper is not a thesis; it simply sets the stage for, and supports and supplements the graduating exhibition/project.

### **Timeline and benchmarks:**

The comprehensive support paper must be completed and approved by the student's committee at least 6 weeks before the date of the graduation exhibition, to give time for the External Examiner to read and approve it. Students should provide revised electronic copies of the comprehensive support paper to members of the Examining Committee (see below) at least one week before the opening of the graduation exhibition.

To achieve this, students work with their supervisors and committee members to make an individualized timeline to completion, based upon the following recommendations:

- 5 page project outline due at final end-of-semester review
- 1<sup>st</sup> draft of support paper due to Supervisor 5 ½ months before proposed defense date
- 2<sup>nd</sup> draft of support paper due to Supervisor 4 ½ months before proposed defense date
- 3<sup>rd</sup> draft of support paper due to Supervisor 3 ½ months before proposed defense date
- Final draft due to FULL COMMITTEE 2 ½ months before proposed defense date
- Completed Paper due to FGSR 6 weeks before proposed defense date

It is expected that the 5<sup>th</sup> and 6<sup>th</sup> semesters will be devoted to producing the exhibition work and drafting the support paper.

### **Oral Defense—Committee and procedures**

The oral defense of the exhibition and support paper will be conducted by the Examining Committee. Under most circumstances, the oral defense will take place at the site of the graduation exhibition while it is still being shown. FGSR will not permit the defense to proceed until the External Examiner has reviewed the comprehensive support paper and indicated that it is acceptable. The External Examiner reviews the exhibition before the time of the oral examination.

### **Examining Committee**

The oral defense is chaired by a member of the Graduate Faculty from outside the Department. The Examining Committee, which is established by the student's supervisor shortly after the student's final review, consists of an External Examiner, the student's supervisor(s), and two additional members with whom the student has studied during the MFA program. The Graduate Program Coordinator and/or the Department Head are ex officio members of the Examining Committee, and normally do not attend defense proceedings. In order for the defense to take place the Chair, external examiner, supervisor (or co-supervisors), and one internal member must be present. External examiners may participate by teleconference if they are not able to be present for the exam, however this is not encouraged. With permission of the Graduate Coordinator (the supervisor's approval and candidate's approval are recommended), invited graduate students are welcome to attend as silent observers, and may not take part in the formal examination process.

### **External Examiner**

The External Examiner is a qualified person (normally a faculty member from another university) with expertise relevant to the student's work. The External Examiner is selected by the Department upon the recommendation of the student's supervisor in consultation with the Graduate Program Coordinator. The supervisor normally consults with the student in selecting an External Examiner, but is not required to do so. It is the responsibility of the supervisor and the Graduate Program Coordinator to ensure that the proposed External Examiner is eligible under FGSR rules. The name of the proposed External Examiner is submitted to FGSR for approval along with the final copy of the student's comprehensive support paper and necessary paperwork. FGSR verifies the External Examiner is eligible and forwards the paper for review. If the proposed External Examiner is not eligible, FGSR will ask the Department to nominate another person.

### **Defense Format**

Usually, the defense takes place at the location of the exhibition. If the project is not location or gallery-based, another location for the defense will be decided by the Graduate Program Coordinator, the Supervisor, and the student. The Chair introduces the candidate and all members of the Examining Committee and outlines examination procedures. The candidate will provide an overview of the context, meaning, and ideas behind their work and guide the Committee through the exhibition (approximately 15 minutes). No questions are allowed during this time. Following this, the question period begins, focused on both the exhibition and the support paper. The external examiner asks the first questions and may take up to one hour to do so. After this, the committee asks questions, with the supervisor asking the last questions. A second round of questioning is usual. This portion of the exam generally lasts 90-120 minutes. When the questioning is completed, the candidate and all individuals who are not members of the Examining Committee will leave the room. The candidate will wait nearby where they can re-enter the room to be informed of the Committee's decision.

The Committee will discuss the exhibition, the support paper and the defense. The exhibition, the paper, and the defense are three separate assessed components of the degree. The exhibition and defense either pass or fail. The support paper is evaluated in the following manner: passes without revision (this is extremely rare); passes with minor revisions; passes with major revisions; must be rewritten and defended; fails. Note that a failing grade is very rare because the supervisor and Graduate Program Coordinator will not let a comprehensive support paper go forward unless they are satisfied with its quality.



If an External Examiner deems a comprehensive support paper to be unacceptable, the student will be asked to rewrite it before a defense is (re)scheduled.

Upon successful completion of the exhibition and oral defense, students must undertake revisions of the comprehensive support paper as directed by the External Examiner and the Examining Committee. Revisions will normally be reviewed by the supervisor and notice of successful completion will be sent to FGSR by the supervisor. Upon FGSR approval, the student may elect to send their support paper and images to the Archer Library for uploading on oURspace (see article 5.6 for more information).

**Graduating MFA students should ensure good documentation of their final exhibition is made, and upload their papers and exhibition documentation to the University of Regina oURspace Repository. The MAP Policy for Archiving MFA Comprehensive Support Papers and Project Documentation in the [oURspace Repository \(Archer Library\) Nov. 2016.](#)**

<https://ourspace.uregina.ca/handle/10294/1052>

# FUNDING OPPORTUNITIES

## Scholarships and Awards

The Faculty of Media + Art + Performance provides support to MFA students through FGSR-administered base funding and also with employment opportunities within the Department. The Faculty is committed to distributing funding as equitably as possible. The Associate Dean (Graduate and Research) and the Faculty of MAP Graduate Committee oversees all funding applications from the Faculty of Media + Art + Performance.

Each semester on Sept. 15<sup>th</sup> and Jan. 15<sup>th</sup>, students must complete a funding application and submit it to the Department of Visual Arts office. A copy of this application is included as part of the appendices of this handbook.

FGSR provides funding in the form of graduate scholarships and Teaching Assistantship's (TA's). TA'ships involve helping an instructor to teach a class. Scholarships do not involve teaching or other duties. Students must apply for these awards, which are allocated on a competitive basis and it is the student's responsibility to get applications in on time. Note that these awards involve a number of different deadlines. Students should check the web site frequently and make sure that they meet application deadlines. Students must submit applications to the Graduate Program Coordinator and Associate Dean (Graduate and Research) at least two weeks before FGSR deadlines [<https://www.uregina.ca/gradstudies/current-students/scholarships/index.html>].

In addition to direct support with FGSR funds, FGSR administers a number of scholarships and awards for which students in the MFA-Visual Arts program are eligible. In most cases students must apply for these; often students must arrange for letters of recommendation from faculty members. The Graduate Program Coordinator will provide letters of reference where required. Information on Visual Arts eligible scholarships and awards managed by FGSR is available here: <https://www.uregina.ca/gradstudies/current-students/scholarships/index.html?list=faculty#Nursing>.

The Faculty of Media + Art + Performance Graduate Studies Committee or a subcommittee reviews applications and recommends funding for the strongest students. Grades are central in allocating FGSR funds, but are not always the only factor. Those receiving awards will receive an official letter from FGSR.

Students who receive scholarships or TA-ships from FGSR must register full time (usually 6 credit hours; 3 credit hours in the semester of the graduation exhibition and defense) in the semester in which the award is held. Students may undertake up to 12 hours of employment per week, on or off campus, while holding certain awards from FGSR. Students are eligible for a maximum of 5 semesters of funding from FGSR.

Students who meet eligibility requirements such as above an 80% average, are strongly encouraged to apply for the [Social Sciences and Humanities Research Council](#)

[\(SSHRC\) Canada Bombardier Graduate Scholarship](#). Your supervisor(s) or other instructors can help you to prepare your application.

Students may be eligible for grants or other funding from such sources as the Saskatchewan Arts Board, Canada Council, and other provincial and federal organizations that support the arts. Information on some of these grants is listed on the FGSR web site. Students are encouraged to investigate and apply to these sources of funding. While students are normally expected to be resident in Regina for the seven semesters of the MFA program, some accommodation can be made for students who obtain residencies or fellowships that require them to be away from Regina. Students should discuss this with their supervisors and with the Graduate Program Coordinator.

### **Employment Opportunities**

The Department provides some employment opportunities for graduate students. Most of these positions are tech support, Teaching Assistantships (from FGSR base funding) and TA-ships in the form of markers for undergraduate classes. Faculty members who hold grants might also provide employment for students as Research Assistants. Department employment opportunities are posted online on the HR website at the beginning of each semester; it is the responsibility of students to check these postings and apply for positions by the stated deadlines. Under the contract negotiated with CUPE 2419, graduate students have preference in applying for positions offered by the Department such as technical assistantships and grading, as long as the graduate students have appropriate qualifications for the positions. On occasion, the Department hires eligible MFA students as University Teaching Fellows (UTF). Students must apply for these positions with a letter and CV to the Department Head at the designated deadlines (twice per year). Students hired to teach as UTF's are also eligible for scholarships. Students who teach for the Department are required to attend workshops offered by the University's Centre for Teaching and Learning. FGSR requires participation in CTL workshops as a condition of holding a TA-ship. Consult the CTL website for teaching tips and web resources at: <http://www.uregina.ca/ctl>

## GENERAL INFORMATION

### **Mailbox**

Each MFA student is provided with a mailbox in the Visual Arts Department office. Important material from the instructors, the Department and the FGSR will regularly be deposited for students in this location. Students should therefore check their mailbox on a regular basis.

### **Email**

The University assigns a University email address to all students. The Department will use this email address to contact students. Students should check their University email regularly or arrange to have email sent to this address forwarded to the email address they normally use.

### **Department and Faculty Space: Use & Reservation Policy**

Studios are made available to students for a period of six consecutive semesters. After this time, studio availability is determined by the Graduate Co-ordinator in consultation with the student and their supervisor. Shared Department facilities are accessible to all registered MFA students with University of Regina ID. Other locations can be booked through the Department secretary or the Faculty of Media + Art + Performance Faculty Administrator.

### **MFA Student Representation**

Graduate student representatives sit on a number of Department, Faculty and University committees. Interested students should contact the Graduate Program Coordinator.

### **Graduate Students Association**

MFA students are encouraged to contact and get involved in their representative association.. The Graduate Student's Association (GSA) is an organization for all graduate students within the university environment, where graduate students collaboratively engage in activities toward academic, social and personal development. Every graduate student becomes a GSA member upon registration.

The GSA is located near the department of Visual Arts, in room RC 223. It can be contacted by e-mail at: [URGSA@uregina.ca](mailto:URGSA@uregina.ca). For more information about the constitution and the role of the GSA, see the FGSR Calendar.

### **5<sup>th</sup> Parallel Gallery and Visual Arts Student Association (VASA)**

The 5<sup>th</sup> Parallel Gallery and Visual Arts Student Association (VASA) are student run organizations. MFA students are encouraged to get involved: there are many benefits both in terms of your student experience, and your art practice.

## Appendix I

### Typical course sequence in the MFA program

*Sample trajectory – 42 credits / 24 months, Effective August 2022*

| Fall 2022   | Winter 2023   | Spring / Summer 2023                |
|---|---|-------------------------------------|
| map 800 (3)<br>ART 8** – Studio (3)<br>ART 801 – Group Studio I (3)           | FA 803 (3)<br>ART 802 – Group Studio II (3)<br>ART8** – Studio (3)          | ART8** – Studio (3)<br>Elective (3) |
| Fall 2023   | Winter 2024   | Spring / Summer 2024                |
| ART 8** – Studio (3)<br>ART 803 – Group Studio III (3)                        | ART 902 (1/2) – (3)<br>ART 902 (2/3) – (3)<br>ART 804 – Group Studio IV (3) | ART 902 (3/3)– (3)                  |
| Fall 2024   |   |                                     |
| Exhibition & Defense<br>(October or November)<br>Register in map 903 (0) (\$) |   |                                     |

Art 902 will include the preparation of your comprehensive paper, which may be done with your supervisor or with another faculty member approved by the Graduate Coordinator, as well as preparation of your graduation exhibition.

## Appendix II

### POLICY REGARDING THE ON-CAMPUS DISPLAY OR PERFORMANCE OF ART WORK OUTSIDE OF STUDIOS AND THE ART GALLERY

The Department of Visual Arts encourages faculty and students display art work outside of studios and the Fifth Parallel Gallery. These spaces and activities are regulated by the following procedures:

1. A student wishing to display or perform art outside of the usual designated venues must seek the sponsorship of a Department of Visual Arts faculty member. The student must provide the faculty member with: a) a written description of the work; b) (if applicable) a rendering of that work; c) a detailed description of the proposed location of the work and the duration of the display or event (ex.: Sept. 8-9, 9am-3pm); d) a description of the installation activity (what is happening when you install; how much time you will take; how much noise you will make; etc.).
2. If the faculty member agrees with the proposal, it is forwarded for approval to the Department Head and by the Head to the Dean's office as information.
3. Because the installation or performance occurs in space managed by several groups, the student and the sponsoring faculty member must contact every person responsible for the space to notify them of the plans, and in most cases, to obtain their permission or agreement for the work. All work in on campus locations must be approved by:
  - a. Assistant Director of Production, Physical Plant.
  - b. Manager of Custodial Services.
  - c. Manager of Campus Security.
4. The local custodial staff of that area must be consulted if the work or performance might interfere with custodial operations.
5. You are responsible with informing and negotiation with anyone else whose space you may be implicating.

Note: All communications with the above mentioned officials are to be copied to the Department Head, who will, in turn, copy them to the Dean's Office.

6. Events that are open to the public outside of regular University business hours (weekdays 8:30am-5:00pm) require special accommodations. For example, access to all rooms but the display area must be locked. Visitors from the public who do not normally have access to University space must be accompanied by a faculty member or by a student designated by a faculty member when they are visiting or participating in the exhibit.
7. **Any exhibition or performance that uses human or animal subjects or images of humans or animals will need Review Ethics Board approval.** In general, guerrilla theatre, projects that involve making or using images of passers-by, and similar kinds of projects that might compromise privacy or safety will not be permissible on University property.

Please allow plenty of time before your proposed display or performance for these procedures to be followed. If you have not secured all necessary permissions and agreements, you will not be allowed to proceed with the exhibition or performance.

**Permission Form for On-Campus Display or Performance of Art Work  
Outside of Studios and the Art Gallery**

---

**Date:**

**Name:**

**Faculty/Department:**

**Contact Information:**

**Supervisor of Project Installation:**

**Dates of Display or Performance:**

**Location of Display or Performance (specific location):**

**Date of Installation of work:**

**Detailed Description (attach a typed document and see outline on back):**

**Space Managed by:** \_\_\_\_\_

**Check List:**

Permission granted (appropriate people please check box return to Visual Arts for distribution of forms):

**Supervising Professor**

**Department Head**

**Facilities Management Assistant Director**

**Security Manager**

**Custodial Services Manager**

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Supervisor Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Department Head Approval

\_\_\_\_\_  
Date

c.c.: Dean's Office  Facilities Management (B. McCrady)  Security  Custodial Staff

## Appendix III

### List of Forms

(All forms are available from the Visual Arts office, or from the FGSR office, or from the FGSR website at: <http://www.uregina.ca/gradstudies/> )

#### Admission Forms

*FGSR Application Form*  
*FGSR Confidential Recommendation Form*

#### Financial Aid Forms

*Master's Application for Financial Assistance*  
*Titled Scholarship Application Form*

#### Support Paper/Project Forms

*Notice of Oral Defense of Project*  
*Notice of Oral Defense of Support paper*  
*Supervisory Committee Approval Form*  
*External Examiner and Chair Nomination Form*  
*Ethics Approval Application*  
*Support Paper Release Permission Form*  
*Graduate Artwork Reproduction Permission Form*

#### Graduate Transfer Agreement Forms

*CUGTA (Canadian University Graduate Transfer Agreement)*  
*Western Deans' Agreement*  
*SUGA (Saskatchewan Universities Graduate Agreement)*

#### Miscellaneous Student Forms

*Registration Form*  
*Directed Reading/Special Topic Class Form*  
*Course Change Form*  
*Grade Change Form*  
*Request for Letters*  
*Student Progress Report Form*  
*Conflict of Interest Form*  
*On Campus Display or Performance of Art Work Outside of Studios and the Art Gallery Form*



**Appendix IV**

**Faculty of Media, Art, and Performance Universal Graduate Student  
Template**

**(This template is maintained for each graduate student by the Administrative  
Assistant in each MAP discipline)**

**(revised: July 4, 2016) check with Joanne?**

| <b>GRAD Program:</b><br><b>COURSE TEMPLATE</b><br><b>DATE:</b><br><br><b>Student:</b><br><br><b>Student #:</b><br><br><b>Identify Program &amp; Area:</b><br>MFA (60 CR)<br>MFA (42 CR)<br>MA (36 CR)<br>MA (30 CR)<br><br><b>Entry date:</b><br><b>Supervisors:</b><br><br><b>Phone:</b><br><b>Email:</b><br><br><b>Requirements:</b> |  | Professor | CH | Grade | Credit<br>earned |
|--|--|-----------|----|-------|------------------|
| FA 800   |  |           |    |       | 3                |
| FA 803   |  |           |    |       | 3                |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |
|  |  |           |    |       |                  |

**Total Program Hours:** \_\_\_\_\_ **credit hours**

**COURSE REQUIREMENTS**

|                                  |  |                     |
|----------------------------------|--|---------------------|
| <b>REQUIRED:</b>                 |  | <b>credit hours</b> |
|                                  |  |                     |
|                                  |  |                     |
|                                  |  |                     |
|                                  |  |                     |
| THESIS /<br>RESEARCH<br>PROJECT: |  |                     |

**FA 901 /902 HOURS and SEMESTER**

| SEMESTER | CREDIT | TOTAL |
|----------|--------|-------|
|          |        |       |
|          |        |       |
|          |        |       |
|          |        |       |
|          |        |       |

**Scholarships:**  
**Graduate Student Scholarship GSS**

**GTA**

**Teaching Development Certificate:**

**Committee Members:**

**External Examiner:**  
**Projected Defense:**

## Appendix V

### Faculty of Graduate Studies and Research

#### **Funding Check-List - GTA** (Provided for Your Assistance)

Student: \_\_\_\_\_

This document is provided for the assistance of academic units in selecting eligible students for funding from the Faculty of Graduate Studies and Research.

If further clarification is required, please refer to the Faculty of Graduate Studies and Research **Terms of Reference for Graduate Teaching Assistantship (GTA)** [www.uregina.ca/gradstudies/scholarships](http://www.uregina.ca/gradstudies/scholarships) or contact the Manager of Graduate Scholarships and Awards at [grad.funding@uregina.ca](mailto:grad.funding@uregina.ca).

#### **Eligibility for Graduate Teaching Assistants** – for the semester being funded

- [ ] Required to have a current status as a **fully-qualified** student.
- [ ] **In Good Standing** - “Students must be achieving satisfactory performance. An incomplete and/or failing grade from a previous semester’s work will render the student ineligible for support for a minimum of one semester.”
- [ ] **Registered full-time** - 6 credit hours during the semester being funded.  
(if only 3 to 5 c.h. remaining in program, must be registered in the maximum)
- [ ] **Unofficial Transcripts** or a University of Regina Advising Report by term.

#### **Additional Notes (For complete details, please refer to the TOR)**

Academic units can make the GTA available to the following students only if they are unable to fill the positions from eligible, qualified students with remaining credit hours:

- ☐ Students in Post-Program Maintenance – are eligible for one GTA/GTF from the FGSR.
- ☐ Holders of other FGSR Funding – are eligible to hold a GTA or double GTA but not a GTF.
- ☐ Holders of Major Awards – are eligible to hold a GTA provided they do not exceed the requirements of the major donor (e.g. SSHRC) according to the terms of reference of the award.

Other Employment - Normally, a GTA would not be awarded to a student who is on a Co-op work term. There are no restrictions regarding other employment with respect to the eligibility to hold a GTA.

## **Appendix VI**

Please review the program requirements at:

[gradstudies/current-students/grad-calendar/program-reqts.html#reinstatement](http://gradstudies/current-students/grad-calendar/program-reqts.html#reinstatement)

## Appendix VII

### The MFA Visual Arts Comprehensive Support Paper: Getting Started.

#### OVERVIEW

The main requirements of the MFA Comprehensive Support Paper are outlined in the MFA Handbook: [https://www.uregina.ca/mediaartperformance/assets/docs/pdf/MFA\\_VA\\_handbook.pdf](https://www.uregina.ca/mediaartperformance/assets/docs/pdf/MFA_VA_handbook.pdf). The Handbook is your main reference for guidelines, processes, and procedures, and has links to important information on the Department and Faculty of Graduate Studies and Research website.

Most students anguish over the MFA comprehensive support paper. Some feel they are weak writers. Others are uncertain about the role of theory. Many find it difficult to switch gears from making their exhibition to writing about it. Some are discouraged because they compare their imagined paper against writing in a different genre, for example, an MA thesis. The main anxiety comes from being unfamiliar with the support paper genre.

The MFA support paper is not a thesis. The exhibition is the thesis. The support paper is an essay that explains your exhibition and creative research practice to an intelligent reader who does not know you or your work. It may help to imagine this reader is your external examiner—because they are. The golden rule is to write what your reader needs to know before considering what you feel you need to tell them. This paper is more a work of exposition than expression.

While every paper is as individual as the exhibition it illuminates, the genre has some standard features. The MFA comprehensive support paper is a formal essay that unpacks the meaning of the work(s) by:

- describing the art work in the exhibition;
- narrating the development of the project;
- contextualizing the exhibition within the art and theory practices that inform it.

Understanding these essential elements from the start provides you with a strong but flexible armature from which to support your writing. Your first step is to read several successful MFA support papers to understand the range of possibilities that the genre can accommodate.

A successful support paper does not need to be a literary or critical masterpiece. It simply needs to tell the story of the exhibition's research, creation, and meanings clearly, orderly, and evocatively. A good paper deepens the thesis exhibition; it does not compete with it. Essays that are poetic, literary or theoretically brilliant may be fine literature or critical writing but poor support papers. The measure of a good support paper is not its literary or theoretical value, but how useful it is for the reader in understanding your work.

Many students become overwhelmed by a drive to make their paper 'academic', beautiful, and interesting at the expense of a sound argument and structure. They find themselves rambling

through a theory wasteland, or telling stories that are of more interest to themselves than most readers, stories that may be engaging but that diverge from the art work. Many students lose sight of their structure. They spend weeks doing new research, crafting beautiful sentences and developing complex arguments, only to find, in the final stages of writing that these elements do not support their central argument or they distract from an exposition of the exhibition. They become so protective of these jewels that they cannot part with them even when they know they might even undermine the purpose of the paper. This can usually be worked out through great pains in the weeks before the paper goes to committee, but a less frustrating strategy is to assemble the essay before writing it. That is, by building the parts of the paper as a part of the drafting process, you are less likely to create sentences or paragraphs too precious to revise or jettison. Prose polishing comes towards the end of the process.

Before writing the paper, you should work out your themes and narrative threads orally or in writing with your supervisor. What is the material nature of the work? What is the subject(s)? Why is the work this way and not another? How did this exhibition come to be? What is the exhibition's central idea, observation, claim, feeling, desire? What artists, movements, ideas, and other influences made this exhibition possible? How would you like the work to be received? Have you tested your expectations? A bit of encouragement. Your exhibition contains unique things, things that have never existed before. How and why they came into being is fully known only by you. Your job, in this paper, is to tell these stories.

Logically, because the exhibition is the thesis, and the thesis required research and process to come into being, the support paper is an account of research and artistic activity already completed. It should not require extensive new research. In practice, however, writing the support paper is a way of knowing the project in another way. Most artists work intuitively, coming to conclusions, expressions or forms without logical steps and without full comprehension of the meaning of the work. Writing can be a painful task of retracing and filling in the steps between leaps; owning up to influences; discovering hidden motives and meanings; and often improving, even transforming, the exhibition.

The greatest difficulties arise because the exhibition and paper are being assembled at the same time. However, our experience shows that exhibitions are richer and defences smoother as a result of this simultaneous process. One feeds the other. The process outlined below is an attempt to lessen the typical difficulties that arise from this conjunction.

#### **BEFORE YOU WRITE**

Any piece of writing should begin by the author's determining the genre of the text and the nature of the audience.

In a sense, the support paper has an audience of one: the external examiner. The paper can do any number of other things, but its central (institutional) mission is to introduce the exhibition to the examiner before they see it. The support paper is primarily a work of exposition rather than expression; it describes the work and provides the exhibition's artistic and intellectual context and possible meanings. If the paper's purpose is kept in mind, the student is likely to write clearly and concisely.

You are writing to an intelligent, perceptive reader, a senior fellow artist who knows much that you do, but not everything. They know many things you don't, but does not know your work. You are the expert on this exhibition and this paper endeavours to explain what may not be evident to the eye. You want to demonstrate that you understand your own process and exhibition and the contemporary art and theoretical context for your work. You also want to fill in the examiner's lacks with your knowledge, all in the effort to provide this reader with the grounds to evaluate the exhibition intelligently, compassionately and fairly.

Thinking of this paper as having a single reader, rather than a whole range of imaginary readers, can help the writer focus. A common difficulty with writing with the committee in mind, or two supervisors as well as the committee, is that the writer becomes confused by too many, often competing, interests. This is especially challenging if these voices come into the text before the central narrative and thesis are established.

Because you are seeing this work as an account of your exhibition and practice, there are all kinds of things you can do before you compose the essay.

### **Documentation of Research from the start**

Your writing of the support paper—indeed, your art making as a whole—will be well served if you have maintained a rigorous system of documenting your research throughout your MFA studies. Keep a journal, a blog, or a file folder. Keep track of the artists you learn about, the art works that you look at, the texts you read, and the ideas that impact your art making and thinking, as well as reflections on your artistic process and evolution. Keep bibliographical citations. Transcribe quotations. Take note of URLs and dates you accessed them. Such a resource will help you with your writing, and reduce the likelihood of becoming distracted by 11<sup>th</sup> hour research at a late stage of your program.

### **Preparing an Outline/Structure for the Paper**

The most straightforward structure for your support paper has already been outlined above:

- describe the art work in the exhibition;
- narrate the development of the project;
- contextualize the exhibition within the art and theory practices that inform it.

This structure is not a requirement, but a starting point. You should prepare your outline in consultation with your Supervisor.

Notice, here, that we have not yet tackled the Thesis section. Start with the outline for the body of the paper. You could go so far as to block out, in point form, the content of each paragraph or section within this larger structure. For each component of each section, and you can drill down your point forms in such a way that allows you to connect the dots and fill in the blanks towards your first full draft. This process of drafting an outline and creating points to cover within each section, this IS writing, not a prelude to it.

If you follow the approach noted above— structuring, blocking out, drafting etc.—you can see that by this point three quarters of the volume of the paper is already taking shape. Doing this work of outlining the main sections of your paper—describing the exhibition, narrating its

evolution, and contextualizing its influences—will give you a strong sense of the shape of your project you tackle the thesis.

## KEY SECTIONS OF THE PAPER

### Introduction and Thesis

A thesis is an argument or theme stated in a condensed, complex sentence or two that requires elaboration. The thesis organizes the paper. In the finished paper, the thesis is usually in the first or second paragraph and is followed by a brief outline of how you will explain the claim. Rather than simply stating a fact, a thesis is a statement that includes a claim that must be explained and defended. In our case, the thesis is the controlling idea behind the exhibition and may not be resolved. This type of thesis is a thesis question or the establishment of a problematic that animates the work. In either case, it must be clearly composed and announced early on.

It is worth spending a considerable amount of time crafting a working thesis. It will change as the paper evolves, but it serves as a helpful guide to structure the paper. Only elements that directly connect to the thesis should be included in the paper. Keeping this central idea in mind helps the writer determine how the narrative should unfold. The description of your exhibition is generally unperturbed by the thesis. However, once the working thesis is in place, you can see how it might affect the other elements. Suddenly, one influencing artist is more relevant to the narrative than another. The exhibition's context is also determined by the thesis. In the example at the end of this Guide, theories of representation, the gaze, identity, even gender, are implied, and the writer is responsible for those relevant theories—so, one must watch the complexity of the argument and make sure it is defensible and supportable in the space given. Again, you must watch out that you are defending your exhibition, not a theory.

### Description

A substantial portion of your paper is description. A general description near the beginning allows the reader an overview of the exhibition. A longer, detailed description usually occurs later, and perhaps throughout the paper, as you elaborate on the meaning and context for your works. A description very early in the paper is best, if the reader is to have a more complete understanding of the subject and can relate the commentary and contextual claims to the work. Descriptions are reasonably objective accounts. Commentary should only occur once the facts have been established. A description of each piece, immediately followed by commentary, can disrupt the essay's flow. It is better to describe the whole installation, then the significant parts, and then run through the themes and other ideas with links and commentary on exemplary works. Because the art works and their physical context are established in the reader's mind, subsequent descriptions can be short, resulting in less repetition and a smoother flow.

Even though the description section will be revised right up until the last week, there is no reason to delay work on it. In fact, describing the individual works is a good way to hasten the confirmation of the exhibition elements in the exhibition, as well as building confidence in the paper preparation.



The description must explain where the exhibition or performance is; when; the nature of the space (including dimensions of the room, if it is in a room); and all the elements that make up the exhibition or performance. The more refined description of the exhibition's parts includes: titles; medium; dimensions; dates; and all other relevant information: sounds, deliberate odours, etc. Installations and performances should also include accounts of viewership or participation.

### **Development of the Project Process and History**

The second section that can be begun before having a thesis or narrative structure, is the account of how the exhibition took shape. In most cases, this section should be only as long as it is necessary to narrate those elements that led to this exhibition. Side projects or abandoned paths can be included as long as you explain their relevance to the formation of the exhibition. You may feel that some 'side' stories need to be told because they inform the tone and feel of the exhibition or provide insight into a change in your methodology. If you include them, be sure to link these stories to your central idea. Explain how they are relevant to your work and process. Always consider, 'why am I telling the external this?' 'How will their knowing this contribute to a better understanding of my work?'

### **Contextualization: Artistic, Critical, Philosophical, and Other Influences**

You should begin gathering influences that contextualize your work before thinking about the paper as a whole.

#### **Artistic Influences:**

What three artists have been most influential to the exhibition? Remember, the paper is a defence of your exhibition. Therefore, the chosen artists don't just make things that resemble your work or have methodologies similar to yours; they are folks whose works and practices have truly influenced your exhibition and practice. If you have been conducting and documenting your research throughout the MFA program, these artists and works should be readily identifiable to you by the time you begin writing the support paper.

Describing your artistic influences should not take up more space than is necessary to help the reader understand the impact of your influences on your work. Making reference to your artistic influences should not stand alone, but be framed as directly relevant to specific processes and/or works in your exhibition. Focus less on resemblances and associations, and more on reasons.

Graduate students in all fields are expected to know the key figures, ideas and trends within their genre. Most external examiners are keen to test students on this and often provide surprise connections, or are surprised when students do not know the artists and ideas they ought to know. It is unusual to make an innovation in any field without knowing that field's current contents. A few hundred words on how your work fits into the contemporary art scene is usually integrated in to this section. Be sure you locate your genre, medium, subject matter and any innovations you might be attempting. This is also a good time to consider why the

exhibition in the Mackenzie and not elsewhere? Why elsewhere and not a conventional gallery? Is the exhibition meant to educate, delight, disrupt....?

### **Critical, Historical, Theoretical Influences**

Often, students who have not conducted rigorous research throughout the MFA program will find themselves scrambling while writing the support paper to find ideas, authors, and theories to tack on to their papers. This is the wrong approach, and these will not read authentically or credibly to any reader. Just as you should be readily able to identify key artistic influences, by the time you start outlining your support paper, you should have a clear concept of the critical, historical, and/or theoretical ideas that are relevant to your work. What does *relevance* mean, in this context? It means that those ideas are so tied to how you thought about and created your works, and to how your works will be interpreted, that they make complete sense to cite. Without citing those ideas, understanding your exhibition will be incomplete.

Theory and philosophy can enrich a support paper's argument but should not become the main concern. The essay should defend the exhibition, not a theory. It is not unusual for a student to insist on keeping a pet idea only to encounter an external examiner who knows the concept better. They might then challenge the student on their comprehension, interpretation, and application, or the theory's viability in general. In any case, it is not advisable to spend time in your defense sliding down someone else's theory rabbit hole when you should be attending to your art project. In this context, theories are interpretive or methodological tools used to help unpack, explain or otherwise support interpretation of the exhibition and to help your readers understand your research process and context. Many papers get tangled when students do not have a firm grasp of their own work—have not developed narratives and explanations for it—and then seek a theory to 'justify' it. These often read as less than credible afterthoughts rather than informing insights. Like the artists cited as influences, the theory should be one that actually impacted your current project. Whatever ideas or theories you choose, write the idea up in less than 300 words. Have a scholar read it to make sure you have it right. Apply it to your work. Step by step, show how the idea illuminates your exhibition of practice.

By remembering the primary audience and the purpose of the paper, by establishing the facts of the exhibition through description, and the development of it through a clear personal narrative and accounts of artistic influences, you will established the practical limits of your project. The thesis and applied theory must account for these facts and deepen them.

### **AN EXAMPLE OF THESIS DEVELOPMENT**

The representations of a variety of body types in this exhibition challenge the notion of normative bodies.

By representing a variety of body types in this exhibition, I embrace what the normative gaze condemns as monstrous.

By representing a variety of body types in this exhibition, I embrace what the normative gaze condemns as monstrous as a form of personal and political resistance.

By representing a variety of body types in this exhibition, I embrace what the normative gaze condemns as monstrous as a form of personal and political resistance; but, in the course of this work, I found myself equally repelled and fascinated and was eventually left wondering if I was exploiting my subjects.

By representing a variety of body types in this exhibition, I embrace what the normative gaze condemns as monstrous as a form of personal and political resistance; but, in the course of this work, I found myself equally repelled and fascinated and, eventually, see that I was absorbed in the production of spectacle to the point where I wondered if certain bodies could ever be normalized. This exhibition is a display of my uncertain position.

It is essential, at this point to develop as strong a thesis as possible. As you can tell from the above examples, numerous terms need defining, and theories are implied. You can see how dramatically a thesis can shape a paper, and how readily it could get away from you. You could easily find yourself needing to argue the politics of representation with Andrea Dworkin and the carnivalesque through Bakhtin—just for starters—because the defence of a complex thesis required it—when all you really wanted to do was discuss being fat. Of course, at the graduate level, fat is never just fat, but you do need to find a balance between being carried away from your primary subject (the exhibition) by the logical demands of an over-wrought thesis.

#### **AN IMPORTANT NOTE ABOUT THE DRAFTING PROCESS**

Often, MFA students become frustrated with the process of drafting and refining their support papers. It is rare that a student writes a first draft of the paper and it is polished or complete. If you look at the timeline set out in the Graduate Handbook (it notes that the 1<sup>st</sup> draft is due to your Supervisor 5.5 months before the proposed defense date, and imagines at least 4 full drafts), you will see that the writing never takes place quickly, or without ongoing and persistent refinement. Often, you will make a discovery during the writing process that will impact how you have written other portions of the paper. Do not let this deflate you! If you set your mind to expect and enjoy this process, you might find yourself less frustrated or burdened by the process.

**Revised 2022**