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THE ART STUDIO PROGRAM
DEPARTMENT
OF
ART AND ART HISTORY

POLICIES AND PROCEDURES IN THIS HANDBOOK ARE GUIDELINES AS LONG AS THEY DON’T CONTRADICT GRADUATE STUDIES OR GRADUATE COUNCIL RULES OR POLICIES WHICH PREVAIL.
UPDATED AUGUST 23, 2015
Art Studio MFA Mission Statement:

The MFA in Art Studio engages students in a two-year, critically engaged studio program that provides an opportunity for interdisciplinary study in the visual arts. Students explore a wide range of media and approaches to studio practice. Drawing on the strengths of a multidisciplinary research campus, the program encourages research collaborations connecting the arts, humanities, social sciences and sciences. The program is committed to delivering an innovative educational curriculum that promotes the blending of art theory and creative practice, with a goal to prepare students for professional engagement in the arts including but not exclusive to academic careers. We aim to advance theories, methods, tools, and knowledge in emerging areas of studio art practice. The MFA degree in Art Studio at UC Davis demands the highest level of professional competency in the visual arts and contemporary practices, demonstrated through the generation of a comprehensive body of work, culminating in a Final Thesis Project and exhibition. This work should integrate concepts with materials, articulate visual experience across media, and explore visual communication across disciplines. Students should apply critical skills that encourage examination of the function of art from a variety of views and contexts. Regardless of the chosen area of concentration, an MFA candidate must be able to prove not only strong conceptual development, but also an accomplished command of tools, materials, and craft.

The MFA in Art Studio values a diversity of viewpoints, backgrounds, and experiences among its students. Diversity among students, faculty and staff is a key, integral factor in graduate education at UC Davis, and fosters the cultivation of an equitable, hospitable and inclusive educational environment. Such diversity strengthens and enriches our research, scholarship, and teaching. We are committed to a multicultural academic environment that supports the success of all graduate students.
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Money Matters: Bookkeepers are located in Everson Hall 170. They are in charge of the bookkeeping and purchasing for the department. You can obtain grant purchase orders from them. Please call directly to schedule an appointment. Marisa Kline’s direct number is 530-754-8871.

T.A. Assignments: Teaching Assistant applications are submitted yearly. You may also apply for positions in other departments as long as your total appointment does not exceed 50%. If you are on Financial Aid, you must declare your T.A. each quarter or you will have to pay the money back to the University. In addition to the T.A. salary, there is a fee remission each quarter. As part of your TA position, you are required to put in 3 hours per week in one of the 4 labs within in the Art department.

TA Contracts and Lab Hours:
A 25% TA is hired to work for the department for 110 hours.
After appointed, student is given a course to support for 80 of those hours and 30 hours of work are dedicated to support laboratory hours.
30 hours per quarter of mandatory lab hours (approx. 3 hours per week), are written into all TA contracts.
All lab hours are to be served after class hours in any given area, to facilitate open use of labs. Please discuss the distribution of your TA Hours the professor, including where best to serve your lab hours.

- If there is no need in the lab associated with your class, you may perform lab hours in any area of your choice where there is a need. You will be provided a time sheet in addition to the contract, for your use, to log your hours for work performed outside of class hours. It is important that you stay in close communication with the professor should your hours exceed those agreed upon.

- There are 4 labs that need monitors: sculpture, ceramics, printmaking, photo. Please contact the staff lab technician directly for available hours/shifts (see contact list below).

- TA contract needs to be completed on the first day of class of the quarter. Return the original to Victoria. Place a copy in Robin’s mailbox.

Registration: You should be registered for 12 units. To sign up for your independent study course, you will need to complete a form with the faculty person you will be working with and see the front office for a CRN.

Computer Access: There are many computer labs throughout the campus that are listed on MyUCDavis. In addition, the Digital Lab in Art 55 has computers that you can use. Additionally you may use computers and scanners in the Visual Resources Library in 163/165 Everson Hall, Monday to Thursday, 8:00 am to 4:00 pm, Friday by appointment. http://visualresources.ucdavis.edu/

Mail/Xeroxing: We have a graduate mailbox in Art 125A, which serves internally as a communication center. Mail is delivered around 2:30 p.m. We expect you to check the box at least once a week. In
addition, there is a departmental fax, which is only available for departmental business. Do not have your mail delivered to the office (when you move, mail cannot be forwarded).

**Phones:** Sorry, you may not use the Office phones or the office fax phone.

**Keys:** Marisa Kline is in Everson Hall (168) will issue you a key to your studio and to the art building. Be very careful with your keys – do not lend them to anyone!! If you lose your keys – you must pay $10.00 for each key that is replaced. Keys will be replaced one time only. Return your keys before you move away from Davis. Please note, if we do not receive your keys upon graduation or leaving campus, no letters of recommendation will be written or sent on your behalf nor will other services be performed.

In addition, your final degree will be withheld.

**Art Building Hours:** 7am – 8pm Daily. There is a noted high theft on campus after hours and occasional vandalism. We ask for your help – do not prop open doors after the building is locked. By propping the doors open you invite theft and security issues in the building.

**Labs:** Sculpture, Ceramics, Photo, Printmaking. All labs are accessible to all grad students, as defined in upcoming document *Shared Lab Use Protocols*. Each lab has training protocols which students are expected to follow. Shop locations and staff technician names and contact information are included under ART DEPARTMENT STAFF CONTACT ART DEPARTMENT STAFF CONTACT above.

**Lockers:** Lockers are checked out during the first two weeks of classes only; the schedule is posted on the Art Office bulletin board and by the elevators. They are not checked out in the Art Office; do not send students to the Art Office for locker check out. See Dan Quillan in the Printmaking lab (ART 309 and 311) for locker checkout.

**Visual Resources Facility:** The Visual Resources Facility is located in Everson Hall. Leah Theis is the facility manager. Talk to her about facility use. This facility houses some DVDs for the department, online image resources, and some equipment that can be checked out for classroom use only. Visual Resources Library is located in 163/165 Everson Hall. It is open Monday to Thursday, 8:00 am to 4:00 pm, Friday by appointment. http://visualresources.ucdavis.edu/

**Studios and Studio Building:** The studios are university property, and as such are subject to University regulations, maintenance, codes, and visits. Do not make repairs or alterations to your studio. Do not build any shelves or make any structural changes to the walls. If you have any needs, discuss them with the Faculty Graduate Advisor and/or Staff Graduate Advisor well in advance. If you make any alterations, you will be required to revert the studio to the original condition it was in when you assumed occupancy.

You are required to follow the safety guidelines for studio use. You many not use extension cords in the studio in lieu of permanent wiring. In other words, they can be used on a temporary bases. Power surge protectors and power strips are highly recommended but may not be "daisy chained" (plugged into one another) together. Welding must be done in designated areas. You are not allowed to live or sleep in your studio. Do not give your keys to others.
Studio hallways must be kept clear and the walls and doors should not be painted on. You are responsible for keeping the lobby, hallways, patio areas, and your studio clean and free of trash, materials, and artwork. There are mops, brooms, etc. provided for general cleaning.

Custodians will provide the restrooms with supplies. We are responsible for the other sink areas. Paper towels and soap can be found under the sink areas or in the storage closet outside of ART 231. If you run out, contact the bookkeepers in Everson; they will order refills for you to pick up and take back to the storage closet.

Call Physical Plant for any repairs needed: 530-752-1655. Be sure to keep a record of the Physical Plant order number for future reference.

Physical plant, the Fire Department, and other University staff may come and go in the studios. However, they should be respectful of your privacy and should let you know if there is some reason for them to enter your studio. If you experience any inappropriate behavior from anyone, please bring it to the Chief Administrative Officer’s attention.

For more on GRAD BUILDING GUIDELINES, see p. 23

Cleaning: There will be a mandatory clean-up of all common graduate spaces at the end of each quarter, date to be determined by Faculty Graduate Advisor. All students must participate. Students are required to clean the classrooms that they use and TAs are responsible for directing them. TAs are required to help clean their classrooms weekly.

Vandalism: Do not write, paint, hammer nails or make any alterations to the art building including the elevator. You will be billed for any repair charges the department receives with regards to any vandalism or general graffiti, in the art building, elevator, grad studios, and TB9.

Sexual Harassment: Sexual harassment is illegal and is defined by law as unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature. If you feel that such conduct has occurred you are to notify the Graduate Coordinator and Department Chair immediately. The university provides a full policy manual on sexual harassment, including definitions, reference to state and federal law, resolution processes, remedies and discipline, confidentially provisions, record keeping and references for further information.

Audio Visual Equipment: AV equipment may be checked out to graduate students. Call the Classroom Technology Services Helpdesk at 530-752-3553 to find out how. We also have some equipment for check out in the Digital Lab.

Teaching jobs: There is a binder of teaching opportunities and other professional position openings at the art office reception counter.

When you graduate: Please leave your forwarding address and phone number with the Art Office and please let us know your address as it changes after you graduate. Please give us information about your
first employment after graduation and continue to update us with your current employment and exhibition notices. Leah Theis (lctheis@ucdavis.edu) organizes a monthly ART Department Newsletter. Please make sure you send the Graduate Advisor as well as Leah Theis all show announcements, honors, and award you receive so that they may be appropriately disseminated to the campus and art community at large.
OVERVIEW AND REQUIREMENTS

The MFA in Art Studio at UC Davis is a two-year fine arts program intended for studio artists. Students may work in a specific area throughout the graduate program or explore a range of practices in a variety of media. Students are encouraged to explore what works most honestly for their artistic expression. Please refer to program requirements. The Art Department has facilities for the following media: drawing, ceramic sculpture, painting, photography, printmaking, video, and sculpture (we do not have a foundry). Graduate students are given large, individual studios on campus, which are located near the Art Building.

The entire art studio faculty share responsibility for the graduate program and teach both graduate and undergraduate courses. Our graduate students have opportunities to work with the faculty as teaching assistants, developing their skills as educators. The permanent faculty members are all productive, practicing artists.

REQUIREMENTS FOR M.F.A.

Complete Art Studio MFA Requirements can be found here:

FIRST YEAR

Fall
* Art 290 Graduate Seminar (4 units)
* Art 299 Individual Study (4 units)
* Art 299 Individual Study (4 units)

Winter
* Art 290 Graduate Seminar (4 units)
* Art 291 Critical Evaluation Advancement to Candidacy (1 unit)*
* Art 299 Individual Study (3 units)
* Electives - upper Division or Graduate Class (4 units) in any subject on campus

Spring
* Art 290 Graduate Seminar (4 units)
* Art 299 Individual Study (2 units)
* Art 299 Individual Study (2 units)
* Electives - upper Division or Graduate Class (4 units) in any subject on campus

SECOND YEAR

Fall
* Art 290 Graduate Seminar (4 units)
* Art 292 Comprehensive Qualifying (1 unit)
* Art 299 Individual Study (7 units)

Winter
* Art 290 Graduate Seminar (4 units)
* Art 299 Individual Study (4 units)
* Art 299D Comprehensive Project (4 units)
Spring

* Art 299 Individual Study (4 units)
* Art 299D Comprehensive Project (8 units)
* Service on this committee is recognized by Graduate Studies, and is in keeping with our MFA Requirements. I have attached the excerpt on Final Project Committees as well as the link to our MFA Degree Requirements below.

*Upon completion of the Winter Art 291 Critical Evaluation Advancement to Candidacy, 2nd Year students select their **Final Thesis Project Review Committee**.

Instructions for committee nominations will be provided to students by Faculty Graduate Advisor.

The committee is an additional resource for students and does not replace any of the procedures we have in place for mentoring our students to a successful thesis, by faculty of the whole. Candidates continue to work with all faculty leading up to thesis. The candidate has the option of convening his/her group separately or together at his/her discretion, the timing and frequency of which is guided entirely by them.

**The Final Project Review Committee** is composed of three faculty from the program who are nominated by the student and the adviser, and approved by the Office of Graduate Studies. After the Final Thesis Project review, all Art Studio faculty provide their recommendation on whether the student has presented an acceptable thesis to the Final Project Review Committee for their consideration. After considering the recommendations from the entire Art Studio faculty, the Final Project Review Committee makes the final determination as to whether the student has presented an acceptable thesis, and submits the MFA Report Form for Plan I to the Office of Graduate Studies. The Final Project Committee has the responsibility to accept or not accept the final project.

**Electives:** The elective courses serve to inform graduate student art. If a student wants to expand into a new medium where they don’t have experience they can take upper division undergraduate courses to get some of the technical knowledge they will need. Students can take Art History, Critical Theory or Cultural Studies graduate seminars to better understand the context in which they work. In the past, students have taken everything from Philosophy to French. Electives allow students to take advantage of the resources of the entire university not just the Art Department. A list of suggested courses is listed under helpful information.

**299s:** 299 is an independent study session with an individual faculty member. It is up to you and the faculty you are working with to determine a meeting schedule for the quarter. Be diligent about following this schedule. You are welcome to meet with other faculty anytime by contacting them via email or Art Office mailboxes. You can try to schedule both faculty you may be working with to meet at the same time for discussions and can invite faculty from outside the Art Department to visit your studio for discussion.

During the second quarter, the student presents a body of work done at UC Davis for faculty review (Art 291). If Art 291 is passed, the conditional status is removed. In the fourth quarter, the graduate student
presents a new body of work for faculty criticism and review (Art 292). Passing Art 292 indicates the student is ready to undertake the production of a comprehensive body of work.

During the final two quarters, the artist completes a body of independent artwork known as the comprehensive project. It is presented as an exhibition. If the faculty accepts the work, the M.F.A. degree is granted.

The final exhibition/comprehensive project (Art 299D) is a body of original work done instead of a written thesis. The work is required to show involvement and commitment of the highest quality. It should be of the depth and quality of a solo exhibition in a reputable commercial or public gallery or, in the case of site-specific works, of a similar professional quality in consideration of setting, process, and fabrication. The student will place this artwork in one of the galleries either on campus or in the city of Davis. This exhibition is known as the Annual M.F.A. Exhibition. It is usually scheduled in the month of June. To accompany the artwork, the student is required to present a "packet." This packet includes a résumé, an artist's statement, 15 -20 TIFF images on a gold disk and an annotated image index page. See page 16 for full details.

GRADUATE REVIEWS

REVIEWS and RE-REVIEWS

Graduate study comprises two years of focused work in the studio, discussion about the candidate’s work in critique, discussion of the work of their peers, reading about art and where their work is situated in world of contemporary art practice, and writing about their own investigations. For all of the reviews, including the Thesis Review, an MFA candidate employs deliberate decisions fabricating the work presented, in choosing the work, and for the requirements and scope of its installation. In addition it is expected that a level of discrimination is apparent, deciphering strong work from pieces less so. In as much as it is a difficult task to verbally pin point any given art works meaning, or written or spoken language equivalent, there is an expectation of MFA candidates to possess some basic and fundamental skills of articulation regarding their work presented as a statement at the beginning of each review. In the review, the extent of an individual’s research is in evidence, or if necessary, explained, and the work described within the purview of current art practices. These are important issues for an artist and are underscored in the discussion at all reviews the MFA candidates are required to pass, and are part of the discussion in critique throughout the two-year course of study.

The candidate presentation is completed in two, thirty-minute periods, totaling an hour discussion, conducted with faculty members working in two groups. The review consists of an oral presentation by the candidate followed by a question-and-answer session conducted by the Art Studio faculty as a whole. The first and second year reviews most commonly take place in the candidate’s studio. Work presented should represent ongoing in-depth investigations in the artist’s medium(s). For the thesis show, the format may vary and the discussion is held in the gallery. It is centered on the work presented as the most up to date examples of the culmination of two years of intensive work in the studio. The presented artist statement and MFA Thesis exhibition is equal to a written thesis. After the reviews are completed, the entire faculty meets to discuss the work and vote on each candidate.
Candidates are informed of the outcome of the faculty vote individually in person by the grad advisor. The majority vote is relayed only. If a student receives a majority of ‘yes’ votes, they are passed on to the next review or they have passed their Comprehensive Project (299D) and receive their MFA degree. Department policy requires that a student who receives a majority of ‘no’ votes prepare work for another review OR in the case of the thesis show another exhibit, to be re-reviewed by the faculty. Further completed and/or new work is presented and faculty, as a group, can again review the work, engage the candidate in discussion and re-vote. The re-review is most commonly scheduled between four to seven weeks after the last review if it is during the regular two-year program. The re-review for the Thesis Exhibition is most commonly scheduled for the following fall in Davis. If a student fails the re-review, the faculty will vote on whether to schedule another, third review, or make a recommendation to the Dean of Graduate Studies for disqualification.

When the candidate is informed of the resulting vote, they are expected to make contact and confer with as many faculty members as possible, those who voted in support as well as those voted against their passing, in order to realize both strengths and weaknesses of the work and gather as much feedback as possible.

There is no graduate seminar held in the 6th quarter of the MFA curriculum. The students work independently and consult with faculty as they deem necessary. It is recommended that students continue ongoing discussions regarding their thesis work with faculty and the graduate advisor as they prepare their thesis show. Discussions and studio visits with directors of gallery venues where thesis work is presented, as well as with essayists and designers involved with MFA Thesis exhibition catalogue will be organized by the Graduate Advisor.

**Review Days:** Courses numbered ART 291 and ART 292 are critical review days. The entire faculty will come to your studio in two groups and critique your work. The first year review, ART 291, will be scheduled in February. The second review ART 292 is scheduled in late October or early November of your second year. The vote of ART 292 determines if you are qualified to working on ART 299D to prepare the work for your MFA exhibition. There is a Final Thesis Project review in June after your exhibition is installed to determine if your degree will be granted.

**MFA EXHIBITION GUIDELINES**

1. Students are required to produce a body of work equivalent to that of a one-person show for their final review. The work selected for exhibition should represent the student’s progress since the advancement to candidacy. This body of work constitutes the Master of Fine Arts (MFA) Thesis.

2. The MFA Thesis exhibition must feature work completed after the December review. Earlier work is occasionally presented to provide a context for new work. If a student has good reason to show work not meeting these criteria, he/she must petition the faculty to make an exception.

3. Students will house a binder collating professional activity (CV or resume), their artist’s statement, and documentation of all their creative works and writings pertinent to their artistic practice generated during their time in the program. These binders will be housed at the front desk of the Nelson Gallery during the MFA Exhibition and made available to the public upon request.
4. The gallery location for each artist is determined collaboratively by the gallery director(s) and the Graduate Advisor. This process should begin during the winter quarter of each year to allow for proper organization, planning and coordination of the shows. The number of exhibitors and amount of space for each exhibition in the participating venues are subject to the approval of the respective gallery staff.

5. The student will collaborate with the gallery in determining the content of the show and how the work will be installed and exhibited. The staff of each participating gallery may make studio visits to discuss the shows and work with each artist. It is imperative that you accommodate these visits in a timely manner in order to aid the gallery in the assessment of what will be shown. The show may not be able to include all pieces made after your advancement to candidacy. The gallery staff reserves the right to edit the content with regards to available space and to modify the installation of a piece for security reasons. No work or its installation can create a hazard for visitors to the exhibition.

6. Funding for the exhibition announcement will be determined by participating venues and the department in conversation with the Faculty Graduate Advisor and Department Chair. The Department will pay for labels and mailing. Announcements will be sent to mailing list subscribers of the particular venues, as well as additional recipients as indicated by students. Announcements are sent bulk mail; thus it is imperative that the materials be available FOUR (4) WEEKS in advance of the date of the opening reception. If received in time to be included with the bulk mailing, each grad may submit 15 typed addressed labels (zip code included). Additional mailings relevant to the exhibition may be at the expense of the Department if approved in advance by the Chair. Otherwise, expenses will be the responsibility of each MFA candidate.

7. The production of announcements beyond the mailing lists of the participating galleries, and the production of any more extended brochure or catalogue, is the responsibility of the MFA candidates, unless otherwise noted by Graduate Advisor. If there is an opportunity to produce a catalog, students are responsible to work collaboratively with the graduate advisor, and the participating venue when appropriate, in a professional manner. You are permitted to use printing services off campus after first consulting with Reprographics on campus. Data pertaining to the gallery on all printed materials must be reconfirmed with the galleries before and after typesetting.

8. The participating venue will prepare and distribute a press release for all exhibitions in late April/early May.

9. The participating venue will attempt to provide basic installation materials and equipment as deemed appropriate or necessary (paint, pedestals, lights, hangers, etc.) The participating venue cannot provide custom framing or other specialized services, or materials or equipment that exceeds the amount budgeted for the show. Where possible, participating staff will assist in the installation of all shows and will coordinate all organization and installation details in consultation with the Graduate Advisor.

10. Time lines will be established prior to the installation period. Normally, one week is reserved for the installation of the exhibitions, but this can vary according to the complexity of the installation or the demands of prior exhibitions at the gallery. All supplies, materials or equipment purchased by a gallery in conjunction with the exhibitions remain the property of that gallery.

11. Loan agreement forms will be executed by each of the campus galleries for insurance through the University’s Fine Arts policy. Off-campus galleries will maintain their particular procedures and policies regarding insurance.
12. Price lists will be made available at all galleries upon request during the exhibition. The University galleries do not take a percentage of sales and thus cannot function as a representative for sales. Inquiries from interested parties will be directed to the artists. Information on any sales negotiated by the student, should be made available to the galleries so that the availability of work on the price-list can remain current. At off-campus galleries, sales and commissions will be determined by their usual procedures and policies, unless changes are agreed upon previous to the exhibition.

13. The participating galleries will provide beverages, napkins, cups and service at the opening reception, as per their individual protocols. The department may choose to supplement the cost of these items should they not be provided by the venue. Any additional items (food, etc.) are the responsibility of the exhibiting artists.

14. The galleries will maintain regular hours and monitor security for the exhibitions, subject to funding available for support staff. Each venue will provide their own policies regarding hours.

15. EACH ARTIST IS RESPONSIBLE FOR DISMANTLING THEIR OWN SHOW and must pick up their work in a timely fashion as determined by the exhibition venue. Each artist is responsible for any shipping involved to and from the exhibition.

16. In the past, the Director of the Nelson (Shrem) has invited an MFA student to donate a piece into the permanent collection of the Nelson. If accepted by the Acquisition Committee, the donated works would then be accessioned into the Richard A. Nelson Gallery and The Fine Arts Collection and become the property of the Regents of the University of California, Davis, and of the Richard A. Nelson Gallery and The Fine Arts Collection, UCD. This collection is used for teaching, exhibitions, and to maintain a visual history of the MFA program. If a student’s work is accepted, the student is responsible for delivery of the work to the collection within 5 days of the closing of the show. Complete data (title, date, medium (no “mixed media”), size and value) must accompany the piece. Loans are subject to lending criteria established by the Nelson Gallery (Shrem).

17. ALL MFA CANDIDATES MUST SUBMIT A PACKET OF MATERIALS TO THE FACULTY AT THE MFA FINAL REVIEW

REQUIREMENTS FOR NELSON MFA PACKAGE FOR GRADUATION

1. Use a high quality GOLD disk to burn your 15-20 images onto - (same for DVD)
2. Images must be 3000 x 2000 pixels (or approximately) = 8" x 10" = 300 dpi
3. Images must be TIFF format
4. A Numbered Image Index corresponding to the images on the disk must be included with specific information describing the work:
   a. title
   b. date
   c. dimensions
   d. an articulated list of all specific materials used
5. Resume
6. Artist’s Statement
All documents must be on the disk.
All documents submitted in hard copy, including image index.

These materials should be presented unbound in an envelope. No MFA candidate will graduate without this material. It must be available at the time of the final show and will then be permanently deposited in the archives of the Richard L. Nelson Gallery and The Fine Arts Collection. Examples of this information may be viewed by advance appointment in the Fine Arts Collection at the Nelson Gallery (530) 752-8500. If you have any questions about preparing this information please consult your Graduate Advisor.
### 2015 – 2016 SCHEDULE

<table>
<thead>
<tr>
<th></th>
<th>FIRST YEAR</th>
<th>SECOND YEAR</th>
<th>DEPARTMENTAL</th>
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<tr>
<td><strong>FALL QUARTER</strong></td>
<td>290 GRAD SEMINAR – 4 units</td>
<td>290 GRAD SEMINAR – 4 units</td>
<td>Studios Available SEPT 1</td>
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<tr>
<td></td>
<td>299 Ind Study - 4 units</td>
<td>292 Comprehensive Qualifying – 1 unit</td>
<td>Arts Welcome Lunch- TBD. Art Studio, Art</td>
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<td></td>
<td>299 Ind Study - 4 units</td>
<td>299 Ind Study - 7 units</td>
<td>History, Design, Music, CaTS, Theater &amp;</td>
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<td>NOV 6 – 2nd Year Review</td>
<td>Dance.</td>
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<td>Dedalus Nominations</td>
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<td><strong>WINTER QUARTER</strong></td>
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<td>290 GRAD SEMINAR – 4 units</td>
<td>JAN 22 - MFA Final Applicant Review</td>
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<td>291 Critical Evaluation – 1 unit</td>
<td>299 Ind Study – 4 units</td>
<td>Skowhegan Nominations</td>
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<td>299 Ind Study -- 3 units</td>
<td>299D Comprehensive Project –4 units</td>
<td>Headlands Nominations</td>
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<td>Elective – 4 units</td>
<td>File Advancement to Candidacy mid-January</td>
<td>MARCH 1 – Deadline to FILE FAFSA</td>
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<td>Jan 29 – First Year Review</td>
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<td><strong>SPRING QUARTER</strong></td>
<td>290 GRAD SEMINAR - 4 units</td>
<td>299 Ind Study – 4 units</td>
<td>Department Awards &amp; Nominations</td>
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<td>299 Ind Study - 2 units</td>
<td>299D Comprehensive Project – 8 units</td>
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<td>299 Ind Study - 2 units</td>
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<td>JUNE 3 – THESIS REVIEW</td>
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<td>JUNE 11 THESIS EXHIBITION OPENING</td>
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<td>File Masters Plan I Report – which certifies</td>
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<td>degree is complete – Due to grad studies</td>
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<td>by the end of spring quarter</td>
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<td>JUNE 11 - Commencement</td>
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<td>JULY 1 studio move out/inspection day.</td>
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<td>Extensions to AUG 06 inspection with</td>
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ART STUDIO AWARDS, GRANTS AND FUNDING

See also chapter IV

AI and TA opportunities -
There are a limited number of positions available for both Teaching Assistants (TA) and Associate Ins, (AI). TA's are assigned by the Graduate Advisor. During the summer session I an II, 2nd year students have the opportunity to teach undergraduate studio classes in teams of two. Please pay attention for the call for applications in the spring term.

TA/Al Appointments of 25% or greater, will receive a partial in-state fee remission. Per the labor contract (gradstudies.ucdavis.edu/old/facstaff/aseemain.htm), TA fee remissions include 100% of the ED REG fees. With the exception of the Student Services Health Fee, campus-based fees are NOT included in the partial fee remission provided to students with TA appointments. TA/Al appointments do not include NRTR (nonresident tuition remission).

Fee Remissions: Students who have an appointment as a graduate researcher (GSR), teaching assistant (TA) or other teaching title, which together total 25% or more, will have all or a portion of their in-state fee paid through remissions. For current fee remission amounts please see:
http://studentaccounting.ucdavis.edu/feeremissions.cfm

Mary Lou Osborn - MFA students must have: 1) completed a quarter at UC Davis, 2) have outstanding creative ability and sincere dedication to her/his work, and 3) a minimum GPA required of graduate students; voted on by entire Art Department faculty ($1000-2000).

Fay Nelson – The award is given to: 1) a 2nd year student, and 2) is based on merit, especially dedicated to provide financial support; voted upon by entire Art Department faculty ($1000-2000).

The Arneson – The award is given to: 1) a 2nd year student earning an MFA in Art Studio, and 2) is based on merit of performance, and voted on by entire Art Department faculty ($1000).

Nelson Artfriends -$1500 in the spring term for materials, look for departmental announcements from Rachel Teagle and the Nelson.

The Gadberry – Help supports student fellowships and residencies at the Headlands and Skowhegan.

Skowhegan - is an intensive nine-week summer residency program for emerging visual artists. Neither a “school” in the traditional sense nor a “retreat,” the program seeks to create stimulating and rigorous environment possible for artistic creation and interaction by providing a concentrated period of work, created with the support and critical assistance of a distinguished faculty of Resident and Visiting Artists. UC Davis is one of a small number of schools that participates in a matching program, supporting usually 1 student - to attend a summer residency. In January the faculty nominate up to 4 students who apply. The application deadline is early February for the following summer with notification from Skowhegan in April.
Dedalus - Two students, selected from a national pool are awarded a fellowship by the Dedalus Foundation, which is intended as a "bridge" between a student's MFA and professional work. The award is for one year of $20,000 paid in 2 installments. Students must be at the end of their first year of the program to be nominated. In March, faculty nominate two 2nd year students studying painting or sculpture who then apply to the foundation in June, the announcement is made by the foundation in November.

Headlands – Working in conjunction with selected universities, the Headlands provides a residency entitled the Graduate Fellowship. http://www.headlands.org/program/grad-fellowships/. The award provides studio space at the Headlands for one year with the opportunity to work in a lively creative atmosphere and participate in the three yearly open house events. All 2nd year MFA students are eligible to apply, and the Headlands makes the final determination as to which accepts its UC Davis candidate it accepts. Interviews take place in mid-May with the residency commencing in June. Painting and drawing alumni have an opportunity to apply for the Tournesol Award, and graduates in any discipline may apply for the Affiliate Program.

Art Department Fellowships - Graduate programs across campus receive an allocation of funds in the form of Art Department Fellowships to award fellowships to new and continuing students. These funds are restricted for use as living allowance (stipend), in-state fees or non-resident tuition fellowships. These funds can be applied toward a stipend or toward fees and normally the amount is less in the second year of study.

FAFSA

MARCH 1 is the deadline to file FASFA. Students may file the FAFSA after this date, but may not receive Graduate Studies Awards until the FAFSA is on file. All graduate students must file the FAFSA to receive Art Department Fellowships or other internal fellowships.

ART DEPARTMENT FELLOWSHIPS can be awarded as living allowance, In State Fees/Nonresident Tuition, and/or Nonresident Tuition Fellowships (NRTFs).

Students must be registered and enrolled with fees paid before payment will be issued. Domestic students, both resident and non-resident of California, will be paid through Student Accounting. International students will be paid through Payroll. Graduate Studies will notify the department of required PPS entry for students paid through Payroll.

The living allowance (stipend) can be awarded in one to nine month increments, October 1 through June 30. Payments are made one month in arrears in order to put Art Department Fellowships on the same schedule as teaching or research employment pay.

Awards may be estimated to cover the cost of fees or partial fees for the upcoming year. Fees differ slightly for residents and nonresidents of California and include registration, education, health
insurance, Graduate Student Association, and memorial Union fees, etc. For the current fee structure, please see the Office of Research Management and Planning URL: http://www.ormp.ucdavis.edu/studentfees/.

The Student Health Insurance Plan (SHIP) fee is $500 per quarter or $1500 per year with an expected increase. Students who opt out of the SHIP will have their in-state fees reduced by this amount. The Art Department Fellowship to the student will be reduced accordingly. Students should not expect to receive the difference between the full amount and the reduced amount.

Student Eligibility for Graduate Studies Awards:
1. All domestic students must have filed FAFSA.
2. Students must be registered, enrolled and maintain a minimum of 12 units. Students who do not meet the minimum requirement are subject to withdrawal of the award. Students on PELP or Filing Fee do not meet the registered status requirement.
3. Recipients must meet the minimum GPA criteria established by the Graduate Council for eligibility. A GPA of 3.0 is required for living allowance/stipend fellowship, an in-state fee fellowship and for Nonresident Tuition fellowship (NRTF). Students who do not meet the minimum GPA requirement are subject to withdrawal of the award.

For information regarding TAX regulations, recipients should be referred to the form Regulations for Graduate Students Receiving Fellowships or a tax consultant.
THE NELSON GALLERY HAS OFFICIALLY CLOSED.

THE SHREM MUSEUM WILL OPEN IN 2016

http://shremmuseum.ucdavis.edu/about/index.html

Past Information regarding the museum provided for information purposes only. It is the hope of the program that many of these protocols and resources will carry over to the Shrem:

1. The Nelson Gallery, founded in 1976, is the fine arts museum of UC Davis. The Nelson is located at Nelson Hall (formerly the University Club); located across the Arboretum from the Art Building. The gallery is open Monday through Friday, 11 to 5, and Sundays 2 to 5, except when between exhibitions. Nelson exhibitions align with the quarterly teaching schedule, plus the MFA show, which takes place during the first three weeks of every June. The offices are open Monday through Friday, 9 to 5.

2. The Nelson has a very useful collection of fine art totaling almost 4,000 objects. Students are encouraged to make appointments to view the collection in advance. The gallery maintains its schedule and other information on its web site; the collection can be previewed there as well: nelsongallery.ucdavis.edu. Students are also encouraged to volunteer as interns in the gallery. There are many opportunities to work in a hands-on capacity with the collection.

3. Every Spring the Nelson ArtFriends raises money to support student projects. There is usually at least $600 available by application, which the department matches, resulting in a 1200. Honorarium. Information regarding the application process will be provided by the Graduate Advisor.
GRAD BUILDING GUIDELINES

ALL STUDIO EQUIPMENT - is for everyone to use. Please do not lock the ladders or the vacuum or hand-truck in your studio over night or for extended periods of time. If you borrow tools from any lab, they must be returned within the time frame determined by lab technician. There is an inventory of basic hand and power tools located in a locked cabinet in the main grad building to reduce the wear and tear on tools located in the sculpture lab.

THE CAMERA – Please follow all camera use guidelines, signing out, returning the key, taking care of all equipment in the closet.

FLAMMABLE MATERIALS CABINET - is for flammables only, all other paint can be stored in the big gray cabinet. It must be maintained yearly; see Dan Quillan if you have questions.

RECYCLE – We follow the strict university recycling programs, paper, plastic, cans all go onto their respective containers. Epoxy paint, epoxy and hazardous waste must be sorted separately and collected by EH&S at the end of each quarter. The university has a CRT recycling program as well, on the web at the Bargain Barn.

THE TRASH – The dumpster must be wheeled to the site of the dumpsters behind the sculpture studio to be emptied.

OUTSIDE AREAS – are for everyone’s use, if a project demands the space, please clean up after yourself within the week, tossing all refuse and taking left over materials back to your studio.

COMMON AREA - Common area is defined as all hallways, stairways, lounge area upstairs and downstairs, and the garden. Display area (entrance foyer) and Side Yard are considered common spaces at times, specifically for special events, but can be used for projects that demand more space on a permission basis by grad advisor. Please do not use open spaces for material or work storage.

HALLWAYS – will be free any kind of obstruction (shelving units, chairs, etc...) at all times.

COMMON AREA FURNITURE, KITCHENWARE, AND UTENSILS – Should stay in the common areas and NEVER be used with art materials (mixing paints, pigments, etc.).

EXTENDED WORK SPACES & EXTRA STUDIOS – Extended work spaces (the entrance foyer and the side yard) may be used as work areas for specific projects whose scale can only be accommodated by the space and by permission from the graduate advisor. If we have extra studio spaces in any given year, those spaces will be able to be signed up for a set limit of time to be determined by the graduate advisor. Grad students will typically not be allowed more than one extra space outside of their studio at any given time. If a signed up space goes underused and is demanded by another grad student, the space may be revoked with permission of the graduate advisor. When vacating extended workspaces or an extra studio space, they must be returned to their
original condition. Please see the guidelines for Moving Out of Your Studio below and follow them in the same manner when moving out of a temporary space or you will be fined accordingly.

**RATS** – If you plan to cook and eat in the building, do not complain about the rats.

**FACILITIES** – 530-752-1655 – If a light in your studio needs repair or one of the johns needs a plumber’s attention, etc; call in the work order, write down the work order number so you can follow up if they do not come by to fix the problem. Facilities can also let you into your studio if you are locked out.

**LOCK UP** – Please make sure the doors are closed. The heating and cooling is a sealed system, when it is running, in order for it to work properly the doors and windows must be closed. Please keep the front door shut at all times.

**PARKING** – Please be mindful of the LOADING ZONE PERMIT. Do NOT take it home with you.

**SMOKING:** UC Davis is 100% smoke and tobacco free. Do not smoke ANYWHERE on campus. [http://manuals.ucdavis.edu/ppm/290/290-10.pdf](http://manuals.ucdavis.edu/ppm/290/290-10.pdf)

**HEATING & COOLING** - The building is a closed system; all of the ventilation, heating and cooling ductwork is linked. Please do not tinker with the vents and ductwork dampers. In the summer please keep all of the doors closed for the AC to be most effective.

**THE KITCHEN** - Please take care of your dishes, clean up after yourself, and stored food in the refrigerator.

15. **MOVING OUT OF YOUR STUDIO**

**JULY 01 DEADLINE TO MOVE OUT OF GRAD STUDIOS FOR 2nd YEAR GRADS OR AUG 06 BY PERMISSION OF FACULTY GRAD ADVISOR. KEYS RETURNED AFTER STUDIO APPROVED INSPECTION DEADLINES FOR 1st YEAR GRADS WANTING TO MOVE STUDIOS TBA**

**NO EXCEPTIONS**

TUESDAY, JULY 01st there is an inspection of all graduated student vacated studios. Those given extensions from grad advisor will have inspections on AUGUST 06th. Arrangements for earlier inspections are possible but must be arranged at least a week in advance with Victoria Dye or Graduate Advisor.

**STUDIO & BUILDING AND WHEN YOU GRADUATE** - instructions below:

1. The studio walls must be painted a consistent white, holes spackled, nails and screws removed.
2. The floors must be cleaned, paint and epoxy scraped off, and mopped. Floors should be painted with enamel floor paint if necessary. **Students are responsible for all paint** and should expect to purchase a minimum of 2 gallons each of the following paints ONLY:

BEHR Premium 1-gal. #PFC-63 Slate Gray Low-Lustre Porch and Patio Floor Paint

and

BEHR Premium Plus 2-gal. Flat Interior Ceiling Paint

**Note:** if you do not meet these expectations for clearing out and painting your studio at the end of your residence we will place a hold on your records which will prevent you from getting transcripts, or obtaining final clearance for graduation.

3. Any alterations you made must be removed and the studio returned to original configuration.
4. If you are leaving a desk or a chair, make sure it is in good condition.
5. **Do not take university furniture or furniture donated to the grad studios with you.**
6. Your keys MUST be returned to Vivian Reyes-Johnson the week of inspection after all requirements have been approved.

**FINE:** Your student account will be charged a minimum of $100.00 and the cost of repairs if you do not restore your studio to its move-in condition. If an unpaid charge is on your account you will not receive your diploma, you not may order transcripts, nor access your records until it is paid.

PLEASE LEAVE ALL OF YOUR CONTACT INFORMATION WITH VICTORIA. PLEASE KEEP UC DAVIS ART DEPT ON YOUR MAILING LIST WITH CURRENT CONTACT INFO WHEN YOU MOVE.

**NOTE:**
As you find older work - make sure you document this if it has not been previously photographed, work that goes into storage and may not see the light of day for a long time, or work you may be ditching - tests, models, small drawings, notes and notebooks, they are invaluable resource not be overlooked or undermined; even shots of your work space may some day be a valuable tool for future work. This is a good time to develop your archiving system, where pieces are shown, where they are stored, make sure you mark boxes and crates with photographs, in which collections the work ends up in, keep careful dates, insurance values, and all press, reviews and articles, not to mention show announcements, posters and your catalog. Set up a comprehensive system. Please take care and pay attention to all of these things as they take time -- do not wait until the last week to attend to these important tasks.
CINEMA & TECHNOCULTURAL STUDIES

The Program in Cinema & Technocultural Studies (CaTS), a new addition to the University of California at Davis, is based among the fine and performing arts, literature, cinema, and cultural studies in the Division of Humanities, Arts and Cultural Studies, and is designed to be open to a diverse range of interests from across the campus. We concentrate on transdisciplinary approaches to artistic, cultural and scholarly production in contemporary media and digital arts, community media, and mutual concerns of the arts with the scientific and technological disciplines. In contrast to programs that see technology as the primary driving force, we place questions of poetics, aesthetics, history, politics and the environment at the core of our mission. In other words, we emphasize the "culture" in Technoculture.

Cinema & Technocultural Studies bridges the arts, humanities, technology and the sciences. The program integrates new research in cultural history and theory with innovative production in digital media and wherever performance, music, visual arts, writing, and media engage science and technology. The interdisciplinary nature of the major is modeled on three observations, the first being that many developments in scholarship and creative production have been occurring across and in between disciplines; second, that increasingly professionals are required to be both creative and multi-skilled; and third, that students succeed when they are fueled by their own passions and have power in plotting their own directions. In this way, Cinema & Technocultural Studies is designed to prepare our graduates to be highly adaptable, self-motivated, and in step with the latest developments. We feel that this is the best education for living and working in a complex, rapidly changing world.

Faculty

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
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<tbody>
<tr>
<td>JESSE DREW</td>
<td><a href="mailto:jdrew@ucdavis.edu">jdrew@ucdavis.edu</a></td>
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<td>KRISTOPHER FALLON</td>
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<tr>
<td>JAIMEY FISHER</td>
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<td>PATRICK LEMIEUX</td>
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<td>TIMOTHY LENOIR</td>
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<tr>
<td>COLIN MILBURN</td>
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<td>MICHAEL NEFF</td>
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<tr>
<td>BOB OSTERTAG</td>
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<tr>
<td>KRISS RAVETTO-BIAGIOLI</td>
<td><a href="mailto:ravetto@ucdavis.edu">ravetto@ucdavis.edu</a></td>
</tr>
<tr>
<td>JULIE WYMAN</td>
<td><a href="mailto:jfwyman@ucdavis.edu">jfwyman@ucdavis.edu</a></td>
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ART HISTORY

Art History is the study of visual culture in all forms, from the traditional forms such as architecture, sculpture, painting, ceramics, and decorative arts to contemporary visual expression in photography, film, and the mass media. Art History offers solid interdisciplinary training in courses that range from the art and architecture of the ancient Mediterranean and China to the international culture of the twenty-first century. The department strengths are in the arts of the ancient Mediterranean world, Europe, North America, and Asia.

For the course schedule in Art History:
http://registrar.ucdavis.edu/UCDWebCatalog/programs/AHI/AHIcourses.html

Faculty & Affiliate

Katharine P. Burnett -Department Co-Chair
Field of interest: Chinese Visual Art/Cultural Studies kpburnett@ucdavis.edu

Christina Cogdell
Field of interest: History and Theory of Design. cgcogdell@ucdavis.edu

Talinn Grigor
Field of interest: Contemporary Global Visual Culture Critical and (post)Colonial Theory tgrigor@ucdavis.edu

James Housefield
Fields of interest: History of modern & contemporary art & design. jehousefield@ucdavis.edu

Susette S. Min, Asian American Studies
Field of interest: Asian American Literature, Ethnic American Literature, Asian American Art, contemporary art, and visual culture. ssmin@ucdavis.edu

Lynn Roller
Field of interest: Ancient Mediterranean Art. leroller@ucdavis.edu

Simon Sadler, Design Program
Field of interest: Architecture, Design, Urbanism and Architectural Theory. sjsadler@ucdavis.edu

Diana Strazdes
Field of interest: American Art and Material Culture, Museum Studies. dstrazdes@ucdavis.edu

Archana Venkatesan
Field of interest: Tamil Vaishnava (Alvar) poetry, South Indian performance, Women and Goddess traditions in India. avenkatesan@ucdavis.edu

Heghnar Watenpaugh
Field of interest: Urban and Architectural History in Islamic Societies. hwatenpaugh@ucdavis.edu
DEPARTMENT OF THEATRE AND DANCE PERFORMANCE STUDIES

The MFA program in Theatre and Dance provides rigorous, advanced training and practice that enables early-to-mid-career artists in acting, directing, choreography, and design to polish skills and expand areas of expertise in order to develop artistically and professionally. The program demands maturity, self-knowledge and self-discipline: students, in consultation with the faculty, fashion their own programs of study. At UC Davis, artificial barriers that separate performance practices into rigid disciplines are broken down, while at the same time, the distinguished faculty mentors students in developing their fields of expertise.

Many of the classes in Theatre and Dance are contiguous to studio practice and MFA students in the Art Studio program have worked with faculty and colleagues in collaboration. The Department of Theatre and Dance offers a range of courses that have attracted students from the Visual Arts over the last few years. They include:

DRA200: Methods & Materials -- introduction to Performance Studies, Performativity & Practice
DRA265a: Modes of Production -- media, process and presence
DRA265b: Signification and the Body -- theories of the body
DRA265c: Performance and Society -- politics, performance and social impact
DRA265d: History, Theory and Criticism of Performance

The Department also runs many other courses that have been taken by Visual Arts students, such as DRA259: Feminism and Performance, or DRA244: Traditional Physical Culture. If appropriate, faculty in Theatre and Dance are also often willing to take on independent or group studies. Key Advice: make sure you speak to the instructor involved and ask about the methods of assessment so that you know what will be expected; some courses will allow various media for project work, others are more traditional.

Faculty

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John Iacovelli- MFA Advisor
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David Grenke - Department Chair
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Lynette Hunter
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Maggie Morgan
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Jon Rossini
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THE MUSIC DEPARTMENT

The Department of Music at the University of California, Davis, offers a curriculum based on a rich synthesis of scholarship, live performance, and music composition. The undergraduate major branches into degree tracks in performance, composition and theory, and music history. The M.A. and Ph.D. degrees are offered in composition and theory, ethnomusicology, and musicology, with an M.A. in conducting as well. There are some 140 undergraduate major and 15 graduate students, served by a distinguished teaching faculty of 13 and over 20 artist teachers.

The Music Library located in the Music Building, houses a collection of 9000 LP recordings, over 8000 compact discs, several hundred music related videos in various formats, an archive of department performances, a small research and teaching collection and a substantial collection of band and orchestra performance materials. In addition, the Music Library houses a media facility for listening and viewing.

The Collection of Musical Instruments includes pianos by Steinway and Baldwin, a Phillips harpsichord, a Klinkhammer harpsichord, a Schlicker pipe organ, a Brombaugh continuo organ, and a large collection of early musical instruments in replica.

The Computer and Electronic Music Studio referred to as RE4M, integrates complete software-based MIDI and digital audio editing systems with professional audio hardware to fulfill its use as both teaching tool and creative studio for the faculty. Software synthesis is employed using Csound, Cecilia, Audiosculpt, and Reaktor. Other sound production tools available are software and hardware based samplers, conventional synthesizers, and a classic "Buchla" Electric Musicbox. High fidelity microphones and ADC DAC hardware greatly enhance the studio's capabilities.

The Ethnomusicology Lab is stocked with equipment for fieldwork, transcription, and analysis, and includes a Macintosh G5 computer, printer, scanner, digital camera, digital video cameras, tripod, a Marantz minidisk recorder, and microphones. In addition, students may work in the Electronic Music Studio, which houses a MIDI lab, high-quality digital multi-track tape recorders, analog and digital synthesizers, and surround-sound mixing and playback facilities.

The Office of the Journal of 19th Century Music is located in the Music1 Building. 19th-Century Music is published three times annually by the University of California Press.

Faculty Research Concerts sponsored by the Committee on Research and the Department of Music, present new compositions in an annual series of concerts by professional musicians. There is also a series of concerts of new music by student composers.

Department of Music 112 Music Building tel: 530.752.5537 fax: 530.752.0983

Faculty
Christian Baldini (Assistant Professor
Field: Orchestral Conducting)
csbaldini@ucdavis.edu

Ross Bauer
Composition, Theory, Analysis
rmbauer@ucdavis.edu
<table>
<thead>
<tr>
<th>Name</th>
<th>Department</th>
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<tbody>
<tr>
<td>Anna Maria Busse Berger</td>
<td>Medieval and Renaissance History and Theory</td>
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<tr>
<td>Carol Hess</td>
<td>Musicology</td>
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<tr>
<td>Katherine In-Young Lee</td>
<td>Ethnomusicology</td>
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<tr>
<td>Beth E. Levy</td>
<td>Musicology</td>
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<tr>
<td>Pablo Ortiz</td>
<td>Composition, Analysis, Electronic Music</td>
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<tr>
<td>Jessie Ann Owens</td>
<td>Humanities, Arts &amp; Cultural Studies</td>
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<tr>
<td>Mika Pelo</td>
<td>Composition, Analysis, Electronic Music</td>
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<tr>
<td>Christopher A. Reynolds</td>
<td>Renaissance, 19th-Century, and American History</td>
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<tr>
<td>Kurt Rohde</td>
<td>Composition, Theory, Analysis</td>
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<tr>
<td>Laurie San Martin</td>
<td>Composition, Music Theory, Analysis</td>
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<td>Henry Spiller</td>
<td>Ethnomusicology</td>
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<td>Jeffrey Thomas</td>
<td>Director of Choral Ensembles</td>
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ART DEPARTMENT RESOURCES
THE ART DEPARTMENT DIGITAL LAB

Media/Video

The Digital Lab is located in Room 55 of the basement floor of the Art Building. The newly renovated digital facility offers students digital media industry standard equipment, including:

* 20 iMac computers
* 1 Epson Stylus Pro 9600 (44'') Color Printers
* 4 Epson Stylus Photo R2880 (13'') printers
* 1 Imacon Flextight 848 Large Format "Drum" Scanner
* 2 Nikon Super Cool Scan 5000 35mm Film Scanners
* 3 Epson Stylus Perfection 2450 Photo Flat Bed Scanners
* 8 Wacom Tablets
* Canon EOS Rebel T2i (capable of HD and still images)
* Various still format digital and analog cameras
* Various SD camcorders

Large Scale Format Printer: Students who use the printer are responsible to reimburse the art department for ink and paper. Fees are posted in the lab. If you need to use the printer, you must sign up with the technician prior to actually using the printer to ensure it is not already in use.

The Digital Lab is also equipped with wireless internet access. The Digital Lab hours will be posted quarterly.

For more information on the Digital Lab, please contact the lab technician, Jesse Vasquez:

Digital Lab
Office: 55 Basement, Art
(530) 752-4175

Grad Photo Equipment
The graduate Students have lights, a tripod, and a Nikon D 70 Camera Available for sing out, for graduate use only. The equipment is kept locked in the grad studios building. Please consult with the graduate advisor for sign out procedure.
ART DEPARTMENT Visual Resource Facility

The Visual Resources Facility (VRF) is a multi-use facility consisting of an image collection and computer lab providing image resources for teaching and research for the Department of Art & Art History at the University of California at Davis. The VRF image collections consist of a continually growing collection of digital images and a collection of 35mm slides. We also have videos, DVDs, periodicals, art and art history reference materials and an archive of the Art History Program’s MA Theses. VRF staff manage image production and preservation, provide collection orientation and circulation, offer reference and research support and training, and supplement the collection with new materials. For scanning requests, speak directly with the VRF librarians or submit a Scanning Request Form or PDF Request Form (available on the VRF website).

VRF contact information:
Leah Theis: lctheis@ucdavis.edu
Lisa Zdybel: lazdybel@ucdavis.edu
530-752-3138
web: http://visualresources.ucdavis.edu
blog: http://ucdvrf.wordpress.com

Resources at the VRF
The VRF is connected to the campus wireless network (for instruction on how to access campus wireless please visit the Campus Wireless Network Services site: http://wireless.ucdavis.edu

Lab resources (non-circulating)
· 3 PCs, 1 Mac, 2 large format Epson 10000XL flatbed scanners, 2 standard sized (8 x 12 inch) Epson flatbed scanners (with transparency adaptors)
· each station has Adobe Creative Suite, Microsoft Office, Luna Insight and ARTstor Offline Viewer
· 1 TV monitor with DVD / VHS player

Circulating resources (for instruction and presentation use or by permission)
· 3 data projectors, 2 PC laptops, 2 MAC laptops, 1 DVD / VHS player
· dual monitor equipment (VTBook cards, 3 Matrox boxes (faculty and TA use only)
· 1 Nikon D50 digital camera
· VGA adaptors, VGA cables, flash drives, ethernet cables, extension cords
· slide projectors and carousels
· 1 DVD/VHS player
· 1 multi-format/region DVD player

VRF Image Database
The VRF has an online catalog for access to digital images, videos and MA theses. The database is available at http://images.ucdavis.edu. Password and registration are required for home access or to access large files. Please contact the VRF staff for assistance. The video collection is available to faculty, graduates and undergraduate students and to a limited degree can be searched using the Image Database -- please use the Advanced Search option. Old fashion browsing also works. Some videos have limited circulation or are reserved for in-house use only. Loan periods are negotiable but in general, undergraduate students can borrow videos for 24 hours, graduate students for 1 week and faculty for a quarter. The Slide Collection has over 220,000 slides and is available by appointment only.
The ARTstor Digital Library

The campus does have a subscription with ARTstor, which can be found at http://www.artstor.org. Students need to register to use it here on campus as well as at home. (more information shortly)

From ARTstor:

The ARTstor Digital Library is a nonprofit resource that provides more than one million digital images in the arts, architecture, humanities, and sciences with accessible suite of software tools for teaching and research. Our community-built collections comprise contributions from outstanding international museums, photographers, libraries, scholars, photo archives, and artists and artists' estates.

The Digital Library serves educators, scholars, curators, librarians, and students at more than 1,350+ universities, community colleges, museums, libraries, and K-12 schools in 46 countries worldwide. Collections are used for teaching and study in a wide range of subject areas, including art, architecture, music, religion, anthropology, literature, world history, American Studies, Asian Studies, Classical Studies, Medieval Studies, Renaissance Studies, and more.

The ARTstor Digital Library is available by subscription to nonprofit organizations, and fees help sustain the ongoing maintenance and development of the collections and software. Institutions typically enter a site-wide license through their library and access is granted through IP authentication. Site licenses allow unlimited numbers of simultaneous users to access the Digital Library, both onsite and remotely. In addition, our dedicated support team and online training program are available to address all questions.
THE ARTS ON CAMPUS

The Mondavi Center
The Mondavi Center brings a wide variety of world-class performing artists to UC Davis to serve the campus and surrounding communities. During the academic year, Mondavi Center offers concerts and recitals by classical, jazz and folk music artists; drama; classical and modern dance; and lectures by eminent public figures. Tickets for events may be purchased at the Mondavi Center Ticket Office at (530) 754-ARTS or toll free at (866) 754-ARTS. Robert and Margrit Mondavi Center for the Performing Arts, Mondavi Center Administration Building (530) 754-5000; http://www.mondaviarts.org

Department of Music
(530) 752-5537; http://music.ucdavis.edu
The Department of Music sponsors the UC Davis Symphony Orchestra, Chorus and Chamber Singers, Early Music Ensemble, Gospel Choir, Concert Band and Wind Ensemble, Jazz Band and chamber music groups. Music majors and other interested students can receive credit for participating in these groups, which perform at concerts and recitals open to the university community. The department sponsors artists-in-residence who give concerts, recitals and lectures. Free noon concerts featuring individual performers and ensembles—both professional musicians and music students—are a favorite weekly event during the school year. The Empyrean Ensemble is in residence on campus. The Department of Music sponsors nearly 100 public events yearly.

Department of Theatre and Dance
(530) 752-0888; http://theatredance.ucdavis.edu
The Department of Theatre and Dance has one of the finest theater facilities in California, with an unusually good stock of scenery, props, costumes, and state-of-the-art lighting and sound equipment. Facilities are complemented by an excellent faculty, the Granada Artists-in-Residence program (which brings a major director, choreographer or playwright to the department each quarter), Shakespeare's Globe, London, exchange program, and graduate students working on Master of Fine Arts degrees in acting, directing, choreography or design, and Ph.D. degrees in 20th Century Performance and Culture, all of whom contribute to the fine quality of UC Davis drama and dance productions. Each year’s schedule includes: undergraduate festivals in theatre, dance and film; opportunities to work with professional directors and choreographers in three main stage productions; and performance projects and established scripts developed by M.F.A. students. These productions take place on our proscenium (Main), thrust (Wyatt), black box (Arena), performance studio (University Club) stages as well as in the Mondavi Center’s Studio Theatre and Jackson Hall. These productions are part of the academic program of the department and serve an important purpose in the study of theatre and dance. Participation is open to all students.

ART GALLERIES

Design Museum
124 Cruess Hall; (530) 752-6150; http://designmuseum.ucdavis.edu
The Design Museum is known for its exhibitions of national and international design-related material. These world-class theme exhibitions are available to the campus community and surrounding region. Changing installations of architecture, interiors, graphic design, costumes, textiles, folk art, and popular culture reflect the curriculum of the Design program and the multi-faceted nature of design. Through
exhibitions and accompanying curator lectures, the Design Museum introduces visitors to the breadth of design found in technological societies and in third world cultures.

Richard L. Nelson Gallery
Nelson Hall (formerly the University Club); (530) 752-8500
The Richard L. Nelson Gallery, named in honor of the first chair of the Department of Art, organizes regularly changing exhibitions of historical and contemporary works of art. The gallery’s program reflects and complements the teaching program of the Department of Art and brings art to the university community and the Northern California area at large. The Nelson Gallery is also home to the Fine Arts Collection, which represents various historical periods and cultures and is the Davis campus’s major collection of art.

Basement Gallery
Art Building basement
The Basement Gallery is a student-directed gallery that exhibits the artwork of advanced UC Davis art majors. There are approximately three shows per quarter.

C.N. Gorman Museum
1316 Hart Hall; (530) 752-6567; http://gormanmuseum.ucdavis.edu
Monday-Friday 12-5
The C.N. Gorman Museum is committed to exhibiting contemporary artworks by leading Native American artists from throughout North America, as well as Indigenous artists globally. Established in 1973, the museum is named after Carl Nelson Gorman, a Navajo artist, World War II code talker and one of the founders of the Department of Native American Studies.
INTERCAMPUS EXCHANGE PROGRAM

A graduate student registered on any campus of the university may become an intercampus exchange student with the approval of the graduate adviser, the chairperson of the department or group on the host campus and the dean of Graduate Studies on both the home and the host campuses.

An intercampus exchange student has library, health service and other student privileges on the host campus, but is considered a graduate student in residence on the home campus. The grades obtained in courses on the host campus are transferred to the home campus and entered on the student’s official graduate transcript.

Application forms (sample form included in appendix), may be obtained in Graduate Studies and must be submitted five weeks before the beginning of the quarter in which you wish to participate in the program. Petitions received after the first day of the quarter will not be processed.
INFORMATION RESOURCES AND TECHNOLOGY

University Libraries There are six main libraries on campus, as well as several specialized libraries, such as those in the Women’s Center, Center for Child and Family Studies, Cross-Cultural Center, the Internship and Career Center, and others. Your registration card acts as your library card. You can navigate the library databases online, beginning at: http://lib.ucdavis.edu. In Shields Library, located on the south side of the Quad, volunteers provide information and assistance in getting to know the library and databases. You can access the library databases from off campus if you have Internet access through UC Davis, or if you obtain a library password from the information booth in Shields Library.

IT Express is the university’s service center for technology. It’s the place you go to set up your computing and e-mail accounts, get help connecting to the university’s servers, or just for troubleshooting your technology challenges. IT Express is located in room 182, Shields Library. For a list of services, see: http://itexpress.ucdavis.edu/about or call: IT Express at (530) 754-HELP (4357).

SmartSite is the new UC Davis course management and collaboration system powered by Sakai, a software development effort, bringing together over one hundred educational institutions who have collaboratively created a sophisticated, easy-to-use, extendable set of course management and collaboration tools. Best of all, SmartSite is built on open-source making it easier to update. With a dedicated group of institutions contributing to the project, the tools and features have the opportunity to evolve alongside our rapidly changing technological environment. For more on SmartSite go to http://smartsite.ucdavis.edu. Please email all general questions, inquiries and requests for support to smartsite-help@ucdavis.edu. For immediate technical support call IT Express (above).

MyUCDavis integrates several UC Davis Web applications and online services into one convenient and secure location. After logging in, the system will recognize you as a faculty member, student, or staff member and present you with information, tools, and resources of special relevance to your job functions or academic pursuits. You can access your e-mail, student records, financial aid, transcripts, Web-based course management, and other tools and information through MyUCDavis. SmartSite (above) is replacing many of the functions of MyUCDavis, but it still can be helpful. Find it at http://my.ucdavis.edu.

Learning and Professional Development Resources and Programs

Though most of your learning and professional development may take place through your graduate program and your relationship with your Major Professor, the University knows that there are some services graduate students need that cannot be provided through a graduate program. Here are a number of resources available to UC Davis students. For more information on each one, visit their Web sites or their offices.

Student Judicial Affairs (SJA)
The Office of Student Judicial Affairs supports the University's educational purposes and goals and serves the campus by administering a fair and effective disciplinary system, by enforcing student conduct standards, by upholding student rights and by responding to student grievances. SJA works with students and faculty to promote academic integrity, ethics, responsible behavior, and student learning in a safe and civil campus environment. For more information about Student Judicial Affairs (SJA), call (530) 752-1128 or visit: http://sja.ucdavis.edu
The Principles of Community
The University of California, Davis, is first and foremost an institution of learning and teaching, committed to serving the needs of society. Our campus community reflects and is a part of a society comprising all races, creeds and social circumstances. Choices in Applying the Principles of Community - The UC Davis Principles of Community set forth ideals and expectations for campus interactions. Members of our community are expected to treat each other with respect and dignity, to refrain from displays of inappropriate anger or intimidating conduct, to shun epithets or abusive language, and to find effective means to disagree, to persuade and to inform through rational discussion. Although the Principles of Community are not enforced by punishment unless the act is a crime or breach of conduct standards, the Principles provide guidance for addressing the full range of behavior and interactions. For more on the Principles of Community: http://occr.ucdavis.edu/poc

The Cross-Cultural Center (CCC) fosters a multicultural community through education and advocacy regarding systematic group oppressions, ethnic and cultural diversity, and establishing an environment of cross-cultural learning and exchange for the entire campus. Ethnic-themed rooms (Asian/Pacific Islander, Native American, African American and African, and Chicana/o and Latina/o) provide space to meet, work, interact, and study. The CCC serves as a community center for the students, faculty, and staff at UC Davis. It supports student success by offering academic, leadership, cultural and social resources, educational programs, student internships, funding opportunities and knowledgeable staff. Contact for more information and scholarships about gender and sexual identities. It is a dynamic, responsive organization that serves the UC Davis and surrounding region by providing a comprehensive range of programs and services, outreach and advocacy. Inherent in this mission are the values respect, pride and unity for all individuals. http://ccc.ucdavis.edu

GradLink is a weekly electronic publication coordinated through the Office of Graduate Studies. GradLink offers information on upcoming social and professional events for graduate students and postdoctoral scholars, and highlights resources available to you. You might receive a weekly GradLink e-mail automatically through your Graduate Program Coordinator. If not, you can subscribe directly to GradLink by sending an e-mail to listproc@ucdavis.edu and writing SUBSCRIBE gradlink <your first name and last name> in the text of the message. Leave the subject line blank.

The Internship and Career Center (ICC) provides career development services for all graduate students at UC Davis. Career coordinators provide confidential one-on-one career advising and guidance for academic careers, careers in the public or private sectors and other options. Services also include career development workshops on CV writing, career options, transferable skills, applying and interviewing for faculty positions, and many other topics relevant to those with an advanced degree. The Career Opportunities and Careers in Higher Education Colloquiums are offered winter quarter and provide exploration of career opportunities in a variety of fields both inside and beyond academia. http://iccweb.ucdavis.edu

The annual Pathways Career Symposium in the spring, co-hosted by Graduate Studies, assists graduate students and postdoctoral scholars with career development through a day of panel discussions and workshops. The ICC maintains a placement file service for credential and graduate students. Letters of recommendation are distributed upon request for academic and K–12 positions through this service. A variety of Web-based resources geared specifically for graduate students and postdocs can be found at http://iccweb.ucdavis.edu. For an appointment or more information, please contact the Graduate Student and Postdoctoral Career Services assistant at 752-7841.
Professional Development Series (PDS) provides a variety of training opportunities on professional development topics of interest to graduate students and postdoctoral scholars. PDS is offered by Graduate Studies and co-sponsored by other UC Davis units. Examples of workshops: Hand’s On Teaching Workshop, Women on the Market: The Gendered Experience of Job Hunting, Grant Writing, etc. Workshops are free and registration is not required. For more information about the PDS, please contact Teresa Dillinger, Coordinator, Professional Development Services, Office of Graduate Studies at: tldillinger@ucdavis.edu

The Center for Excellence in Teaching and Learning offers a number of services for evaluation and improvement of teaching, professional development of graduate students and professors, test scoring, teaching technology, and Web-based course management. In addition, it also offers a collection of teaching resources available to instructors and teaching assistants, and administers the Chancellor's Teaching Fellowship. Find out more at: http://cetl.ucdavis.edu or 752-6050.

The Learning Skills Center offers academic support for all students; group and individual services in reading, writing, English as a second language, science, mathematics, and study skills; pre-arranged, ongoing group tutoring in mathematics and science courses, as well as drop-in tutoring in mathematics, science and writing; and pre-arranged, ongoing one-to-one tutoring in writing. Staff includes experienced professionals in various disciplines who provide direct services to students and training for the center’s paid peer tutors. All services are free to registered UC Davis students. See http://lsc.ucdavis.edu for more information.

Transfer Reentry Veterans (TRV) Center/ Student Academic Success Center offers support and assistance to graduate students who are 30 or older, or student parents. The Reentry Student Services office provides students with information and referrals to a network of campus services. TRV Center sponsors special programs and activities for reentry students. Visit the TRV Center in 1210 Dutton Hall or call 752-2200, or visit the Web site at http://reentry.ucdavis.edu for more information.

The Veterans Affairs Office housed in the TRV Center (above) assists veterans, reservists or dependents of a disabled or deceased veteran. The office certifies course attendance to the Department of Veterans Affairs and processes Cal-Vet Fee Waivers. It also provides information about benefit eligibility and tutorial assistance, as well as advice about GI Bill and educational benefits. To initiate a benefit claim, contact the office and complete the necessary paperwork. The Veterans Affairs Office can be reached directly at 752-2020.

Student Disability Center (SDC). UC Davis is committed to ensuring equal educational opportunities for students with disabilities. An integral part of that commitment is the coordination of specialized academic support services through the Student Disability Center (SDC). The SDC is staffed by professional disability specialists with expertise in various areas of disability: learning, vision, hearing, medical, psychological, and mobility. These professionals each work with an assigned caseload of students, determining their eligibility for academic accommodations and ensuring the provision of accommodations necessary to allow the students to participate meaningfully in educational opportunities on campus. Visit http://sdc.ucdavis.edu.

The Women’s Resources and Research Center (WRRC) offers graduate women academic and personal resources through the Graduate Outreach Intern and professional staff. In addition to holding drop-in office hours, the intern coordinates the Graduate Women’s Network, a great way to connect with other
graduate women, discuss concerns and learn how to navigate graduate school. The Center also maintains a Child Emergency Notification service and offers a Graduate Parent Handbook for student parents. The Center helps women of diverse backgrounds achieve their intellectual, professional and personal goals, and advocates for women’s full inclusion, equality and advancement. The WRRC offers an extensive library, educational programs, advising and referrals, academic support, a welcoming space, and a caring, accessible staff. For more information on the WRRC’s wide range of programs and services, call 752-3372 or stop by 113 North Hall. Visit their Web site at http://wrcc.ucdavis.edu.

The Lesbian, Gay, Bisexual, Transgender (LGBT) Resource Center is housed at the Student Community Center. The LGBT Resource Center offers many resources for LGBT/Queer students and allies. Resources include an extensive library of over 1100 books, a collection of current magazines and newspapers, a growing DVD and VHS video library of both entertaining and educational films, several varieties of organizational and educational pamphlets, and much more! http://lgbtcenter.ucdavis.edu.

Mediaworks is a team of professionals who program course content for delivery online and in a wide variety of media formats (i.e. CD/DVD). Our multitude of media services includes Video, Audio, Photography, Art, Illustration and Animation. Mediaworks services support the University's mission/mandate of instruction, research and outreach. http://mediaworks.ucdavis.edu.

Craft Center There are over 100 classes, ranging from one-day workshops to seven-week courses. They provide an atmosphere that encourages creative skills. After developing taking a class or workshop, you may use their facilities any time with Day Use or Quarter Use passes.

The UC Davis Arboretum The 95-acre UC Davis Arboretum is a living museum with a documented collection of more than 22,000 trees, shrubs and perennials for use in teaching and research, arranged in a series of gardens along Putah Creek’s historic north fork. Outstanding plant collections include Shields Oak Grove, Mary Wattis Brown Garden of California native plants, Ruth Storer Garden of flowering perennials and shrubs, T. Elliot Weier Redwood Grove and Arboretum Terrace home demonstration garden. Arboretum education programs promote sustainable and environmentally appropriate gardening practices. Internships are available in nursery management, landscape design and maintenance, environmental education, conservation biology, Integrated Pest Management (IPM) and Geographic Information Systems (GIS). Arboretum Headquarters (530) 752-4880; http://arboretum.ucdavis.edu.

Berkeley Bus The Intercampus Bus service provides transportation between the UC Davis and Berkeley campuses for faculty, staff and students. There are two round trips daily, Monday through Friday. The bus service may not be used for commuting to a place of non-university employment or by non-university personnel. Reservations are recommended. The bus picks up and delivers passengers at the Library receiving dock on the south side of Shields Library on the Davis campus. In Berkeley the pick up/drop off area is the West Gate entrance. For more information, visit http://www.fleet.ucdavis.edu/buses/shuttles/berkeley/schedule.php.

Transportation and Parking Services (TAPS) facilitates the access and mobility needs of the campus community through coordination between TAPS units and other campus departments and non-university entities, and ensures that services are provided in a professional, efficient, and service-oriented manner. For information on parking services, including maps and rates, see the TAPS Web site at: http://www.taps.ucdavis.edu/parking.htm.
The Community Housing Listing service is offered by the ASUCD (undergraduate student government) but is available to all UC Davis students and other Davis community members. You can access the service at http://chl.ucdavis.edu/.

The Cowell Student Health Center provides the health and wellness resources that students need to successfully achieve their academic goals. This on-site clinical facility is available to all registered UC Davis students. Cowell Student Health Center staff includes board-certified physicians, nurse practitioners, registered nurses, therapists, dietitians and health educators. The center is subsidized by the registration fees of students allowing services to be provided at discounted rates. Services include preventative/self care, primary care and specialty care. Urgent, same-day and scheduled appointments are available depending on the severity of the health problem. For student convenience, an in-house pharmacy, diagnostic laboratory, x-ray facility and insurance services are also available.

Student Health Services (SHS) and Counseling and Psychological Services (CAPS) will merge to form one department called Student Health and Counseling Services (SHCS). This merge recognizes the close relationship between physical health, mental health, and wellness, and aims to take a student-centered approach to better serve our campus. This unified approach provides our staff additional opportunities for collaboration and synergy that will enhance quality of care and services for students. At this time, the websites from the two departments have not been integrated: http://shcs.ucdavis.edu

SHCS Counseling and Psychological Services (CAPS) offers short-term, confidential individual and group counseling, crisis intervention, psychological and psychiatric assessment, and psychological testing for students with educational, career, emotional, personal, cross-cultural, and social concerns; conducts psycho-educational programs for psychological, multicultural, and interpersonal issues for members of the campus community; consults with faculty and staff on student needs, including students in crisis and disruptive students; assists in enhancing communication between individuals and groups; and trains peer counselors, pre-doctoral and postdoctoral psychology interns, psychology practicum students, and psychiatry residents. CAPS services are funded through student registration fees. Professional staff includes an ethnically diverse group of psychologists, psychiatrists, and social workers.

The House offers drop-in or phone peer counseling for students with personal and social concerns, support groups, and outreach and education programs. CAPS services are confidential and free to registered students. Visit http://caps.ucdavis.edu/thehouse for more information.

Graduate Student Association
http://gsa.ucdavis.edu

Grad Student Guide
http://gradstudies.ucdavis.edu/students/handbook

Grad Studies Website
http://www.gradstudies.ucdavis.edu
TEACHING
MENTORING GUIDELINES

Graduate Council recognizes that the mentoring of graduate students by faculty is an integral part of the graduate experience. Faculty mentoring is broader than advising a student as to the program of study to fulfill coursework requirements and is distinct from formal instruction in a given discipline. Mentoring encompasses more than serving as a role model. Because of the uncertainty as to the nature of mentoring, the UC-Davis Graduate Council has outlined the following mentoring roles to guide the relationship between faculty and graduate students. Faculty and graduate students must realize that, while the major professor will be the primary mentor during a student’s career at UCD, many of the mentoring "functions" defined below may be performed by program faculty other than the major professor. An important corollary to this recognition is that faculty members must realize that much of their interaction with all students has an important mentoring component to it. Graduate students also have responsibilities to ensure successful mentoring and these are also indicated below.

*Faculty have a responsibility to mentor graduate students. Mentoring has been defined as....*

I. Guiding students through degree requirements. This means:
   1. Providing a clear map of program requirements from the beginning, making clear the nature of the coursework requirements and qualifying examination, and defining a timeline for their completion.
   2. Providing clear guidelines for starting and finishing dissertation or thesis work, including encouraging the timely initiation of the dissertation or thesis research.

II. Guiding students through thesis or dissertation research. This means:
   1. Evaluating clearly the strengths and weaknesses of the student’s research.
   2. Encouraging an open exchange of ideas, including pursuit of the student’s ideas.
   3. Checking regularly on progress.
   4. Critiquing written work.
   5. Providing and discussing clear criteria for authorship of collaborative research.
   6. Assisting in finding sources to support dissertation research such as: teaching assistantships, research assistantships, fellowships, etc.
   7. Being aware of student's research needs and providing assistance in obtaining required resources. For example, serve as the student’s advocate for necessary desk and/or laboratory space.

III. Guiding students through professional development. This means:
   1. Providing guidance and serving as a role model for upholding the highest ethical standards.
   2. Treating students respectfully.
   3. Encouraging and critiquing oral and written presentations.
   4. Encouraging participation in professional meetings of regional groups as well as of learned societies.
   5. Facilitating interactions with other scholars, on campus and in the wider professional community.
   6. Assistance with applications for research funding, fellowship applications, other applications as appropriate for the respective discipline.
7. Being the student’s advocate in academic and professional communities.
8. Providing career guidance, specifically assistance in preparation of CV and job interviews, and writing letters of recommendation in a timely manner.
9. Recognizing and giving value to the idea that there are a variety of career options available to the student in her/his/your field of interest and accepting that the student’s choice of career options is worthy of your support. For example, guiding the student to teaching opportunities when appropriate for the student's goals.

As partners in the mentoring relationship, graduate students have responsibilities.

As mentees, students should:
- Be aware of their own mentoring needs and how they change through their graduate tenure. Graduate students should discuss these changing needs with their mentors.
- Recognize that one faculty member may not be able to satisfy all of a student’s mentoring needs. Seek assistance from multiple individuals/organizations to fulfill the mentoring roles described above. Recognize that their mentoring needs must respect their mentor’s other responsibilities and time commitments.

IV. Maintain and seek regular communication with their mentors, especially their major professor.

While we have tried to provide examples of what mentoring means, we recognize that each discipline will provide its own special set of mentoring needs and challenges. We recommend that each graduate program meet to define what "good mentoring" means to and for its faculty and graduate students.

TEACHING ASSISTANTSHIPS

ART STUDIO T.A. JOB DESCRIPTION

QUALIFICATIONS
Applicants must have enough previous art-making experience to sufficiently direct undergraduate students in developing their unique artistic expression and must be familiar well with the methods, techniques and media specific to the particular class.

DUTIES
The teaching assistant will attend all scheduled class periods, prepare slide lectures and technical demonstrations as requested, lead in-class discussion and give technical and aesthetic guidance and criticism to undergraduate students. Teaching Assistant positions require a commitment of 10 hour per week related to teaching including preparation, classroom teaching activities, office hours, supervising field trips, criticism of the students’ projects and papers, lab monitor hours, grading projects and assignments, and other duties as may be assigned by the professor in change. Duties also include the proper and safe maintenance of the art studio facility and its associated equipment and supplies.

SUPERVISION
TA’s are supervised by the faculty member who teaches the course. The faculty member is responsible for course content and grading policies.
T.A. TRAINING GUIDELINES

General guidelines and information for all classes:

1) TA’s are required to attend all classes for 6 hours per week. Our TA positions are 25%, which is the equivalent of 10 hours per week. TA’s will make up the difference by preparing for class or by supervising a lab such as photography, sculpture, printmaking, or the digital lab even if you are not working as a teaching assistant in one of those areas. TA’s doing lab supervision keep the area open for students working on projects outside of class. In this case, you will be contacted and required to take initial training and certification by the area technician.

2) Class preparation should be coordinated with the needs of the faculty. When possible, post class handouts to the SmartSite website. If something comes up without advance notice you may use the copy machine in Art 110. The copy machine is for class business only.

3) In the case of faculty absence you may be asked to be responsible for the class and should work out the proposed projects for that period.

4) Windows to the art building should be kept closed (open windows disrupt heating and air conditioning). Before leaving, the afternoon class is responsible for making sure any windows that happen to be open are closed.

5) Again, it is your responsibility to prepare the classroom for the next class session and to ensure that final projects are removed from the foyer, courtyard, etc. At the end of the quarter, you are responsible (along with the faculty person in charge) to see that debris, artwork, etc., is cleaned up by the students. We cannot be held responsible for work left beyond finals week. All work left beyond finals week will be thrown out. You may not leave student work in the office for pickup.

6) Health and safety guidelines and responsibilities: Review with your faculty and technical supervisor (or if you are a team teacher it is your full responsibility to know and adhere to their guidelines). Keep a watchful eye on your welfare and the welfare of the students. Dan Quillan in printmaking is the Department Safety Coordinator. Confer with him if you have questions.

TA Duties Unique to a Specific Area:

Ceramics

1) Primarily see to the students as they are working, engaging them in open discussion about their ideas and their work. This conversation should be carried into reviews and critiques, where discussion and participation are particularly important. This may include offering technical advice regarding the construction of work.

2) Assist in activities where one or more students are making clay, loading kilns, or moving large or heavy pieces. Assist in supervising individual cleanup responsibilities and helping the whole studio cleanups and cleanouts. Help maintain orderliness of kiln shelves, furniture, and glaze room when necessary.
3) If the TA has special knowledge or skills, s/he should be prepared to perform demonstrations of that special knowledge and/or skill. This may include a slide lecture of the individual’s particular field of interest.

4) Have an open minded and supportive approach to student work and an energetic attitude.

**Drawing and Painting**

1) Teaching assistants in drawing classes must make sure tables are clean and ready for the classes that follow. Coffee cups, candy wrappers, paper, etc. should be cleaned off of tabletops and thrown away or recycled. If the surfaces are wet with paint or smudged with oil sticks or charcoal dust they should be cleaned with soap and water (buckets, cleaner and sponges are available in a designated locker in your area.) Get your students to clean up after themselves after all classes. Place full garbage containers in the hallway for the night custodian to empty.

2) Paintings and drawing classes are to carefully monitor the sink areas. Advise students not to put non-soluble materials down the sink, there are containers provided for that. Containers must remain closed. There are also containers in the labs for painting rag and paper towel disposal. The first class of the day is responsible for emptying the red and metal cans. Help keep an eye on the sinks to keep them clear of miscellaneous debris.

3) Drawings and paintings displayed for critiques should be in your designated class space or in the hallway. You must check how many classes there are and mark your space with a sign. Please be sure to check the schedule and be considerate of others teaching in the same areas.

4) Supplies: Soap and paper towels are available in the storage closet outside of ART 231. The printmaking technician is responsible for replenishing supplies. See Dan in the printmaking area. For Rooms 111 and 112, see the sculpture technician directly for replenishment of supplies.

5) If tables are moved for a special setup, return them back to their standard layout.

6) At the end of the quarter, you are responsible (along with the faculty person in charge) to see that debris, artwork or other materials are collected & cleaned up by the students.

7) Contact Environmental Health and Safety (EHS) to remove hazardous materials. Waste pick up requests can be made online at [http://safetyapps.ucdavis.edu/EHS/wasterequest/index.cfm](http://safetyapps.ucdavis.edu/EHS/wasterequest/index.cfm).

**Printmaking**

Please read painting TA job description above with the addition of:

1) At the end of the class, TA is responsible for organizing the students to make sure the acid baths are covered, the hot plates are turned off, the press blankets are released, the rosin box is closed, the brayers are cleaned, all the inks and chemicals are put away, the ink palettes are wiped clean, the floors are swept, and the tables are cleared off and are wiped clean.

2) TA's and the Print shop Technician, Dan, organize and maintain the list of lab monitors, who are responsible for the above-mentioned maintenance tasks during the lab hours.


**Sculpture, Photography, and Digital Lab**
Refer to instruction provided by area faculty members and technicians.

**Teaching Assistant Orientation**
The Orientation for New Teaching Assistants is an introduction to the Teaching Assistant (TA) role and its value in graduate student professional development. All new TAs are required to attend this orientation, and many experienced TAs return to take advantage of sessions they missed in previous years. If you will not be a TA until winter or spring quarter, you should still attend this orientation program. Everyone is welcome!

During the orientation, experienced TAs will share their insights and provide tips on the essential skills of being a TA: leading discussions, explaining clearly, grading and recording student work. You will consider what to do at the first class meeting, and you will discuss strategies for successfully interacting with your students. This is also an opportunity for you to become familiar with the many programs, resources and services available for graduate student instructors.

If you receive your TA appointment after the orientation, you should contact the TA consultants in the Center for Excellence in Teaching and Learning (CETL) to receive a TA Handbook and a brief, individualized orientation. Contact the CETL at 752-6050 or visit [http://cetl.ucdavis.edu](http://cetl.ucdavis.edu).

Quarterly, Teaching Assistants will be asked to fill out a form for the class they are TAing. Any questions should be taken to the faculty member for the class. The following pages show just one 2-page example. Forms vary from class to class.
Teaching Assistant 25% – JOB DESCRIPTION

Course: ART 110A  Title: Intermed. Photography: B&W Analog
Professor:_________ Section:_______ Studio:___ 4 Unit Hours

JOB DESCRIPTION

A Teaching Assistant is responsible for the conduct of recitation, laboratory, or quiz sections under the active direction and supervision of the faculty to whom final responsibility for the course's entire instruction has been assigned. A TA is not responsible for the instructional content of a course, for selection of student assignments, for planning of examinations, or for determining the term grade for students. This position will begin on the first day of classes for the quarter appointed and terminates three days after the last day of finals.

A Teaching Assistant with a 25% appointment shall not be assigned a workload of more than 110 hours per quarter, nor should a TA work over 20 hours in any one week or more than 4 hours in one day. The number of hours worked in excess of 10 hours per week may not total more than 25 hours per quarter. This check sheet is designed to be distributed to all Academic Student Employees (ASE) except those who are designated as the Instructor of Record for the class.

Description of specific duties for PHOTOGRAPHY

1. Help instructor prepare class materials in advance (handouts, demo equipment, etc.); 2. Instruct students in the proper procedures for film developing and printing; 3. Instruct students in the proper use of the lab computers, printers, and scanners; 4. Prepare classroom properly for each day’s instruction and lab hours; 5. Participate actively in critique sessions; 6. Help organize students during the lab hours (help assign workspaces and check the progress of each student); 7. Communicate closely with the lab technicians to prepare demo equipment and help students check out equipment; 8. Make sure the labs are fully functional before and during the lab hours; 9. Instruct students to properly clean up their workspaces and help organize the lab/classrooms; 10. Help and participate in grading.

SUPERVISION

TAs are supervised by the faculty member in charge of all the sections. Problems, concerns, suggestions, or questions about all course aspects or policies—content material or references, grading practices, individual student needs, make-up policy—are directed to the faculty member in charge. The faculty member is responsible for monitoring hours worked.
**GENERAL TASKS & RESPONSIBILITIES** (Approximate hours for the quarter.)

<table>
<thead>
<tr>
<th>Task</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend class</td>
<td></td>
</tr>
<tr>
<td>Class preparation: prepare and set up materials, photocopy, etc.</td>
<td></td>
</tr>
<tr>
<td>Lab Hours (4 per week)</td>
<td>40</td>
</tr>
<tr>
<td>Meet with Faculty Instructor</td>
<td></td>
</tr>
<tr>
<td>Make class presentations</td>
<td></td>
</tr>
<tr>
<td>Assist in evaluating student work</td>
<td></td>
</tr>
<tr>
<td>Perform individual and/or group tutoring, instruction in use of</td>
<td></td>
</tr>
<tr>
<td>materials</td>
<td></td>
</tr>
<tr>
<td>Maintain/submit student records, enter scores/grades on SmartSite</td>
<td></td>
</tr>
</tbody>
</table>

**Quarter Average Total:** 100-110 hrs.

**EVALUATIONS**

TAs will be evaluated during their last session of the quarter using the department survey form. The faculty member in charge will evaluate all TAs at the end of the quarter. Evaluations by the faculty member will state clearly the basis for the evaluation (i.e. two classroom visits, numerous student comments, personal observations of teaching of course related activities throughout the quarter, etc.). All evaluations will be made available to the TA in a reasonable amount of time. All evaluations will be kept in the TA’s permanent file.

**Faculty Signature**

**Student Signature**

**Student Name:**
ASSOCIATE INSTRUCTORSHIPS

Associate Instructors (AI) teach courses with another graduate student. AIs are responsible for their courses and are expected to consult with the AI mentors before, during and after the quarter they teach a course.

ASSOCIATE IN TEACHING SUPPORT FROM THE CENTER FOR EXCELLENCE IN TEACHING AND LEARNING (CETL)

The Teaching Resources Center offers free and friendly support services and professional development opportunities for Summer Associate Instructors.

AIs can request:
1) mid-quarter interviews to get early feedback from students
2) videotaping of class sessions to improve presentation style
3) individualized consultations on a variety of in-classroom and teaching-related issues, including but not limited to syllabus design, classroom management techniques, and peer review of teaching philosophy statements.

For more information, please contact Michelle Yates, the Associate-In Teaching Consultant, at myates@ucdavis.edu.

1. Mid-Quarter Interviews
As an AI (and former TA), you are probably very familiar with end-of-the-quarter evaluations, but did you know that an increasingly common new teaching tool is the mid-quarter evaluation? In a mid-quarter interview, the Associate-In Teaching Consultant comes into your classroom to ask your students for information about the things they most and least appreciate in your section, as well as any suggestions they may have. You get immediate feedback on things you can do in the current quarter to improve your teaching and your classroom atmosphere. Students also tend to really appreciate AIs who make this extra effort! This is not a service only for new AIs; many highly experienced instructors regularly schedule a mid-quarter interview. To schedule a mid-quarter interview, please visit http://cetl.ucdavis.edu/consultations/mqi and fill out a request form.

2. Class Videotapings
Watching a videotape of yourself teaching may sound unappealing (or downright terrifying) at first, but the Associate-In Teaching Consultant knows how to make it a low-stress and high-profit experience. Videotaping your lecture or discussion will give you an insight into your communication skills that is difficult to get any other way. And including a notation in your C.V. about your videotaping is a great way to demonstrate to a potential employer that you are dedicated to improving your teaching skills.

All graduate students and post-docs are eligible for this service, and it is absolutely free! To schedule a videotaping, please visit http://cetl.ucdavis.edu/consultations/video and fill out a request form.

3. Individualized Consultations
Do you need help with designing your syllabus? Are you struggling with writing exam questions or a prompt for an essay? Would you like someone to review your statement of teaching philosophy? Sometimes even the most experienced teachers need assistance developing an aspect of their course.
The Associate-In Teaching Consultant is available for individualized consultations on a wide variety of in-classroom and teaching-related subjects, including but not limited to syllabus design, classroom management techniques, and peer review of teaching philosophy statements. To schedule an individualized consultation, please visit http://cetl.ucdavis.edu/consultations/general and fill out a request form.
FINANCIAL INFORMATION
CALIFORNIA RESIDENCY FOR TUITION PURPOSES

As a resident of California, you will not have to pay the nonresident tuition charge. Therefore, it is to your advantage that you investigate the steps necessary to becoming a legal resident. The following are some of the things you should know and do.

Who is Eligible to Establish Residence?

Adult citizens (18 years or older), permanent residents of the United States (green card holders), refugees, asylees and asylee applicants, and some students with visas of type A, E, G, I, K, or L may establish legal residence.

Do I Have to Have Financial Independence?

Not necessarily. A student who is financially dependent in the current and preceding calendar year shall be found to be a California resident for reclassification purposes only if no factors exist to support the student’s continuing residence in another state.

How Do I Establish Residence?

You must take steps to establish California residence at least one full year before the start of the quarter in which you wish to be classified as a resident and THE SOONER THE BETTER! For tuition purposes, physical presence and intent must be demonstrated for more than one year. Intent includes, but is not limited to, having a California driver’s license or ID card, registering to vote and voting, using a California permanent address on all records, and paying state income tax as a resident. Vehicles must be registered in California within 20 days of arrival.

Pick up a petition from the Residence Deputy, located in the Registrar’s Office, during the quarter preceding the one for which you seek reclassification. Return the completed petition at least two weeks before the start of the quarter.

For more information, contact the Residence Deputy at 752-0879. The Residence Deputy is the only person authorized to give advice, information, and final determination on residence matters.
FINANCING YOUR GRADUATE EDUCATION

Particularly complicated process with many players involved. The amounts and types of support available to graduate students vary by graduate program. The amount and type available to you may also vary each year, depending on what your program can offer, and the sources of funding for which you apply. This section details sources of student financial support, funding your research, some helpful warnings for anticipating the tough times, and resources to help you in a financial emergency.

FAFSA
Annually, all graduate students who are U.S. citizens, permanent residents or immigrants are required to file a Free Application for Federal Student Aid (FAFSA). Although the FAFSA can be filed at any time, it is strongly suggested that you file by the priority filing date of March 2. This form, submitted directly to the U.S. Department of Education, Iowa City, Iowa, is used to determine financial need.

The FAFSA is used for consideration for fellowships, Art Department Fellowships, GAANN fellowships, stipends, loans, and work-study funds that pay some Graduate Student Researcher salaries. The FAFSA is available at the UC Davis Financial Aid Office in Dutton Hall or online at www.fafsa.ed.gov. Include the UC Davis School Code (001313) on the FAFSA.

Fellowships and Scholarships
Fellowships and graduate scholarships are awarded once a year for the following year, beginning in the fall quarter. Unless otherwise specified, awards are for one academic year. You must apply in subsequent competitions for fellowships in succeeding years. Application materials are available on the Graduate Studies Web site (www.gradstudies.ucdavis.edu) after October 1 for the following academic year. International students may only apply after they have been enrolled as a graduate student at UC Davis for one year.

The deadline to apply for fellowships is January 15. If a program has an earlier admissions deadline, fellowship applications share that deadline. Awards are generally offered beginning March 1 and must be accepted or refused, in writing, by April 15 or by the date that is stated on the offer letter, whichever is later. Awards not accepted by the response date may be withdrawn. NOTE: Letters of admission to graduate study and fellowship award letters will be mailed separately. Fellowship award procedures may vary by program.

UCD & Humanities Graduate Research
Open to all continuing graduate students who will be registered during the 2007-2008 academic year. Students must have been registered in spring quarter 2007 to use the funds during the summer period (July-September 2007). Students on PELP or Filing Fee status do not meet the registration requirement. Provides up to $1,500 for research projects. Recipients may receive a Jastro-Shields Research Scholarship during the same fiscal year; however, the total of the two awards may not exceed $3,000. Recipients may not receive a Floyd and Mary Schwall Dissertation Fellowship during the same fiscal year. Priority is given to Ph.D. students. Forty fellowships will be awarded.
/ucdavis/gradstudies/ ssupport/internal_fellowships.html
Criteria for Internal Fellowships and Scholarships
Awards are made as a mark of honor, on the basis of your record of scholarship and promise of outstanding academic contributions. Evaluation will include quality of your previous undergraduate and graduate work, evidence of ability in research or other creative accomplishments, evidence of promise of productive scholarship, Graduate Record Examination (GRE) scores, statement of purpose, letters of recommendation, and other documentation, such as publications and awards. A minimum cumulative grade point average of 3.0 in undergraduate or any graduate work already completed is required for consideration. Financial need or the availability of other sources of support to you is generally not relevant to the evaluation of academic merit. However, some awards have financial need as a criterion.

Graduate programs and committees must ensure that no applicant is discriminated against because of race, color, religion, national origin, marital and family status, handicap, sex, sexual orientation, or age. It is inappropriate or illegal for review and selection committees to ask personal questions of applicants about their financial need, the number of children they have, etc.

Online Funding Discipline-specific Resources
Check the main associations and academic organizations for your discipline. Most list funding opportunities in their monthly journals. Many also offer pamphlets or booklets with funding resources and discipline-specific proposal writing tips. Be sure to check for associations in your subfield; there are many smaller organizations that may offer information on funding applicable to your specific research interests. Also check into e-mail discussion groups or listserves that cater to your interests; these can be great sources of funding information, and also give you a chance to network with others who share your interests.

Research Site Resources
Are you going to be doing archival or library research? Check and see if they offer research grants. Many offer travel funds or research stipends.

Campus Resources
The Graduate Studies Student Support Web page offers helpful links to:

* External Fellowship Programs and Grant Announcements
* Search Engines for Extramural Support
* Graduate Student and Postdoctoral Extramural Grant and Fellowship Application Procedures

Resources on Grant Writing
Anthropology 206
Each year, the Anthropology Department at UC Davis offers an extensive course on proposal writing. It is a great way for procrastinating social sciences and humanities students to narrow down that dissertation topic and force themselves to write a grant proposal! Plus, you’ll get good feedback from knowledgeable faculty.

You must apply for need-based financial aid every year, which involves, at a minimum:
filling out an application for various types of financial aid, available on the Financial Aid Office Web site; and...
* submitting a FAFSA (Free Application for Federal Student Aid), by the March 2 deadline.
For more information on applying for general financial aid, see either the Graduate Studies Student Support Web page, or the Financial Aid Office Web site.

**Work-Study** is a good way to make yourself more competitive in applying for certain graduate student positions, particularly research jobs. Work-study is a program for students with financial need; the federal government pays for a percentage of the costs of research employment (including wages and fee remission). In order to get work-study, you must apply for it (this means checking a box on the general Financial Aid application that says “If eligible, are you interested in work study?”). There are only a certain number of work study units to go around for all graduate students at the university, so even if you are eligible, your program may not have the units to give you. However, it’s always worth checking the box.

**Loans** are available to complement the other types of aid you receive in order to meet, but not exceed, the Graduate Student Budget. Applying for loans is done at the same time as applying for all other aid. For eligible students, the interest on your loans will be deferred until you are no longer enrolled in full-time study. But eventually, all loans must be paid back. First-time borrowers of any type of loan offered at UC Davis must complete Entrance Loan Counseling before money will be released.

**Travel Grants for Presentations and Networking:** Traveling to conferences is a great way to develop professionally, to network, and to get your research/work known to potential employers, whether university or private sector. There are a number of ways to fund travel to professional conferences.

**Your Graduate Program:** Graduate programs are occasionally able to pay for their graduate students to travel to professional conferences out of a general pool of funds for graduate students.

Student Accounting
2100 Dutton Hall ·
Phone: (530) 752-3646
Fax: (530) 752-5718
E-mail: myaccount@ucdavis.edu
http://studentaccounting.ucdavis.edu
Hours: Monday - Friday, 9:00 a.m. - 4:00 p.m.

Financial Aid
Phone: 530-752-9246; 8 a.m. to 5 p.m., M-F
FAX: 530-754-7022
E-mail: gradfinaid@ucdavis.edu; 8 a.m. to 5 p.m., M-F
http://financialaid.ucdavis.edu
Assistant/Short-Term Loan Application Review Office Hours: Mondays, Wednesdays, Thursdays, and Fridays: 8:30-9:30 a.m. Tuesdays: 11:00 a.m. to 12 noon

**UC Institute for Research in the Arts (UCIRA)**

Artists create meaning, solve problems and challenge expectations. The University of California Institute for Research in the Arts supports creative research and critical discourse by University of California faculty and students working in all genres and with a wide array of community partners.
With more than 1000 artists/researchers currently employed, the University of California system is home to the largest group of nationally and internationally recognized artists anywhere in the world. The University of California is also a leader in interdisciplinary practices linking research in the arts and science, arts and technology, arts and the environment, arts and digital media, and arts and the public sphere.

As the only system-wide arts research unit, UCIRA seeks to support the most innovative and relevant arts research taking place at the University of California. We have an interest in work that encourages curricular development and innovative resource-sharing within individual campuses and/or across two or more campuses, as well as expanded praxis/participation-oriented work in which University of California faculty and/or students partner as co-researchers and co-learners with representatives from a broad range of off-campus communities, organizations and agencies. UCIRA is committed to supporting risk-taking research and new forms of cutting-edge practice that might not otherwise find University or extramural support and which both serve to enhance the rank and reputation of the University of California system and California’s dynamic geographic, cultural and economic profile.

The University of California Institute for Research in the Arts supports embedded arts research through critical exchange

**UCIRA Major Grants Program**

Funding will be offered to proposals in disciplinary clusters on a two-year alternating cycle, with Performance Practice and Research and Literature funded in the 2010 cycle and Visual Arts Practice and Research, and Emerging Fields funded in 2011. In keeping with the mission of the Institute, UCIRA funding is intended to support projects, both individual and collaborative that represent the most innovative and relevant arts research taking place within the UC system. Quality and depth of proposals will be the primary consideration for evaluation over questions of campus or disciplinary representation. We continue to have an interest in work that encourages curricular development and innovative resource-sharing within individual campuses and/or across two or more UC campuses, as well as expanded praxis/participation-oriented proposals in which UC faculty and/or students partner as co-researchers and co-learners with representatives from a broad range of off-campus communities, organizations and agencies. UCIRA is committed to supporting risk-taking research that might not otherwise find funding from other University or extramural sources. We encourage you to consult with UCIRA staff before submitting a proposal.

**Initiative Planning & Implementation Grant**

UCIRA offers both planning grants and implementation grants for projects relating to any of our three current areas of interest: Social Ecologies: California-centric embedded arts research; Social Technologies: new models of value exchange; and Integrative Methodologies: re-negotiating the Art/Science paradigm.

Deadline for applications:
Planning grants are not being considered at this time.
December 15, 2011 for Implementation grants
University of California
Institute for Research in the Arts
6046 HSSB
UNIVERSITY OF CALIFORNIA
SANTA BARBARA CA
93106-7115
Phone: +1 (805) 893-3098
Fax: +1 (805) 893-4336
Email: zchapman@ucira.ucsb.edu

More information and other deadlines can be found on their web site: http://ucira.arts.ucla.edu

The UCIRA has an excellent listserve with many opportunities for exhibitions, grants and collaborative projects. To join: <https://lists.lsit.ucsb.edu/listinfo/ucira.ucira>
GRADUATE STUDENT FELLOWSHIPS AVAILABLE IN HUMANITIES

Please read the following eligibility criteria and fellowship restrictions carefully. New eligibility criteria and award information is forthcoming on the website. If the student does not meet all of the application restrictions or fails to submit a complete application, they will not be selected to receive an award. A number, in parentheses, in front of the fellowship name represents the maximum number of applications that each graduate program can submit for that fellowship. If there is no number listed, the program may submit all eligible applications they received.

VI. FELLOWSHIP DESCRIPTIONS AND CRITERIA
Awards are good for a period of one academic year (October through June) unless otherwise noted.

(3) Elliott, Marjorie and Charles - This is a one-year fellowship open to entering and continuing graduate students with financial need.

Faulkner, Richard and Kate - This is a one-year fellowship open to entering and continuing students from Placer County, California.

(2) Jones, Fletcher - This is a one-year fellowship open to new or continuing U.S. Citizens, Permanent Residents or Immigrants with financial need. All disciplines are eligible to apply except those in Physical Education, Business Management, Law and Medicine. One fellowship awarded each year.

Mahan, Laura Perrott - This is a one-year fellowship open to entering and continuing students who are graduates of a Humboldt County High School. Student must be a bona fide resident of Humboldt County at time of selection.

McArthur, Frank - This is a one-year fellowship open to graduates of any high school in Modoc, Lassen, Shasta or Siskiyou Counties, California.

Schwalen, Emily - This is a prize that is open to all graduate students in agricultural and/or environmental sciences that are closely connected to Native American culture or whose thesis research would benefit Native Americans. Also open to UCD graduate students whose thesis work is related to Native Americans or Ecology. One prize will be awarded.

Tryon, Herbert - This is a one-year fellowship open to entering and continuing graduate students with financial need. Students must be graduates of a high school in Del Norte, Humboldt, Siskiyou or Trinity Counties, California. Preference is given to graduates of a high school in Del Norte County.

UCD & Humanities Graduate Research - Open to all continuing graduate students who will be registered during the 2007-2008 academic year. Students must have been registered in spring quarter 2007 to use the funds during the summer period (July-September 2007). Students on PELP or Filing Fee status do not meet the registration requirement. Provides up to $1,500 for research projects. Recipients may receive a Jastro-Shields Research Scholarship during the same fiscal year, however, the total of the two awards may not exceed $3,000. Recipients may not receive a Floyd and Mary Schwall Dissertation Fellowship during the same fiscal year. Priority is given to Ph.D. students. Forty fellowships will be awarded.
**Miguel Velez** – This is a one-year fellowship open to entering and continuing graduate students. The Velez Fellowship is awarded to students on the basis of character, ability, with financial need. Preference is given first to students with citizenship residency of Columbia, South America, then to students from other Latin American countries.

**Walker, Frank and Carolan** - This is a one-year fellowship open to entering and continuing students who are residents of Humboldt County, CA.

**Wood, Elizabeth P.** - This is a one-year fellowship open to entering and continuing students who are residents of Placer County, California. Special Criteria: Recipient shall agree to return to the Regents all or part of the sums received by them, without interest, when such a return can be made without a serious inconvenience to them.

**Wright, Jarena** - This is a one-year fellowship open to all graduate students from Santa Rosa, with preference given to those who participated in Future Farmers of America, 4H or similar programs. One-two fellowships will be awarded.

**(3) Zolk, George and Dorothy** - This is a one-year fellowship that has no restrictions. It is open to new and continuing, Masters or Ph.D., International and Domestic graduate students. Approximately four fellowships will be awarded.
ACADEMIC EMPLOYMENT OPPORTUNITIES

Working as a Graduate Student Researcher, Teaching Assistant, or Associate In is a good way to gain professional experience and advance your career, as well as earn a paycheck and obtain fee remissions. As a graduate student you may work a total of 15 quarters as a Graduate Student Researcher and a total of 15 quarters as a Teaching Assistant or Associate In. You may be appointed up to 18 quarters in either category by exception to policy. The 18-quarter limit is absolute and no exceptions will be granted.

Each department has its own applications for Teaching Assistant positions, which you should fill out annually if you are interested in a TA position. To obtain research jobs, the best way to start is to inquire within your own graduate group or department.

Academic Appointments for Students: Definitions

**Associate In (title codes 1501 & 1506)**
The title Associate In is assigned to a graduate student of excellent scholarship and teaching promise, who is temporarily employed as the instructor of an entire lower division course or group of students in a lower division course. An Associate In should be competent to conduct instruction independently and without supervision.

**Teaching Assistant (title code 2310)**
A Teaching Assistant is a registered graduate student in full-time residence, chosen for excellent scholarship and for promise as a teacher, and serving an apprenticeship under the active direction and supervision of a regular faculty member. A Teaching Assistant is responsible for the conduct of recitation, laboratory or quiz sections under the active direction and supervision of a regular member of the faculty to whom final responsibility for the course’s entire instruction, including the performance of Teaching Assistants, has been assigned.

**Graduate Student Researcher (title code 3282)**
A Graduate Student Researcher is a graduate student who performs research related to his or her degree program in an academic department or research unit under the direction of a faculty member or authorized Principal Investigator.

To look for open positions for graduate students, check the Office of Graduate Studies Student Appointment Openings Web page.
GRADUATE STUDIES TRAVEL AWARDS

For Travel to Professional Meetings: * TRAVEL AWARD PERIODS*
http://gradstudies.ucdavis.edu/ssupport/internal_travel.html
The Committee on Support and Welfare is now accepting applications for graduate student awards for travel to meetings of nationally and internationally recognized professional societies held from January 1 through December 31. The new travel time periods have been extended to allow greater flexibility for applicants. Each award period allows nine months for future conferences and three months for conferences that have already taken place.

Spring application deadline: Applications for travel during January 1 through December 31 are due to the graduate programs by March 15
Fall application deadline: Applications for travel during July 1 through June 30 are due to the graduate programs by October 15

Eligibility
Graduate students at or near the completion of their studies who have not previously received this award and who are presenting a research paper (acceptance of paper may be pending at time of application) are eligible. Students must be in good academic standing and are required to hold and maintain a minimum GPA of 3.0. Applicants must be registered graduate students. Students on PELP (Planned Educational Leave Program) are not eligible for this award. Students on Filing Fee status may apply. Travel must take place during the award period (see above).

Award
Any expenditure allowable under UC Davis Policy & Procedure on the Travel Expense Voucher are reimbursable:
All international travel - $1,000
Domestic travel outside of California - $500
Hawaii & Alaska (exception) - $1,000
Travel within California - $250
Disabled student applicants whose disabilities require the assistance of a personal attendant may also request an award for the attendant's travel.

Application Procedure
GRADUATE STUDENT SUBMITS TO GRADUATE PROGRAM CHAIR:
Please submit the Application for Graduate Student Travel Award form with the following attached supporting materials:

* An abstract of the paper or presentation.
* A letter of acceptance, a formal invitation, or a printed program as evidence of acceptance. Indicate "Pending" on the application if written confirmation has not yet been received. Funds, if awarded, will be released when the Office of Graduate Studies has received evidence of acceptance
* A list of applicant's publications and awards
* A copy of academic record or transcript sisweb NOT accepted
* A letter of recommendation from major professor
GRADUATE PROGRAM CHAIR SUBMITS A MAXIMUM OF FIVE RANKED APPLICATIONS TO:

Office of Graduate Studies
University of California
250 Mrak Hall
One Shields Avenue
Davis, CA 95616

For further information, contact:

Ruth Lee
(530) 752-7484

Graduate Student Association
The Graduate Student Association (GSA) also offers a limited number of travel awards twice per year. The GSA travel award is supplementary to the Graduate Studies travel award, and the deadline for the GSA awards always comes after the Graduate Studies awards have been announced. So, if you don’t get a Graduate Studies travel award, you can apply for a GSA travel award. You cannot receive a GSA travel award if you have received an award from Graduate Studies for the same instance of travel. For current information on the GSA travel award, see the GSA Web site.

Others
There are a few other resources on campus for travel to professional meetings, including some academic departments. Keep scanning the e-mails you receive from Graduate Studies, your graduate program coordinator, and the Internship and Career Center for more opportunities.

You can find the Travel Award application in the Forms Appendix.
RESOURCES FOR FINANCIAL CRISIS

Whether your student aid checks are delayed or the money just didn’t stretch as far as you thought it would, there are a few resources on campus to help you through a difficult financial situation.

Paycheck Advance
Assistance loans for a maximum of one month’s salary are available for Teaching Assistant, Graduate Student Researcher, and Associate In positions. Payments are payroll deducted. The maximum repayment period is six months; loans must be repaid within the academic year or by your expected graduation date, whichever comes first. This service is available through the Graduate Financial Aid Office. Inquire here or visit the office in Dutton Hall.

Emergency Loans Through the Financial Aid Office

Emergency Loans
Emergency loans of up to $300 are available after the beginning of the quarter and only after the student’s fees are paid. Repayment is due within 30 days. This loan is made as a cash voucher redeemable at the Cashier’s Office in Dutton Hall. Inquire here or by visiting the office in Dutton Hall. (Law, Medical and Vet Med students should contact the Office of the Dean of Student Programs for specific information about emergency funding sources.)

Assistance With Filing Taxes
As always, there are some certainties in life, and taxation is something you can count on. However, graduate student taxes are complicated. Some of your stipends and fellowships will have taxes withheld automatically, some won’t. Some fellowship monies are not taxable, some are. Federal taxes will probably be taken out of your TA or GSR paycheck, but California taxes won’t. So it would be wise to seek assistance with doing your taxes.

In some years, the Law School takes pity on graduate and professional students and offers free tax workshops for any and all students who need help. To find out if and when this service will be offered, contact the GSADC here or contact the Law School directly at 754-5719.
HELPFUL INFORMATION
SAN FRANCISCO MUSEUMS AND GALLERIES

MUSEUMS
SFMOMA  
http://sfmoma.org

de Young Museum  
http://deyoungmuseum.org

California Palace of the Legion of Honor  
http://deyoungmuseum.org

Asian Art Museum  
http://www.asianart.org

Oakland Museum  
http://www.museumca.org

UC Berkeley Art Museum  
http://bampfa.berkeley.edu

San Jose Museum of Art  
http://www.sjmusart.org

GALLERIES
Adler & Co  
http://www.adlerandco.com

Robert Allen Fine Art  
http://www.robertallenfineart.com

Gallery Paule Anglim  
http://gallerypauleanglim.com

Art Exchange  
415.956.5750

John Berggruen Gallery  
http://berggruen.com

Rena Bransten Gallery  
http://renabranstengallery.com

Braunstein/Quay Gallery  
http://www.bquayartgallery.com

Caldwell Snyder Gallery  
http://caldwellsnyder.com

Charles Campbell Gallery  
http://charlescampbellgallery.com

Chandler Fine art  
http://chandlersf.com

City Art Cooperative Gallery  
http://cityartgallery.com

Catharine Clark Gallery  
http://www.cclarkgallery.com

Crown Point Press  

Dolby Chadwick Gallery  
http://www.dolbychadwickgallery.com

Larry Evans Gallery  
http://www.larryevans.com

Fraenkel Gallery  
http://www.fraenkelgallery.com

Graystone Gallery  
http://graystone.org

Brian Gross Fine Art  
http://briangrossfineart.com

Hackett-Freedman Gallery  
http://hackettfreedman.com

Haines Gallery  
http://hainesgallery.com

Hosfelt Gallery  
http://hosfeltgallery.com
GALLERIES CONTINUED...

Jenkins Johnson Gallery
http://jenkinsjohnsongallery.com

Robert Koch Gallery
http://kochgallery.com
George Krevsky Gallery
http://www.georgekrevskygallery.com

Limn Gallery
http://limn.com

Gregory Lind Gallery
http://gregorylindgallery.com

Heather Marx Gallery
http://heathermarxgallery.com

Krowswork
http://www.krowswork.com

Meridian Gallery
http://meridiangallery.org

Meyerovich Gallery
http://www.meyerovich.com

New Langton Arts
http://newlangtonarts.org

Scott Nichols Gallery
http://www.scottnicholsgallery.com

SF Arts Commission
http://sfartscommission.org

SF Camerawork
http://www.sfcamerawork.org

SFMOMA Artists Gallery
http://www.sfmoma.org/museumstore/artists_exhibitions.html

San Francisco Women Artists
http://sfwomenartists.org

Sculpturesite Gallery
http://sculpturesite.com

Don Soker Gallery
http://donsokergallery.com

Steel Gallery
http://www.steellgalleryinc.com

Patricia Sweetow
http://www.patirosweetwgallery.com

Takada Gallery
http://takadagallery.com

Toomey Tourell Fine Art
http://toomey-tourell.com

Triangle Gallery
http://trianglegallery.com

Stephen Wirtz Gallery
http://wirtzgallery.com

Yerba Buena Center for the Arts
http://www.ybca.org

871 Fine Arts
415.543.5155

EAST BAY
Paulson Press
http://paulsonpress.com

OTHER PLACES OF NOTE
The Lab
http://www.thelab.org

Southern Exposure
http://soex.org

Pro Arts
http://www.proartsgallery.org

Headlands Center
http://headlands.org
Marin Society of Artists  
http://marinsocietyofartists.org

Djerassi Artists Program  
http://www.djerassi.org

San Jose Inst of Contemporary Art  
http://sjica.org

Berkeley Art Center  
http://www.berkeleyartcenter.org

Bedford Gallery  
http://bedfordgallery.org

Richmond Art Center  
http://www.therac.org

Sun Gallery  
http://www.sungallery.org

Gallery Concord  
http://www.cityofconcord.org/recreation/thingstodo/gallery.htm

Falkirk Cultural Center  
http://falkirkculturalcenter.org

Wells Fargo Center for the Arts  
http://www.lbc.net

Olive Hyde Art Gallery  
http://www.olivehydeartguild.com

CCA Oliver Art Center  
http://www.cca.edu

SF City College Gallery  
http://www.ccsf.edu/departments/art/private/gallery/gallery_introduction.shtml

SF State University Gallery  
http://gallery.sfsu.edu/about.html

Laney College  
http://www.laney.peralta.edu

Mills College  
http://mills.edu

Sonoma State University  
http://sonoma.edu

St. Mary’s College  
http://stmarys-ca.edu

San Jose State University  
http://sjsu.edu

SF Art Institute  
http://www.sfai.edu

SF Academy of Art University Gallery  
http://www.academyart.edu

Transamerica Building  
http://transamerica.com
RECYCLED MATERIALS RESOURCES

SACRAMENTO AREA

Alling Iron Works
3000 Duluth St., West Sacramento
916.271.3135

Blue Collar Supply
4871 Florin Perkins Rd., Sacramento
916.383.1442

C&C Steel Products, Inc.
3400 Sunrise Blvd.
Rancho Cordova, CA 95742
916.635.6100
916.635.1130 FAX

CalMAX California Materials Exchange
http://www.ciwmb.ca.gov/CalMAX

California State Surplus
1700 National Dr., Sacramento
916.928.4630

Goodwill Industries of Sacramento Valley
120 Main St., Woodland
530.668.8249
6648 Franklin Blvd., Sacramento
916.395.9023
4040 Florin Rd., Sacramento
916.395.2319
2265 Arden Way, Sacramento
916.565.0729
5705 Hillsdale Blvd., Sacramento
916.339.2137
3641 Elkhorn Blvd., N. Highlands
916.338.0152
8031 Watt Ave., Antelope
916.331.0237
4126 Manzanita Ave., Carmichael
916.481.6412
7120 Auburn Blvd., Citrus Heights
916.723.7382

Habitat For Humanity ReStore
Sacramento County
Sacramento, CA
426 North 7th St.

S&K Steel
5201 Florin Perkins Rd., Sacramento
916.381.5359

Habitat For Humanity ReStore
El Dorado County
Placerville, CA
180 Industrial Blvd., Ste. E
530.621.2111
530.621.3972

Habitat For Humanity ReStore
San Joaquin County
Stockton, CA
2050 East Fremont St.
209.465.5054

Habitat For Humanity ReStore
Stanislaus County
Modesto, CA
423 Seventh St.
209.575.4585

HSC Electronics
4837 Amber Lane, Sacramento
916.338.2545

Kimzey Welding Works, Inc.
http://www.kimzeymetalproducts.com
164 Kentucky Ave., Woodland
530.662.9331

Metal Craft Warehouse
http://www.metalcraftwarehouse.com
1992 Enterprise Blvd., W. Sacramento
916.374.9013 FAX
916.374.9003

Rustic Brick & Stone Co.
http://www.rustickbrick.com
3150 Power Inn Rd., Sacramento
916.452.8114

73
Sclamberg Iron & Metal
Sacramento
916.383.5588

Sims Metal
130 N 12th St., Sacramento
916.444.3380

Surplus Stuff (electronics)
3313 Julliard Dr., Sacramento
916.381.3596
916.381.830 Woodland Surplus Pipe & Steel
36826 County Road 24, Woodland
530.662.2025

Yolo County Central Landfill
44090 CR 28H, Woodland
530.666.8729

BAY AREA

Berkeley Architectural Salvage
1167 65th St., Oakland
510.655.2270

Building RESources
San Francisco
701 Amador St. (close to 3rd/Evans)
415.285.7814

C&K Salvage
718 Douglas Ave., Oakland
510.569.2070

Caldwells Building Wreckers
195 Bayshore Blvd., San Francisco
415.550.6777

East Bay Depot for Creative Reuse
6713 San Pablo Ave, Oakland
510.547.6470

EcoTimber
http://www.ecotimber.com
1611 Fourth St., San Rafael
888.801.0855

Gilman Salvage
808 Gilman St. (@ 6th), Berkeley
510.524.5500

M. Maselli & Sons, Inc.
http://www.m-maselliansons.com
519 Lakeville St., Petaluma
707.763.1562

Ohmega Salvage
http://www.ohmegasalvage.com
2400 and 2407 San Pablo Ave., Berkeley
510.843.7368

Omega Too
http://www.omegatoo.com
2204 San Pablo Ave., Berkeley
510.843.3636

P.A.L. (Protect All Life) Foundation
http://www.recycletrees.com
1021 Third St., Oakland
510.992.7800

RAFT (Resource Area for Teachers)
http://www.raft.net

The Reuse People
2100 Ferry Point #150, Alameda
510.522.2722

The Sink Factory
http://www.sinkfactory.com
2140 San Pablo Ave., Berkeley
510.540.8193

Tamalpais NatureWorks
http://www.tamalpais.com
San Rafael
415.454.9948

This & That
1701 Rumrill Blvd., Richmond
510.232.1273

Urban Ore
900 Murray St., Berkeley
510.841.7283

Whole House Building Supply
1955 Pulgas Rd., E. Palo Alto
650.856.0634
650.328.8731

The Yard (recycling wood & trees)
2201 Wake Ave. Oakland
510.834.8257
SUGGESTIONS FOR CLASSES

Intro to Documentary Studies – Jesse Drew
Media Subcultures – Jesse Drew
Writing Across Media – Andy Jones
Contemporary Architecture – Simon Sadler
Religion, Magic and Science – Allison Courdet
Cultural History of Museums and Art Exhibition – Diana Strazde
BOOK LIST FICTION AND POETRY

63: Dream Palace  James Purdy
A Book of Common Prayer  Joan Didion
A Distant Episode  Paul Bowles
A Severed Head  Iris Murdoch
A Short History of Nearly Everything
A Spot of Bother  Mark Haddon
Alexandria Quartet  Lawrence Durrell
Anger  May Sarton
Atonement  Ian McEwan
Balzac and the Little Chinese Seamstress  Dai Sijie
Bel Canto  Ann Patchett
Blindness  Jose Saramago
Book of Questions  Pablo Neruda
Brooklyn Follies  Paul Auster
Brothers Karamazov  Fyodor Dostoyevsky
Buddha’s Little Finger  Victor Pelevin
Buffalo Heads  James Blue
Case Histories  Kate Atkinson
Child’s Life and Other Stories  Phoebe Gloeckner
Comfort of Strangers  Ian McEwan
Confessions of an Ugly Stepsister  Gregory Maguire
Crash  J.G. Ballard
Crime and Punishment  Fyodor Dostoyevsky
Desert Places  Robyn Davidson
Diary  Chuck Palaniuk
Diary of a Mad Old Man  Jun’ichirō Tanizaki
Do Androids Dream of Electric Sheep  Philip K. Dick
Dogs Ransom  Patricia Highsmith
Dress Your Family in Corduroy & Denim  David Sedaris
Drop City  T.C. Boyle
East is East  T.C. Boyle
Everything is Illuminated  Jonathan Safran Foer
Extremely Loud & Incredibly Close  Jonathan Safran Foer
Fight Club  Chuck Palahniuk
Flaubert’s Parrot  Julian Barnes
Fortress of Solitude  Jonathan Letham
Four Quartets  T.S. Elliot
Franny and Zooey  J.D. Salinger
Fun Home  Alison Bechdel
Geek Love  Katherine Dunn
Gilgamesh
Griffin and Sabine Trilogy  Nick Bantock
Gut Symmetries  Jeanette Winterson
Hard-Boiled Wonderland and the End of the World  Haruki Murakami
His Dark Materials Trilogy  Philip Pullman
How to Be Good  Nick Hornby
Hunger Artist  Franz Kafka
If On a Winter’s Night a Traveler  Italo Calvino
Invisibility Day  Richard Ford
Interpreter of Maladies  Jhumpa Lahiri
Into the Nature: Of Creatures and Wilderness  Robert Klaften
Invisible Cities  Italo Calvino
Jayber Crow  Wendell Berry
Kafka on the Shore  Haruki Murakami
Kramers Ergot 5  Sammy Harkham
Leap Terry  Tempest Williams
Leaves of Grass  Walt Whitman
Leviathan  Paul Auster
Life, A User’s Manual  Georges Perec
Little Altars Everywhere  Laura Wells
Lord of the Rings Trilogy  J.R. Tolkien
Lost Illusions  Honore Balzac
Love in the Time of Cholera  Gabriel Garcia Marquez
Lucky Jim  Kingsley Amis
Me Talk Pretty One Day  David Sedaris
Metamorphosis  Franz Kafka
Money  Martin Amis
Mourners Below  James Purdy
Mr. Palomar  Italo Calvino
My Name is Red  Orhan Pamuk
Name of the Rose  Umberto Eco
Narrow Road to the Deep North  Matsuo Basho
Never Let Me Go  Kazuo Ishiguro
New And Collected Poems  Grace Paley
BOOK LIST NONFICTION

1776  David McCullough
A Hike in the Woods  Bill Bryson
A Natural History of the Senses  Diane Ackerman
A Secret History of Clay
A Small Place  Jamaica Kincaid
A Users Guide to the Brain John J Ratey
Adventures in Light and Color  Charles J. Connick,
Always Astonished  Fernando Pessoa
Animals in Translation  Temple Grandin
Arbus Biography  Patricia Bosworth
Arctic Dreams  Barry Lopez
Art & Physics  Dr. Leonard Shlain
Art and Fear  David Bayles, Ted Orland
Art Forms in Nature  Ernst Haeckel
Art Since 1940  Strategies of Being  Jonathan Fineberg
Art (Objects)  Jeanette Winterson
Beneath the Paving Stones, Situationists in May 68  Guy Debord
Big Sur and the Oranges of Hieronymous Bosch  Henry Miller
Built By Hand  Komatsu & Komatsu, Steen & Steen.
Camera Lucida  Roland Barthes
Chromophobia  David Batchelor
Chronicles  Bob Dylan
Consciousness, an Introduction  Susan Blackmore
Consilience  EO. Wilson
The Conversations  Richard Whitaker
Dangerous Border Crossers  Guillermo Gomez-Peña
De Kooning: An American Master  Mark Stevens
Death of an Author  Roland Barthes
Delirious New York  Rem Koolhaas
Descartes Error  Antonio Damasio
Destruction of the Father, Reconstruction of the Father  Louise Bourgeois
Disability Aesthetics  Tobin Sievers
Ecstasy  Irvine Welsh
Elements of Design  Roweena Reed Kostello
Empire  Hardt & Negri
Epileptic  David B.
Eva Hesse Drawing  Catherine de Zegher
Experimental Music Cage and Beyond  Michael Nyman
Fast Food Nation  Eric Schlosser
Field Guide to Getting Lost  Rebecca Solnit
Games People Play: Basic Handbook of Transactional Analysis  E. Bern
Garlic and Sapphires  Ruth Reichl
Gary Hill  Robert C. Morgan
Gerhard Richter: Writings 1962-1993  Gerhard Richter
Guignol’s Band  Louis-Ferdinand D. Céline
Guns Germs and Steal  Jared Diamond
Homo Ludens  Johan Huizinga
How it is  Samuel Beckett
How the Mind Works  Steven Pinker
How to Cook Everything  Mark Bittman
Idea of a Town  Joseph Rykwert
Illumination in the Flatwoods: A Season with the Wild Turkey  Joe Hutto
Information Bomb  Paul Virilio
Its Not About The Bike  Lance Armstrong
Journal of Solitude  May Sarton
Landscape & Memory  Simon Schama
Memories of The Future  Chris Marker
Miami  Joan Didion
Mortal Lessons, Notes on the Art of Surgery  Richard Selzer
No More Words: A Journal of My Mother Anne Morrow Lindbergh  Reeve Lindbergh
Noise  Jacques Attali
Noise, Water, Meat  Douglas Kahn
Object to be Destroyed  Pamela M. Lee
On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection  S. Stewart
Open Sky  Paul Virilio
Outliers  Malcolm Gladwell
Painting on the Move  Kunstmuseum Basel:
Passages In Modern Sculpture  Rosalind Kraus
Pattern Recognition  William Gibson
Penguin Guide to Jazz  Richard Cook & Brian Morton
Personal History: Katharine Graham
Perspective as Symbolic Form  Erwin Panofsky
Philosophy of Modern Music  Theodor W. Adorno
Postmodernism and Big Science  Richard Appignanesi
Reading Abstract Expressionism: Context and Critique  Ellen G. Landau
Remarks on Colour  Ludwig Wittgenstein
Re-Presenting Disability  Richard Sandell, Jocelyn Dodd, and Rosemary Garland Thomson
Rethinking Decoration, Pleasure and Ideology in the Visual Arts  D. Brett
Rings of Saturn  W. G. Sebald
Romanov Autumn Charlotte Zeepvat
Selections from the Journals of Myron Stout, Myron Stout
Sex, Drugs, and Cocoa Puffs Chuck Klosterman’s
Sexuality & Space Beatriz Colomina
Sight Unseen Georgina Kleege
Skin: Surface, Substance + Design Ellen Lupton
Slouching Toward Bethlehem Joan Didion
Song of the Dodo David Quammen
Species of Spaces Georges Perec
Steps to Water Morna Livingston
Strangers to Ourselves Timothy D. Wilson
Structure of Scientific Revolutions Thomas Kuhn
Studies in Tectonic Culture Kenneth Frampton
The Accidental Masterpiece Michael Kimmelman
The Arcanum Janet Gleeson
The Art of Eating M.F.K. Fisher
The Art of the Commonplace: the Agrarian Essays of Wendell Berry
Wendell Berry
The Art of Travel Alain de Botton
The Artificial Kingdom, A Treasury of the Kitsch Experience Celeste Olaquiaga
The Botany of Desire Michael Pollan
The Conspiracy of Art Jean Baudrillard
The Creative Habit Twyla Tharp
The Emigrants w.g. sebald
The Girl in the Gallery: Edith Gregor Halpert and the Making of the Modern Art Market Lindsay Pollack
The History of Beauty Umberto Eco
The Infinite Line; Re-Making Art After Modernism Briony Fer:
The Language of Modern Music Donald Mitchell
The Legacy of Mark Rothko Lee Seldes
The Lost Painting: The Quest for a Caravaggio Masterpiece Jonathan Harr
The Man Who Mistook His Wife for a Hat Oliver Sacks
The Man Who Tasted Shapes Richard Cytowic
The Mediation of Ornament Oleg Grabar
The Moral Sense James Q. Wilson
The Nature of Ornament Rhythm and Metamorphosis in Architecture Kent Bloomer
Theories and Documents of Contemporary Art Stiles and Selz
The Philosophy of Andy Warhol (From A to B & Back Again) Andy Warhol
The Physiology of Taste Jean Brillat-Savarin
The Pillowbook of Sei Shonagon
The Poetics of Space Gaston Bachelard
The Private Life of Plants David Attenborough
The Republic Plato

The Revolution will not be Microwaved Sandor Katz
The Rum Diary Hunter S. Tompson
The Secret Life of Plants Peter Tompkins
The Selfish Gene Richard Dawkins
The Sense of Order E.H. Gombric
The Shape of a Pocket John Berger
The Solace of Open Spaces Gretel Ehrlich
The Spiritual in Art: Abstract Painting 1980-1985 Maurice Tuchman
The Sweet Singer of Modernism Bill Berkson
The Timeless Way of Building Christopher Alexander
The Tree John Fowles
The White Album Joan Didion
Theories and Documents in Contemporary Art Selz and Stiles
Tony Cragg: Material, Object, Form Tony Cragg
True Colors: The Real Life of the Art World Anthony Haden-Guest
Uncle Tungstun Oliver Sacks
Wabi Sabi for Artists, Designers, Poets & Philosophers Walden Henry David Thoreau
What Happened to Art Criticism? James Elkins
What is Art For Ellen Dissanayake
What Painting Is James Elkins
What Is Philosophy? Giles Deleuze and Felix Guattari
Where Corruption Lives Gerald E. Caiden
Within the Context of No Context George W. S. Trow
Year of Magical Thinking Joan Didion
Zero: The Biography of a Dangerous Idea Charles Se
WEBSITES

http://www.allmusic.com/
http://www.alternet.org/topstories/
http://www.archive.org/details/GratefulDead
http://www.artaxis.org/
http://www.artbusiness.com
http://www.Artchain.com
http://www.artcritical.com/
http://www.artfagCity.com
http://www.artistsspace.org/
http://www.artnet.com/
http://www.artport.whitney.org
http://www.artsjournal.com/artopia/
http://www.artstuf.com/
http://www.bartleby.com
http://www.bemboszoo.com/
http://www.bibliodyssey.blogspot.com/
http://www.blindatthemuseum.com/index.html
http://www.bookcrossing.com
http://www.brooklynmuseum.org/exhibitions/sackler_center/
http://www.brooklynrail.com
http://www.caltest.vet.upenn.edu/neuro/
http://www.clt.astate.edu/elind/nc_main.htm
http://www.clui.org/
http://www.collections.walkerart.org/browse.html?id=8816&type=object
http://www.collectivefoundation.org/
http://www.crafster.org
http://www.criticalceramics.org
http://www.cromp.com/tess/home.html
http://www.cuppycake.ytmnd.com/
http://www.daviswiki.org/
http://www.democracynow.org
http://www.drawn.ca/
http://www.e-flux.com
http://www.encyclopediaproject.org/
http://www.Folkstreams.net
http://www.foopee.com/punk/the-list/
http://www.foundmagazine.com/
http://www.freecycle.org
http://www.freegan.com
http://www.fstopimages.com
http://www.futurefarmers.com/
http://www.graffitiresearchlab.com
http://www.headlands.org
http://www.hfmgv.org/dymaxion/
http://www.informationliberation.com/?id=8339
http://www.infosthetics.com
http://www.inliquid.com
http://www.interactivearchitecture.org
http://www.invisiblevenue.com/archive/index.html
http://www.knotplot.com
http://www.learningtoloveyoumore.com
http://www.longnow.org
http://www.lovethebook.com
http://www.materia.nl/
http://www.memory.loc.gov/ammem/index.html
http://www.monochrom.at
http://www.muar.ru/ve/2003/moscow/index_e.htm
http://www.mundanejourneys.com/
http://www.nazraeli.com/
http://www.neverhappened.org/neverhappened/art/index.html
http://www.number27.org
http://www.nyfa.org/source
http://www.nymag.com/
http://www.oneblockradius.org/obr.html
http://www.pandora.com
http://www.perpetualartmachine.com/
http://www.photoeye.com/
http://www.pluginamp.com/amphome.html
http://www.proefamsterdam.nl/proeflog/
APPENDIX
### University of California Standards of Conduct for Students

The following is excerpted and adapted from the UC Policies Applying to Campus Activities, Organizations, and Students. [http://www.ucop.edu/ucphome/coordev/ucpolicies/aos/uc100.html](http://www.ucop.edu/ucphome/coordev/ucpolicies/aos/uc100.html)

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>101.00</td>
<td><strong>Student Conduct.</strong> Students are members of both society and the University community, with attendant rights and responsibilities. Students are expected to comply with all laws and with University policies and campus regulations.</td>
</tr>
</tbody>
</table>
| 102.00 | **Grounds for Discipline.** Chancellors may impose discipline for the commission or attempted commission (including aiding or abetting in the commission or attempted commission) of the following types of violations by students, as well as such other violations as may be specified in campus regulations:  
  - **All forms of academic misconduct** including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty.  
  - **Other forms of dishonesty** including but not limited to fabricating information, or furnishing false information.  
  - **Forgery, alteration, or misuse** of any University document, record, key, electronic device, or identification.  
  - **Theft of, conversion of, destruction of, or damage to any property of the University, or any property of others.**  
  - **Theft or abuse of University computers and other University electronic resources** such as computer and electronic communications facilities, systems, and services.  
  - **Unauthorized entry to, possession of, receipt of, or use of any University services; equipment; resources; or properties.**  
  - **Violation of policies, regulations, or rules governing University-owned, -operated, or -leased housing facilities or other housing facilities located on University property.**  
  - **Physical abuse including but not limited to sexual assault, sex offenses, and other physical assault; threats of violence; or other conduct that threatens the health or safety of any person.**  
  - **Sexual, racial, and other forms of harassment,** defined as conduct that is so severe and/or pervasive, and objectively offensive, and that so substantially impairs a person’s access to University programs or activities, that the person is effectively denied equal access to the University’s resources and opportunities on the basis of his or her race, color, national or ethnic origin, alienage, sex, religion, age, sexual orientation, gender identity, marital status, veterans status, physical or mental disability, or perceived membership in any of these classifications. For both student and/or employee sexual harassment, please refer to the University of California Procedures for Responding to Reports of Sexual Harassment.  
  - **Stalking** behavior in which a student repeatedly engages in a course of conduct directed at another person and makes a credible threat with the intent to place that person in reasonable fear for his or her safety, or the safety of his or her family.  
  - **Participation in hazing** or any method of initiation or pre-initiation into a campus organization or other activity engaged in by the organization or members of the organization.  |
| 102.13 | **Obstruction or disruption** of teaching, research, administration, disciplinary procedures, or other University activities.  
  - **Disorderly or lewd conduct.**  
  - **Participation in a disturbance of the peace or unlawful assembly.**  
  - **Failure to identify oneself to, or comply with the directions of, a University official or other public official acting in the performance of his or her duties while on University property or at official University functions; or resisting or obstructing such University or other public officials in the performance of or the attempt to perform their duties.**  
  - **Unlawful manufacture, distribution, dispensing, possession, use, or sale of, or the attempted manufacture, distribution, dispensing, or sale of controlled substances,** identified in federal and state law or regulations.  
  - **Manufacture, distribution, dispensing, possession, use, or sale of, or the attempted manufacture, distribution, dispensing, or sale of alcohol** that is unlawful or otherwise prohibited by, or not in compliance with, University policy or campus regulations.  
  - **Possession, use, storage, or manufacture of explosives, firebombs, or other destructive devices.**  
  - **Possession, use, or manufacture of a firearm or other weapon** as prohibited by campus regulations.  
  - **Violation of the conditions contained in the terms of a disciplinary action imposed under these Policies or campus regulations.**  
  - **Violation of the conditions contained in a written Notice of Emergency Suspension** issued pursuant to Section 53.00 of these Policies or violation of orders issued pursuant to Section 52.00 of these Policies, during a declared state of emergency.  
  - **Selling, preparing, or distributing for any commercial purpose course lecture notes or video or audio recordings of any course** unless authorized by the University in advance and explicitly permitted by the course instructor in writing. The unauthorized sale or commercial distribution of course notes or recordings by a student is a violation of these Policies whether or not it was the student or someone else who prepared the notes or recordings. **Copying for any commercial purpose handouts, readers or other course materials provided by an instructor as part of a University of California course unless authorized by the University in advance and explicitly permitted by the course instructor or the copyright holder in writing (if the instructor is not the copyright holder).**  
  - **Conduct,** where the actor means to communicate a serious expression of intent to terrorize, or acts in reckless disregard of the risk of terrorizing, one or more University students, faculty, or staff.  
  - **Without the knowledge and express consent of the subject or all parties:** (1) making or streaming any recording of a person or of private conversations or meetings; (2) viewing through any means the interior of a private location; or (3) posting or distributing photos or recordings of sexual |
activity or nudity in a private place.

(Revised 9/2012)

For a detailed map of Davis go to: http://maps.ci.davis.ca.us/gis/davis
APPLICATION FOR
GRADUATE STUDENT TRAVEL AWARD

Applications for the Graduate Student Travel Award are accepted and reviewed on a semiannual basis:

- Applications for travel during calendar year January 1 through December 31 are due to the graduate programs by March 15 each year.

- Applications for travel during the period of July 1 of one year through June 30 of the following year are due to graduate programs by October 15 each year.

Name: ____________________________________________

Last ___________________________ First _________________ Middle _________________

Student ID: ___________________________ Email Address: __________________________

Graduate GPA: _______ Degree Objective: ___________________ Anticipated Graduation Date: _______________

Years in Graduate Program: _______________ Date Passed Qualifying Exam (Ph.D. students only): __________

Graduate Program: ___________________________ Home Department: ___________________________

Name of Meeting: ____________________________

Location of Meeting: ___________________________ Date(s): _____________________________

Have you previously received this award?  [ ] No  [ ] Yes  If yes, when? ___________________________

Your Presentation (please check applicable box):

[ ] Paper
[ ] Poster with oral presentation
[ ] Poster with no oral presentation
[ ] Not determined at this time

Attach the following items in the order listed:

1. Abstract submitted for the meeting (limit to one page)
2. Notification of acceptance of paper, poster or program  [ ] Acceptance Pending
3. Documentation of overall academic record or transcript (an unofficial copy is acceptable, but not from SISWEB)
4. List of publications and awards
5. Letter of recommendation from major professor
Please give a brief description of why it is important that you attend this meeting:

[Blank space]

Research Statement: Please describe in 300 words or less the research you plan to present (do not assume that the reviewer will be an expert in your field):

[Blank space]

THIS PORTION TO BE COMPLETED BY GRADUATE PROGRAM CHAIR:

Total number of applications: _________    Rank of this applicant: _________

____________________________________
Signature of Graduate Program Chair

____________________________________    Date: ____________
Name of Graduate Program Chair (Please Print)
Master's of Fine Arts Report Form
Plan I – Project of Show

Name: ________________________________ UC Davis Student ID #: __________

Graduate Program:  □ ART □ DESIGN □ DRAMATIC ART

Date of Project/Show and Results: ____________________________________________

Project/Show/Committee Chair Signature: _____________________________________

Print Project/Show/Committee Chair Name: ____________________________________

ATTENTION GRADUATE ADVISER
Your signature on this form signifies that the above-named student has satisfactorily completed all requirements for the Master of Fine Arts degree (Plan I option) including the Project or Show, for your program. Upon receipt and approval of this form in Graduate Studies, the student’s name will be added to the degree conferral list.

Graduate Adviser Signature: __________________________ Date: ______________

Printed Name: ____________________________________________________________
# Candidacy for the Degree of Master of Fine Arts – Plan I

**INSTRUCTIONS TO APPLICANT**
This form is intended for Master of Fine Arts candidates only. Please complete both pages, secure appropriate departmental approvals, provide a copy to your graduate program coordinator, and file the original of this form with Graduate Studies. Please consult Graduate Studies and your graduate program for filing deadlines.

**NOTE:** A Thesis Submission Fee is not required for this form.

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Middle Name</th>
<th>Student ID Number</th>
</tr>
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<th>Current Address</th>
<th>City</th>
<th>State/ZIP Code</th>
<th>Telephone Number</th>
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<tr>
<th>Degree Sequence Number</th>
<th>Graduate Program (select one)</th>
<th>Program Code</th>
<th>E-mail</th>
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<tbody>
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</tbody>
</table>

- [ ] ART
- [ ] DESIGN
- [ ] DRAMATIC ART

All requirements including project/show to be completed by: (fill in one)  
June 20  
September 20  
December 20  
March 20  
Applicant Signature:  
Date:  

**Master of Fine Arts Project/Show/Committee:** Once approved by Graduate Studies, a change to Project/Show committee membership requires submission of a Petition for Reconstitution of Committee Membership. The project/show committee chair must approve the final version of the project or show and sign the MFA Report Form.  
Printed Name (First, Middle Initial, Last):  
Academic Title (Prof., Assoc. Prof., etc.):  
Home Department:  
Chair:  
Date:  

**DEPARTMENT APPROVAL**  
Graduate Adviser Signature:  
Date:  
Printed Name:  
Date:  

**GRADUATE STUDIES SECTION**  
Matriculation:  
Project/Show Date:  
Report Filed:  
Full Time:  
Qtrs/Res:  
Degree Confirmed:  
G.P.A.:  
Registered/Filing Fee:  
(at time of submission)  
Deficiencies:  
APPROVED  
Dean of Graduate Studies Signature:  
Date:  
Staff Initials:  

Rev. 5/11 This version supersedes any earlier versions. Submit to Graduate Studies, 240 Meat Hall. QIS 300
<table>
<thead>
<tr>
<th>Upper division courses completed or to be completed for the Master’s degree</th>
<th>Leave Blank</th>
<th>Units</th>
<th>Quarter and Year taken</th>
<th>Institution</th>
<th>Instructor</th>
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</thead>
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<tr>
<td>Graduate level courses completed or to be completed for the Master’s degree</td>
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</tbody>
</table>

This space for Graduate Studies use only.

TOTAL UNITS/UNITS LISTED
COMMENCEMENT RELEASE FORM 2013

FOR STUDENTS WITH DEGREES CONFERRED AFTER THE MARCH 2013 DEADLINE

Candidates who are not currently in “file to graduate” status or higher, but expect to complete their degree requirements after the March 2013 deadline, but by September 30, 2013 may still participate in commencement IF their completed advancement to candidacy paperwork AND this completed Commencement Release Form is received in Graduate Studies by May 3, 2013. (No late exceptions.)

Completion of this form does not automatically guarantee that the student may participate. Students can check their eligibility status online at Commencement Central. (Note: You need to register online to participate in commencement.)

Print Student Name: ___________________________ UC Davis Student ID #: ___________________________

Program: ___________________________ Degree Objective: ___________________________

E-mail: ___________________________ Phone: ___________________________

I understand that my participation in commencement does NOT mean that I have completed all of my degree requirements and I understand that I must do so to actually receive my graduate degree from UC Davis. I agree that all degree requirements will be completed by this date: ___________________________.

Student’s Signature: ___________________________

GRADUATE PROGRAM APPROVAL

This certifies that my ☐ master’s or ☐ doctoral student is nearing completion of his/her degree. I understand that this student’s participation in commencement does NOT mean that s/he has completed all degree requirements and I understand that s/he must do so to actually receive the graduate degree from UC Davis. I agree that all degree requirements will be completed by this date: ___________________________ (Sept. 30, 2013 or earlier).

Print name of major professor for doctoral or master’s thesis students OR graduate adviser for master’s examination students:

________________________________________

Signature of major professor for doctoral or master’s thesis students OR graduate adviser for master’s examination students: ___________________________

Date: ___________________________

Mail or drop off completed form to: University of California, Davis
Graduate Studies
250 Mrak Hall
One Shields Avenue
Davis, CA 95616

Or fax completed form to: (530) 752-6222

Completion of this form DOES NOT constitute registration for commencement.
You also need to register online at Commencement Central by final deadline: May 3, 2013.

gradstudies.ucdavis.edu/commencement

Rev. 11/12 This version supersedes any earlier revisions GS-600