

# ART+ARH@FIU

**WELCOME TO THE DEPARTMENT OF ART AND ART HISTORY**

**THE COLLEGE OF ARCHITECTURE AND THE ARTS  
FLORIDA INTERNATIONAL UNIVERSITY  
MIAMI, FLORIDA 33199**

**THIS HANDBOOK PROVIDES INFORMATION ABOUT THE**

**BACHELOR OF FINE ARTS (BFA / ART)**

**BACHELOR OF ARTS IN ART (BA / ART)**

**PLEASE CHECK OUR WEBSITE FOR IMPORTANT  
INFORMATION.**

<http://saah.fiu.edu/>

**CALL FOR FURTHER INFORMATION OR TO MAKE AN  
APPOINTMENT FOR ADVISING. THE DEPARTMENT OFFICE IS  
IN VH 216.**

**305-348-2897**

**305-348-0513 (FAX)**

**IF YOU ARE NOT RECEIVING EMAIL ANNOUNCEMENTS FROM  
US, PLEASE SEND YOUR NAME AND EMAIL ADDRESS TO**

[maguirew@fiu.edu](mailto:maguirew@fiu.edu)

**FIU WEBSITE:**

[WWW.FIU.EDU](http://WWW.FIU.EDU)

|              |              |
|--------------|--------------|
| <b>NAME:</b> | <b>ID#</b>   |
| <b>DATE:</b> | <b>TERM:</b> |

## REQUIREMENTS FOR THE B.F.A. DEGREE IN ART

THE PROGRAM REQUIRES COMPLETION OF THE APPROPRIATE GENERAL EDUCATION / CORE / UCC REQUIREMENTS, SUCCESSFUL COMPLETION OF THE C.L.A.S.T. REQUIREMENT, AND THE FULFILLMENT TO THE UNIVERSITY LANGUAGE REQUIREMENT.

### FRESHMAN/SOPHOMORE YEAR ART REQUIREMENTS:

|   |  |  |
|---|--|--|
| ART HISTORY SURVEY I & II ( ARH 2050 & 2051)<br>(6 CR)  |  |  |
| 2-D & 3-D DESIGN (ART 1201C & 1203C)<br>(6 CR)          |  |  |
| DRAWING & FIGURE DRAWING ( ART 2300C & 2330C)<br>(6 CR) |  |  |
| ELECTIVES IN STUDIO ART (2)<br>(6 CR)                   |  |  |

### JUNIOR/SENIOR YEAR ART REQUIREMENTS:

|  |  |
|--|--|
| ARH 4450 MODERN ART<br>(3 CR)                |  |
| ARH 4470 CONTEMPORARY ART<br>(3 CR)          |  |
| REQUIRED ART HISTORY ELECTIVES (2)<br>(6 CR) |  |

STUDIO AND ART HISTORY ELECTIVES (ART OR PGY PREFIX)-----27 CREDITS  
(OF THESE 27 CREDITS, UP TO 12 CREDITS MAY BE ART HISTORY COURSES.)

|                                       |   |   |   |   |   |
|---------------------------------------|---|---|---|---|---|
| CERAMICS                              | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| DRAWING                               | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| ELECTRONIC ART<br>& DIGITAL<br>MEDIA_ | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| PAINTING                              | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| PHOTOGRAPHY                           | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| PRINTMAKING                           | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| SCULPTURE                             | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| TIME-BASED<br>MEDIA _                 | - | - | - | - | - |
| -                                     |   |   |   |   |   |
| ART HISTORY                           | - | - | - | - | - |
| -                                     |   |   |   |   |   |

**WITH FACULTY GUIDANCE, YOU ARE EXPECTED TO PRODUCE STRONG WORK IN AT LEAST ONE OF THE STUDIO AREAS LISTED ABOVE.**

|   |  |  |
|---|--|--|
| VISUAL THINKING I & II (ART 3821 & 3822)<br>6 CREDITS |  |  |
| THESIS I & II (ART 4952C & ART 4953C)<br>6 CREDITS    |  |  |
| ELECTIVES-----UP TO 9 CREDITS TO REACH 120 MINIMUM    |  |  |

MINIMUM TOTAL FOR GRADUATION-----120 CREDITS  
MINIMUM UPPER-DIVISION (3000-4000 LEVEL)-----48 CREDITS

**Essential Aspects of the BFA degree program:**

The Bachelor of Arts in Fine Art (BFA) program is our professional degree program for artists very seriously interested in the evolution of their artistic expression. We provide an environment in which you are required to contend with yourself as an artist in the world in which we live. This experience is complex, mysterious, and unique for each person.

The faculty members will help you realize possibilities and develop skills and techniques. We will both nurture and challenge the conceptual aspects of what you do and will provide vigorous critical response to your work.

Our expectation is that you will work hard and smart, but we will not tell you what to do. We hope our influence is useful, but the nature of this program is that you take greater responsibility for what you do as time goes by. The most important things are your dedication to the evolution of your point of view, your ideas, and the quality of your ways of expression.

**Two central requirements:**

**First**, you have to complete all the **academic requirements** of the University, the College, and the School of Art and Art History. Your faculty advisors will help you understand and complete these requirements, and later in the handbook you will find more information about this.

**Second**, you must produce a **high quality body of work**. We are reluctant to be too specific about this since individuals fulfill this most important requirement in very different ways, using modes from the most traditional to the most radically experimental. We expect a serious commitment of your time and attention to the development of skill, perspective on the nature of your work, and a clear and finely shaped conceptual base for what you do. We also insist that a rich and growing familiarity with the history of art and ideas up to the present is essential for any artist's progress.

**More:**

It is appropriate here to clarify some aspects of our program in art, and it might help to begin by saying what we are not. We do not encompass the disciplines of applied art, graphic design, commercial art, studio photography, or other forms of education in art leading to specific careers in industry. We are sympathetic to one's need to make a living, and many of our graduates have found successful careers in these areas, but it is not our emphasis. The difference is the source of the motivation.

Our program, which is accredited by the National Association of Schools of Art and Design, promotes the highest levels of professional art practice. While our graduates find careers in a wide variety of art fields, the program's focus is the nourishment of inner-motivated artistic expression.

This process sometimes leads to differences of opinion and conflict that are healthy aspects of your experience. We will respond to what you do and will encourage others in your classes to also provide feedback, but it is your responsibility to forge your own ideas, identity, and expression, and to communicate these in a variety of ways. We hope you may learn to intelligently and articulately speak and write about your work, without explaining it. It is up to you to determine the character of your work. It might be beautiful, or ugly, or both. If it is merely pretty, there is a problem.

We are a fine arts department, and what that means was once clearly defined by art traditions. Political, economic, and social issues have for decades blurred what was once clearly defined. We find it imperative to deal with the full spectrum of artistic strategies. We would also remind you that, while the work you produce is extremely important and is evidence of the quality of your performance, the work is not the most important thing. The process of understanding what it means to be an artist is the heart of the matter. You should feel free to consult with any of the faculty members about your work and studies. Each of us has office hours and can be available at other times. We encourage you to seek response from any of us even if we are not teaching your classes. Also, the art history faculty members are highly experienced at seeing new work, and their response can be especially useful.

Unless you go on to graduate school, this might be the only time in your artistic career when you get a truly honest response to what you are doing. Take full advantage of this, even if it is painful and disturbing. It is really the only way to mature at this stage of your development as an artist.

**Director of the School of Art and Art History:**

Juan Martinez / Professor / Art History / [martinej@fiu.edu](mailto:martinej@fiu.edu)

**Studio Faculty:**

Tori Arpad / Associate Professor / Ceramics / [arpadt@fiu.edu](mailto:arpadt@fiu.edu)

Pip Brant / Associate Professor / Painting / [brantp@fiu.edu](mailto:brantp@fiu.edu)

R.F. Buckley / Professor / Sculpture / [buckleyr@fiu.edu](mailto:buckleyr@fiu.edu)

Bill Burke / Professor / Ceramics / [burkew@fiu.edu](mailto:burkew@fiu.edu)

Kathy Dambach / Professor / Ceramics & 3-D / [dambachk@fiu.edu](mailto:dambachk@fiu.edu)

Eduardo DelValle / Professor / Photography / [evalle@fiu.edu](mailto:evalle@fiu.edu)

Mirta Gomez / Professor / Photography / [mgomez@fiu.edu](mailto:mgomez@fiu.edu)

Clive King / Professor / Drawing / [kingd@fiu.edu](mailto:kingd@fiu.edu)

Jacek Kolasinski / Assistant Professor / Electronic Media / [kolasins@fiu.edu](mailto:kolasins@fiu.edu)

Bill Maguire / Professor / Photography / [maguirew@fiu.edu](mailto:maguirew@fiu.edu)

Mette Tommerup / Assistant Professor / Painting / [mtommeru@fiu.edu](mailto:mtommeru@fiu.edu)

**Art History Faculty:**

Carol Damian / Professor / Art History / [damianc@fiu.edu](mailto:damianc@fiu.edu)

Dan Guernsey / Associate Professor / Art History / [guernsey@fiu.edu](mailto:guernsey@fiu.edu)

Manuel Torres / Professor / Art History / [torresm@fiu.edu](mailto:torresm@fiu.edu)

Barbara Watts / Associate Professor / Art History / [wattsb@fiu.edu](mailto:wattsb@fiu.edu)

**Note:** The superb quality of our numerous adjunct professors is in evidence on our website.

## **Description of required courses for BFA Degree:**

### **Freshman/Sophomore Year Art Requirements -- (24 credits):**

#### **Art History Survey I & II (ARH 2050 & 2052) -- 6 credits**

These art history courses are a review of the most prominent art and ideas through the ages without going very deeply into any particular area.

Survey I (ARH 2050) covers from the Paleolithic era, through Egyptian, Greek, and Roman art, and into the middle ages.

Survey II (ARH 2051) goes from the Renaissance to the twentieth century. While these courses provide a basic knowledge of the most significant art and architecture in history, they should be regarded as essentially a starting point for deeper examination of the history of art.

#### **2-D and 3-D Design (ART1202C & ART 1203C) – 6 credits**

These are the most basic studio art classes and should be taken as early as possible in your program of studies. The courses introduce key aspects of art making, vocabulary, and an awareness of potential in various media, and they include an expectation for inventive and adventurous problem solving.

#### **Drawing and Figure Drawing (ART 2300C & ART2330C) – 6 credits**

Drawing is a crucial element in all art programs. These courses develop freehand drawing skills and lead to a deeper understanding of the relationship between sight, perception, and description. The figure drawing courses are about understanding the structure of human anatomy in the same way your doctor understands anatomy.

Drawing is a prerequisite for figure drawing.

#### **Studio Electives – 6 credits**

This is a requirement for two introductory level courses in any medium.

**Note:** Transfer students who have not completed the above requirements are required to do so in addition to the following upper-division requirements.

## **Junior / Senior Year BFA Degree Art Requirements –60 credits:**

### **Modern Art and Contemporary Art (ARH 4450 & 4570) – 6 credits**

As with Art History Survey I & II, these art history courses are an introduction to subjects worthy of much deeper study of the vastly complex and ambiguous art and art ideas of the past century. Modern Art contends with art and ideas before World War II, and Contemporary Art covers from WWII to the later twentieth century. Without a thorough awareness of this art and the inherent questions, any artist is doomed to naïve blunders. While not required, it is a good idea to take these courses in sequence.

### **Required Art History Electives (3000-4000 level) – 6 credits**

Choose two courses from a wide variety of classes going deeper into specific material. This is your opportunity to develop knowledge of your particular interests in the history of art. Photographers are expected to take both of the History of Photography classes to fulfill this category.

### **Art and Art History Electives—27 credits**

It is your responsibility to structure these twenty-seven credits. Typically, painters will take a lot of painting courses, and photographers will take a lot of photography courses, and so forth. Others might work across media or in collaborative works.

We require that you produce strong work, and our mentoring process and spring and fall reviews are designed to maximize your progress in all aspects of concept, skill, and execution.

Generally you might limit yourself to fifteen credits (five courses) in any one studio area as we think it's valuable to test various media.

Of the twenty-seven credits in this section, you may take up to twelve credits in Art History.

**Visual Thinking I & II and Thesis I & II are taken in sequence over a period of at least two years. That is, first VT I, then VT II, then Thesis I, then Thesis II. It is therefore important that you enroll in Visual Thinking I in the first semester of your junior year.**

### **Visual thinking I & II (ART 3821 and Art 3822) –6 credits**

These courses are an exposure to idea-based art forms, as opposed to skill-based art forms. The courses include readings about idea-based art tactics and projects in which one begins with the idea or issue to be examined, then determines the tactic by which to express them. These courses should provoke your thought, enrich and inform the conceptual basis of your work, and elicit inventive problem solving through a variety of approaches and media. The evolution of one's conceptual foundation is the most important facet of Visual Thinking I & II.

**Thesis I & II (ART 4952 & ART 4953) – 6 credits**

**A faculty review of your work is required for admission into each of these courses. Admission may be denied until a later date if the consensus of the faculty is that your work has not yet achieved an appropriate level.**

**Thesis I** is usually taken in your next-to-last semester, and at this point your work should demonstrate a very high level of skill, cohesion, and conceptual clarity. The Thesis I course aims to further refine these aspects of one's artistic development.

**Thesis II** is the concluding course of the BFA program and is usually taken in your final semester. The course includes faculty critiques, the production of your newest work, a comprehensive written thesis, preparation of a folio suitable for presentation to a gallery, and, most important, the preparation and exhibition of your work in the University Museum. The great amount of time and energy you will need for this course means that it is a good idea to take it by itself with perhaps a course in your area of concentration.

The Thesis II semester begins with a brief and intense faculty critique of your work. You are likely to face direct, blunt, and even conflicting response. Strong work might receive encouragement and, occasionally, praise. However, if the faculty concludes that your work and ideas have not yet reached a significant level of achievement, you will be discouraged or disallowed to continue Thesis II that semester. At midterm there is an equally intense critique in which you show new work produced since the beginning of the semester.

It is important to remember that, as challenging as these sessions might be, you are not likely to again encounter such an honest and unguarded response to what you are doing. These sessions are meant to raise difficult questions for you and to require you, more than ever, to take responsibility for your work and thought.

**Thesis paper:** The thesis should be a well-written discussion of your work, your influences, ambition and perspective on your artistic direction in the future. It should include discussion on the relationship of your art to that in the past and present. The instructor of the Thesis II class will provide general guidance for your paper, but you should work with at least one other faculty member, usually in your area of concentration. All faculty members are available to you for help and feedback on your essay in its development.

In general, the best form for your paper is that of a conventional research paper with footnotes, bibliography, illustrations, and so forth. The paper must be fully corrected and free from grammatical and syntactic errors. Attempts at creative approaches to this paper are seldom successful, and any alternative means used here should likely be in addition to the regular paper.

**Exhibition and orals:** The Thesis II semester concludes with the exhibition and guidelines will be discussed in class. Arrangements for space and selection of work included is a cooperative activity of the class with the guidance of the course instructor. Usually on the day of the exhibition opening, each person presents a brief oral critique that should include an incisive description of strengths and weaknesses. We hope you become able to articulately speak and write about your work, without explaining it.

**Electives**--9credits. These courses may also be ART, ARH, or PGY courses, or not. Ask others about courses that have been worthwhile, and, if you are uneasy about speaking in front of others, a course in public speaking can be of great value.

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**Mentoring:**

We have established a system of art majors being mentored by faculty. It requires art majors to choose two faculty members as mentors. One must be a full-time faculty member, and a requirement for meeting with mentors is specified.

Information on mentoring is part of the Visual Thinking and Thesis courses, but, if you are not currently in one of those courses, make sure you maintain you obligations for mentoring. Details for this requirement are available on our website.

**Fall and Spring Reviews:** Near the end of each Fall and Spring semesters we suspend studio classes for the Monday through Thursday Review. All art majors are required to participate in the Review. We have a party and an exhibition of art majors' works on the Thursday evening.

## Studio Areas:

***Ceramics:*** The ceramics program emphasizes the development of personal aesthetic vision and the discipline to work in a focused manner leading to the sustained development of a cohesive body of work that is both technically and conceptually resolved. Experimentation and risk-taking that push traditional boundaries are encouraged. The program focuses on content, contemporary issues, history, and culture. Although clay is the material traditionally associated with ceramics, it is not the only material appropriate, and we encourage the use of a wide spectrum of materials. It is required that forms of pottery go beyond mere utility and decoration. **Tori Arpad, Bill Burke and Kathy Dambach** are the main faculty members in this area offered at the University Park Campus.

***Drawing:*** Drawing is an essential part of every art curriculum because of the relationship between the functions of the eye and the hand. Drawing is a means for structuring tactics and ideas in any medium. In addition to traditional drawing courses, we have a wide variety of classes exploring adventurous uses of space and materials in which drawing is a mode of one's primary expression. **Clive King** is the main faculty member in this area.

***Electronic Art & Digital Media:*** This studio area encompasses a variety of forms of electronically and computer generated works including video. **Jacek Kolasinski** is the main faculty member in this area.

***Painting:*** The painting program is directed toward individual sense and expression regardless of style or content. **Pip Brant and Mette Tommerup** are the main faculty members in this area.

***Photography:*** Emphasis is on the evolution of one's personal photographic work and seeing through the development of skill, control, clarity of concept, and visual wit. While we have always been oriented toward descriptive still photography, we encourage any mode of photographic art. **Eduardo delValle, Mirta Gomez, and Bill Maguire** are the main faculty in this area.

***Printmaking:*** Printmakers may employ a variety of processes including woodcut, etching, engraving, silk screen, relief collography, monotype, intaglio, and color. With the acquiring of basic skills, printmakers may adopt a particular technique or employ combinations.

***Sculpture:*** The sculpture department includes woodworking and metalworking shops with a bronze casting foundry and gas and electric welding equipment, as well as other equipment available to explore various sculptural media and techniques. Other processes and materials include kilns, flexible mold casting. Sculptors are encouraged to investigate these possibilities toward the development of a strong body of sculptural works including installations and environmental works. **R.F. Buckley** is the main faculty member in this area in W-1 studios.

***Time-Based Media:*** This area includes forms of art that a beginning and an end such as forms of performance art and a variety of forms involving collaboration and installation works.

## **The BA in Art**

The BFA (Bachelor of Fine Arts in Art) degree is our “professional level” program for those planning a career as an artist and those likely to seek admission to a Master of Fine Arts graduate program. Especially through the Thesis I & II courses, BFA majors are expected to reach a very high level of achievement in the skill and conceptual clarity of their work.

As of the Spring 2008 semester we are authorized to offer the BA degree (**Bachelor of Arts in Art**). The BA in Art provides a rich experience in the development of one’s art. However, it does not require the level of achievement expected of BFA majors who must complete the Thesis I & II courses.

As may be seen in the charts for requirements, the BA in Art requires two fewer Art History electives, three credits less in Art or Art History elective courses, and does not require the Thesis I & II courses. The elective credits, thus, are increased to twenty-four. This allows people who have switched majors to allow more non-art courses to count toward their degree. It also would allow a prospective secondary school teacher to take courses to fulfill a minor in art education for State of Florida teacher certification.

NAME \_\_\_\_\_ PANTHER ID \_\_\_\_\_  
 DATE \_\_\_\_\_ SEMESTER \_\_\_\_\_

**REQUIREMENTS FOR THE B.A. DEGREE IN ART**

THE PROGRAM REQUIRES COMPLETION OF THE APPROPRIATE GENERAL EDUCATION / CORE / UCC REQUIREMENTS, SUCCESSFUL COMPLETION OF THE C.L.A.S.T. EXAM, AND THE FULFILLMENT OF THE UNIVERSITY LANGUAGE REQUIREMENT.

**FRESHMAN/SOPHOMORE YEAR ART REQUIREMENTS:**

|  |      |  |  |
|--|------|--|--|
| ART HISTORY SURVEY I & II ( ARH 2050 & 2051) | 6 CR |  |  |
| 2-D & 3-D DESIGN (ART 1201C & ART 1203C)     | 6 CR |  |  |
| DRAWING & FIGURE DRAWING (ART 2300C & 2330C) | 6 CR |  |  |
| ELECTIVES IN STUDIO ART (2)                  | 6 CR |  |  |

**JUNIOR/SENIOR YEAR ART REQUIREMENTS:**

|  |      |      |   |
|--|------|------|---|
| ARH 4450 MODERN ART  | 3 CR |      |   |
| ARH 4470 CONTEMPORARY ART  | 3 CR |      |   |
| STUDIO AND ART HISTORY ELECTIVES (ART/PGY/ARH PREFIX)-----24 CREDITS<br>(OF THESE 24 CREDITS, UP TO 6 CREDITS MAY BE ART HISTORY COURSES.) |      |      |   |
| CERAMICS   | -    | -    | - |
| -  | -    | -    | - |
| DRAWING  | -    | -    | - |
| -  | -    | -    | - |
| ELECTRONIC ART<br>& DIGITAL MEDIA _  | -    | -    | - |
| -  | -    | -    | - |
| PAINTING   | -    | -    | - |
| -  | -    | -    | - |
| PHOTOGRAPHY  | -    | -    | - |
| -  | -    | -    | - |
| PRINTMAKING  | -    | -    | - |
| -  | -    | -    | - |
| SCULPTURE  | -    | -    | - |
| -  | -    | -    | - |
| TIME-BASED MEDIA   | -    | -    | - |
| -  | -    | -    | - |
| ART HISTORY  | -    | -    | - |
| -  | -    | -    | - |
| VISUAL THINKING I & II (ART 3821 & 3822)   |      | 6 CR |   |
| ELECTIVES--UP TO 24 CREDITS TO REACH 120 CREDIT MINIMUM  |      |      |   |

MINIMUM TOTAL FOR GRADUATION-----120 CREDITS  
 MINIMUM UPPER-DIVISION (3000-4000 LEVEL)----- 48 CREDITS

**IMPORTANT ADVISING INFORMATION FOR ART AND ART HISTORY MAJORS**

For current information, check the website for the Department of Art and Art History:

<http://saah.fiu.edu/>

**Become familiar with your “MY FIU” page:**

[https://my.fiu.edu/psp/pseprd/FIU/PORTAL/h/?tab=FIU\\_GUEST](https://my.fiu.edu/psp/pseprd/FIU/PORTAL/h/?tab=FIU_GUEST)

You may get access to a variety of important information on this site.

1. Check your unofficial transcript and SASS report at the beginning and end of each semester.
2. The unofficial transcript is under “Academics” in the “other academic” bar.
3. The SASS (Student Academic Support System) is the record of your progress toward completion of all requirements. Sign on to your “My FIU” page and click “Campus Resources”. The “FACTS” website is under “Campus Action Center”. Get your “FACTS” PIN on your “MY FIU” page.
4. Make sure your contact information is up to date.
5. Check to see if you have any outstanding parking tickets and such.
6. Under “Academics” click on “My Academics”. If you have completed the CLAST and the UCC requirements but are listed as “lower-division”, you need to complete the form to move you to an official upper-division major. You may not add a minor until this is complete. The “Plan of Study / Change of Major / Minor Form” is available on the following site. Fill out the top part and bring to the office VH235.

**Become familiar with the site of the Advising Center of the College of Architecture & the Arts:**

<http://carta.fiu.edu/advisingcollege+unit.aspx>

The College Advising Center has a great deal of very useful information and quite a few short cuts to the information and procedures on your “My FIU” page.

**Schedule an advising appointment:** Call the office at 305.348.2897 or 6268 for an appointment time if you are an Art or Art History major, or if you would like to know about requirements. Please bring a SASS report and an unofficial transcript, both of which are available by logging on to your “My FIU” page as described above.

During your advising session we will review your status regarding the requirements of the University, the College of Architecture and the Arts, and the Department of Art and Art History. While we can help you understand these requirements, it is your responsibility to fulfill them. They include:

**General Education / CORE / or UCC (University Core Curriculum)**

**“Gordon Rule” requirements:** The requirements in English, math, science, and social science, etc. vary depending upon your date of admission. Graduation depends upon the fulfillment of these often confusing requirements, so it important that you have an advising session to sort out these details. At a certain point you will not be allowed to continue taking courses or to apply for graduation before you fulfill these requirements. (If you have an AA degree from a Florida Community College, such as MDC, but your SASS is not cleared on all UCC and CLAST requirements, drop a sealed official transcript from the school in Maguire’s VH216 mailbox with your name and Panther ID# written on it.)

Transfer students without a Florida AA degree will need to work with the adviser to have equivalent transfer courses count for UCC requirements.

**CLAST Test:** You must either pass all the sections of the exam, or be exempt because of test scores or grades in English and math courses. It is your responsibility to clear all the CLAST requirements, and you are not allowed to apply for graduation unless you have done so. ( NOTE: The University is becoming much more strict about the completion of the CLAST requirement. At some point you may not be allowed to continue taking courses until the CLAST requirement is met. So don’t kid yourself about it going away. See the College of Architecture and the Arts Advising Center site above for useful information on completion of this requirement.)

**University Language Requirement:** The University requirement is fulfilled by two years of the same foreign language in high school or by other ways. For example, if you speak another language, you may fulfill the requirement by taking the CLEP test available in PC 245. (If your language requirement says “NO” on your SASS report and you have taken two years of the same foreign language in high school, leave a sealed copy of you high school transcript in Maguire’s VH216 mailbox with your name and Panther ID# on it. )

**ART or ARH major requirements:** We are always in the process of making your SASS report an accurate account of your progress, but, due to variables, the SASS is often inaccurate. In your advising session we will clarify these details and make adjustments in your SASS report.

**Note:** ART and ARH majors and minors must have a grade of “C” or above for courses to qualify.

A **minimum of 120 credits** is required to graduate.

A **minimum of 48 upper-division credits** is required to graduate.

**“Upper-division”** status is required for graduation (see above).

You will not be allowed to graduate with any INC (Incomplete) grades.

As you near graduation, it is extremely important that you schedule an advising session to make sure all the details are in order for your graduation.

Please include your Panther ID# with any correspondence.

**DEPARTMENT OF ART AND ART HISTORY**

FLORIDA INTERNATIONAL UNIVERSITY

MIAMI, FLORIDA 33199

**MENTORING FORM FOR ART MAJORS**

NAME: \_\_\_\_\_ PANTHER ID# \_\_\_\_\_

**YOUR ARE REQUIRED TO HAVE TWO MENTORS and meet with each of them at least twice every full semester. AT LEAST ONE OF YOUR MENTORS must BE A FULL-TIME FACULTY MEMBER. THIS FORM MAY BE USED FOR SEVERAL SEMESTERS. YOU SHOULD KEEP IT IN YOUR SKETCHBOOK AND BE READY TO SHOW EVIDENCE OF YOUR MEETINGS ESPECIALLY AT THE FALL AND SPRING REVIEWS.**

MENTOR NAME: \_\_\_\_\_ SIGNATURE \_\_\_\_\_

DATE: \_\_\_\_\_

MENTOR NAME: \_\_\_\_\_ SIGNATURE \_\_\_\_\_

DATE: \_\_\_\_\_

MENTOR NAME: \_\_\_\_\_ SIGNATURE \_\_\_\_\_

DATE: \_\_\_\_\_

**RECORD OF MEETINGS WITH MENTORS:**

MENTOR NAME: \_\_\_\_\_ SIGNATURE \_\_\_\_\_

DATE: \_\_\_\_\_

MENTOR NAME: \_\_\_\_\_ SIGNATURE \_\_\_\_\_

DATE: \_\_\_\_\_

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MENTOR NAME: \_\_\_\_\_ SIGNATURE \_\_\_\_\_

DATE: \_\_\_\_\_

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DATE: \_\_\_\_\_

**DEPARTMENT OF ART AND ART HISTORY  
FLORIDA INTERNATIONAL UNIVERSITY**

**REQUIREMENTS FOR A MINOR IN ART:**

|   |            |  |
|---|------------|--|
| ART HISTORY ELECTIVE (ANY ARH COURSE)               | 3CR        |  |
| DRAWING (ART 1300 / 2300 OR EQUIVALENT)             | 3CR        |  |
| ART STUDIO ELECTIVES (4)                            | 12CR       |  |
|   |            |  |
|   |            |  |
|   |            |  |
|   | TOTAL 18CR |  |
| NINE (9) CREDITS MUST BE UPPER-DIVISION (3000-4000) |            |  |
| NINE (9) CREDITS MUST BE AT F.I.U                   |            |  |

**REQUIREMENTS FOR A MINOR IN ART HISTORY:**

|   |            |  |
|---|------------|--|
| ARH 4450 / MODERN ART (BEFORE WWII)                 | 3CR        |  |
| ARH 4470 / CONTEMPORARY ART (AFTER WWII)            | 3CR        |  |
| ART ELECTIVE (ANY ART OR PGY COURSE)                | 3CR        |  |
| ART HISTORY ELECTIVES (3)                           | 9CR        |  |
|   |            |  |
|   |            |  |
|   | TOTAL 18CR |  |
| NINE (9) CREDITS MUST BE UPPER DIVISION (3000-4000) |            |  |
| NINE (9) CREDITS MUST BE AT F.I.U                   |            |  |